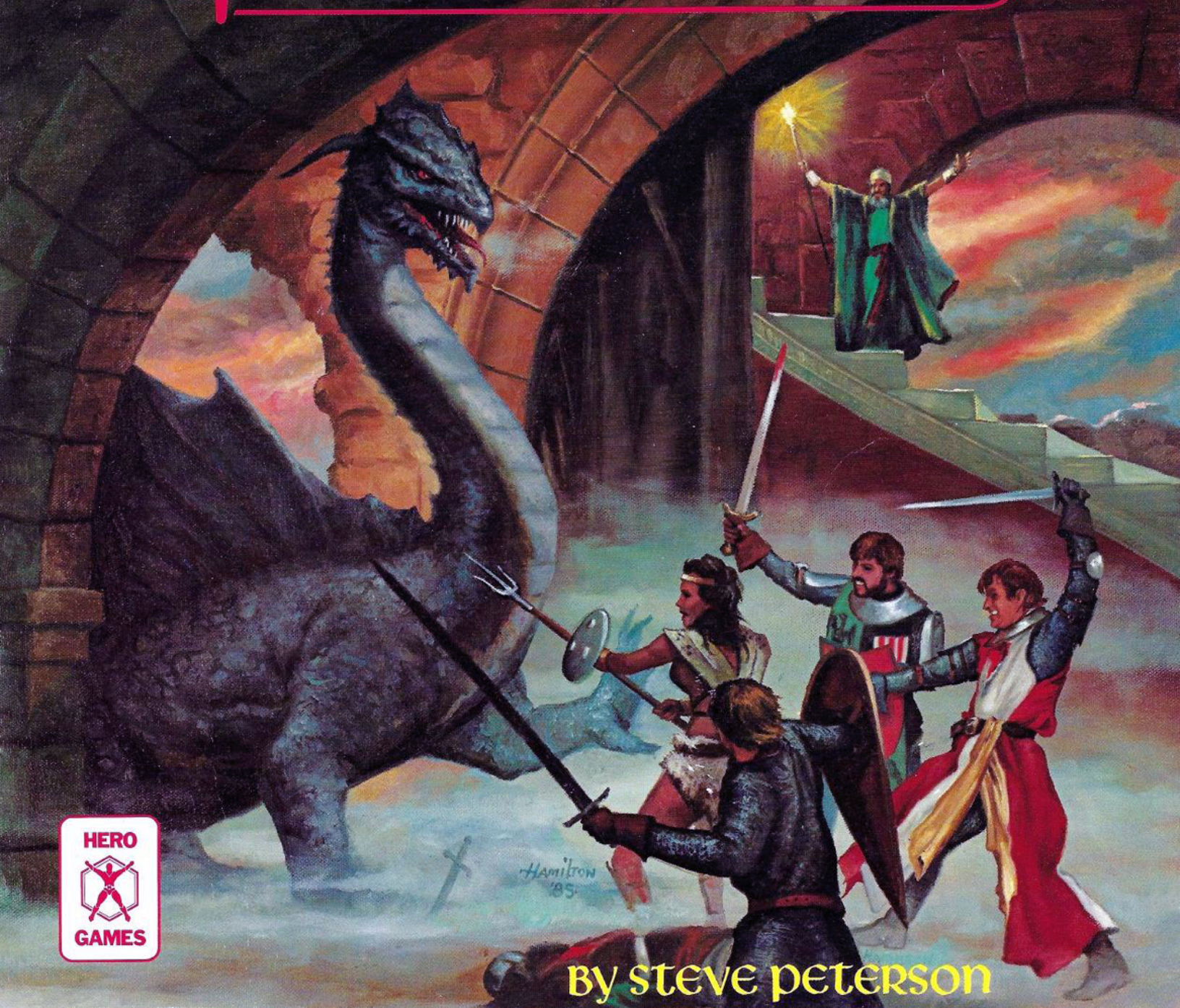THE ROLEPLAYING GAME OF
EPIC ADVENTURE

FANTASY HERO

HERO GAMES

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Dedication
To Claude Turner, who had the idea first.

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Introduction

Foreword

You've just entered a fantastic world of heroes, adventures, and enchantments—the world of *Fantasy Hero*. Through these rules, you'll learn how to create a fantasy world and how to create stories set in that world. You and your friends will create heroic characters to star in these stories, and working together, you'll create adventures as gripping as any you've ever read. These adventures will be even more exciting because you, in the guise of your character, will be making the choices, defeating the villains, and rescuing the maidens.

Fantasy Hero is a roleplaying game, where the players create characters and play their roles in a story created by the Game Master. These rules show you how to create characters, how to resolve combat, how to fashion a world, and how to invent stories. *Fantasy Hero* is a game for many people to play. One person, who's decided to be the Game Master, has to read and understand all of these rules, since he'll be creating the stories and settings and guiding the player-characters through these stories. The players need only create or be given characters to play—but the more they know about *Fantasy Hero*, the easier it will be for the Game Master to tell his story.

Fantasy Hero uses the Hero System, a consistent set of roleplaying rules that has been used in Champions (superhero roleplaying), Justice Inc. ('20s and '30s roleplaying), and Danger International (modern roleplaying). Characters created in any of these games can play in any of them. The basic rules in each game are the same, though each game has different special rules for its particular genre. Once you've learned to play any one of these games, you'll know how to play them all.

The Hero System rules allow you the greatest flexibility and creativity possible in *Fantasy Hero*. You can recreate any character or type of magic you've read about or seen in the movies using these rules. Any creature or magic item can be created in *Fantasy Hero* with comparative ease. This means that your fantasy world can be unique and exciting, a place of enchantment and wonder.

Are you ready for adventure?

Then let the game begin!

Using This Book

Before you can start playing, you have to figure out where to start *reading* in a book this large. That really depends on how much you already know. *Fantasy Hero* is divided into the following sections:

(1) *Introduction.* This section tells what role-playing is all about, explains the basics of the Hero System, and shows you what a sample character looks like. The Solo Adventure included in the Adventures section demonstrates how the combat system works, giving you a sample of role-playing in action.

(2) *Character Creation.* This section gives the directions for creating your own heroic character. This includes Characteristics, Skills, Magic, Equipment, Disadvantages, Package Deals and Background.

(3) *Combat.* This is where you learn how fights are resolved. Rules for combat are covered, along with many optional rules that can be used as you gain expertise. Also included are rules for Presence Attacks, Perception, Movement, and other effects.

(4) *Campaigning.* Here the different types of characters and adventure are discussed, and suggestions given to the Game Master (GM) on how to "run" them.

(5) *Sourcebook.* This gives you background information about a fantasy world, including monsters, magic items, spells, organizations, some price lists and travel times.

(6) *Adventures.* The adventures we've designed for you are *The Hunt* (the solo adventure) and *The Affairs of Wizards* (a multi-part adventure for any *Fantasy Hero* setting).

If you're totally unfamiliar with role-playing, read the Introduction and play the solo adventure. If you're familiar with role-playing but not the Hero System, the Introduction and the solo adventure are still a good idea. If you're familiar with the Hero System, start where you think best. Everybody should read the whole game, of course, except for those people who want to play in the adventures; they should read everything *but* the adventures. Only the GM who's going to run the adventures (that is, set the scenes, referee the rules, and guide the players through the story) should read those; otherwise the adventures would be spoiled for the players.

Now enter the world of *Fantasy Hero*...

Playing Fantasy Hero

This section is a quick introduction to the Hero System as used in *Fantasy Hero*. The next couple of pages will give you an overall idea of how the game works; playing the solo adventure will give you some practice with the combat rules. From that point, you can start playing right away by choosing one person to be the Game Master. The Game Master (hereafter called the GM) should read through the adventure and run it for the players. If the players don't have characters, they can use the ones provided at the end of the adventure. All players and the GM should (at least) read through this section before beginning to play.

The Character Sheet

On the this page is a reduced copy of the *Fantasy Hero* character sheet. This sheet is where you record all the Skills, Characteristics, Disadvantages, equipment and other things that make up your character. You'll notice that there's a Cost column next to most everything on the sheet. That's because you get a certain number of Character Points to build your hero with, and spend those points on whatever Skills, Characteristics or other things that you want. Let's take these items on the character sheet one-by-one and explain them further:

(1) Here are recorded the character's name and the name of his player.

(2) Here we list a character's Characteristics; these are numbers that describe the character's basic physical and mental qualities (all characters have these qualities). A completely average human being starts with a base score of 8 in his primary Characteristics (Strength through Comeliness); player-characters, starting off slightly above average, begin with a score of 10 in each of these Characteristics. This is all described in further detail in the section on Character Creation. The left-hand column of this box shows the final value of a specific Characteristic—that is, to what level the player has bought the Characteristic. The next column to the right gives the name (in abbreviated form) of the Characteristic in question, and, in the case of secondary or figured Characteristics, shows what formula is used to calculate the Characteristic. The next column to the right shows how many Character Points each increase of the Characteristic costs. For example, DEX—Dexterity—with a listed cost of "x 3", will cost 3 Character Points per point of DEX; thus, to raise a DEX from 10 to 12 would cost 6 Character Points (12 - 10 = 2; 2 x 3 = 6.) The next column over shows what Base score the character starts off with in any given Characteristic, and the column furthest right shows how many Character Points have been spent on a Characteristic.

(3) This box lists a character's Skills; these are abilities that any character can have. The left-hand column is where the points spent on the Skill are recorded. The center column is where the name of the Skill is recorded, and the right-hand column is where the Skill Roll for the Skill is recorded. (The Skill Roll is explained in the section on Skills; suffice it to say now that, if a player rolls his Skill Roll or less on three six-sided dice, he's successfully used his Skill.)

(4) Here are recorded a character's Disadvantages; that is, certain problems the character has that help define his personality, and not incidentally give him more Character Points. The column furthest right lists the points which the chosen Disadvantages give to the character.

(5) In this area we list a character's Combat Value (abbreviated as "CV"). The formula for computing this value is the character's Dexterity divided by 3 (rounding up from the half). The CV is used in combat situations to determine how well a character fights and avoids being hit.

(6) Here are listed a character's Skill Levels, which are Skills which modify a character's combat abilities (and often other abilities as well).

(7) This box is a handy area to record Endurance (END), Stun, and Body factors used during combat and other activities. (A character's END—that is, wind, endurance, or whatever you wish to call whatever keeps you running when others drop from the race—and STUN—the factor indicating how much shock a character can withstand before unconsciousness sets in—are routinely used up and replenished in a combat situation. BODY, a measure of how much genuine physical damage a character can withstand before dying, is used whenever a character is struck by a blow so heavy that it overwhelms his defenses, or when he is assaulted by kill-oriented attacks such as arrows and swords.) The line below keeps track of how often a character moves in a 12 second combat turn.

(8) Here we keep track of where a character is armored (center column) and by how many points of armor (right column). Armor may not be worn by all characters, but when it is, it needs to be recorded. The column at the left is a guide that can be used to determine where the attack hits by rolling three six-sided dice to determine where the attack lands. This is an optional rule.

(9) This box is where the character's Experience is recorded, and then added to Disadvantage point totals to balance a character (see Character Creation)

(10) Here we keep track of a character's Intelligence, Dexterity, Ego, and Perception Rolls—that is, the dice rolls associated with those Characteristics, that reflect a character's ability to perform actions closely concerned with those Characteristics.

(11) This is the character's Movement record, where we keep track of how fast a character runs and how far he can jump.

(12) Lastly, here we keep track of a character's equipment. If he's carrying a sword, a grapnel, a magic item or any other weapon or piece of equipment worth noticing, it needs to be recorded here. Pertinent notes include (for weapons) a Range Modifier to the OCV (yes, the farther away a ranged weapon is from a target, the harder it is for the weapon to hit), Offensive CV (OCV) modifiers (some weapons are easier to hit with than others), Damage Done, STUN multiplier (a function of how much shock occurs when a victim is struck by the weapon), Strength required for the proper use of the weapon, and relevant notes (such as whether the item is concealed).

While the list of things which need to be kept track of seems rather enormous, it quickly becomes second nature to know what goes where. The rules to follow will explain the whole process of character creation step-by-step.

How Combat Works

Before you dive into the rules on character creation, combat, and other fun things, we'd like to give you a small taste of the kind of adventure you will be facing in *Fantasy Hero* escapades.

Role-playing adventures come in two major formats. There's the Game-Mastered Adventure, generally the most complex and enjoyable of situations, where several players and a GM get together. In this situation, the GM controls the adventure and pits his characters against some nasty or group of nasties. The other format is the Solo Adventure. In the Solo, only one player is needed. He puts his character through a programed adventure by reading through the Solo and having his character react to the situations presented there. The first paragraph he reads will present him with a situation and give him a series of "reaction" choices. The player's choice will lead him to another paragraph and another circumstance, and so on, until the goal of the adventure is achieved—or the character is thwarted or killed.

Below is the character record sheet of Rolland, a warrior. Rolland is a tough character, skilled in weapons and hunting. Look over his character record sheet—you don't need to memorize it, but give yourself a rough familiarity with the character.

Let's also give you a rough familiarity with how combat works in *Fantasy Hero*. Several decisions you may make in the course of Rolland's adventure may lead him into a combat situation.

Rolland, you will note, has a Speed (SPD) of 3. This means that he moves three times in a twelve-second turn. In the course of one of his "moves" he may run his full running distance, run half his distance and try to hit someone, run half his distance and try to shoot someone, stand completely still and try to shoot or hit someone, move half his distance and try to block or dodge a blow or bullet, fire twice; there are a lot of options. These twelve-second combat turns are used only in time-critical situations. Under normal non-combat situations, no record of time is kept.

Rolland's Speed dictates that he moves in Segments 4, 8, and 12. These Segments are Rolland's Action Phases. For simplicity's sake, every person he meets in his adventure will have a Speed of 2 (the value for most "normal" people) and move in Segments 6 and 12. How, then, do you determine who moves first in any Phase where two or more characters get to act, like Segment 12? Rolland's Dexterity is 14 (which is, incidentally, a good DEX for a character). In any given turn, Rolland will act after anyone with a higher DEX and before anyone with a lower DEX—that is, people with higher Dexterities go before people with lower Dexes.

Example:
Rolland and a DEX 12 assassin are fighting. Rolland acts on Segment 4, the assassin on Segment 6, then Rolland again on Segment 8, then they both act in Phase 12—in which case, Rolland may act first. If the fight were to be complicated by the presence of a DEX 16 guardsman, the sequence on Segment 12 would then be guardsman/Rolland/assassin.)

To hit someone in combat, whether it's with a fist or a sword or a bow, Rolland must roll 11 or less on three six-sided dice (3D6). However, that 11 is modified by the Offensive and Defensive Combat Values of the respective combatants. (Remember Item #5 on the Character Record Sheet?) A character's OCV and DCV

are found by dividing his Dexterity by 3. Rolland, with his Dexterity of 14, has an OCV and DCV of 5 (you round up with a remainder of .5 or more). You add the attacker's Offensive Combat Value to the dice roll to hit, and subtract the defender's Defensive Combat Value from the necessary roll.

Example:
Rolland is throwing a punch at a DEX 10 thug. Rolland's OCV is 5. The thug's DCV is 3 (10 divided by 3 = 3.33 or 3). The roll to hit is 11 + 5 - 3, or 13 or less. If the thug replies by punching back, he must roll 11 + 3 - 5 or 9 or less. Thus, it's easier for a higher-DEX character to hit a lower-DEX character than the other way around.

Rolland is carrying a bow. While using his fist or a sword, he can only strike people standing next to him; but he can fire his bow at people removed at a distance. The standard unit of distance in *Fantasy Hero* is the game-inch; each game-inch represents two meters of real distance. Thus, when the text says that someone is standing at a distance of 4'', it means that in real life he would be eight meters away. Now, the further away a target is from the attacker the harder he is to hit. This is reflected by subtraction from an attacker's OCV when he's firing at a distant target, which is called your Range Modifier. The Range Modifier for Rolland's bow (listed on the Weapons List) is -1/4''. This means that if a target is 1'' to 4'' away (that is, 2 meters to 8 meters real-distance), no subtraction occurs. If the target is 5'' to 8'' away, there is a -1 applied to the attacker's OCV. If the target is 9'' to 12'' away, a -2 is imposed, and so on.

Example:
Rolland is throwing a punch at a DEX 10 guardsman. Rolland's OCV is 5. The guardsman's DCV is 3 (10 divided by 3 = 3.33 or 3). The roll to hit is 11 + 5 - 3, or 13 or less. If the guardsman replies by punching back, he must roll 11 + 3 - 5 or 9 or less. Thus, it's easier for a higher-DEX character to hit a lower-DEX character than the other way around.

Whenever a combat sequence is entered—i.e., Rolland sees assassin and attacks, assassin sees Rolland and attacks, etc.—all parties in the combat start in Phase 12 of a combat turn. If only one person is aware of the other, he is the only one to act in Phase 12. If both are aware of each other, both act in Phase 12. In the case of our Speed 3 character Rolland, he then progresses to the next Phase 4, then the Speed 2 opponents act on Phase 6, then Rolland acts on Phase 8, then everybody acts on Phase 12, and so on in this fasion until the combat is for any reason ended.

That's a very simple introduction to combat—and it doesn't even show you how people take wounds. The Solo adventure you're about to play will continue to show you how the game mechanics work, as they will refer you not only to the next paragraphs in the adventure but also to the places in the rules where the characters' actions are explained.

So now turn to *The Hunt* in the Adventure section, keep Rolland's character sheet handy (mark the page or make a photocopy), begin reading Paragraph 1 of the adventure, and you're on your way.

Character Creation

Introduction

The Character Creation section includes all of the rules on how to build a character for *Fantasy Hero*. This is organized in the way that you'll be building your character. First, the section on Creating a Hero discusses how to get the initial idea for your character, how many Character Points you get to build your character, and a checklist to help you build characters. After you've read this section, it's a good idea to talk to your GM and ask him what type of campaign he's going to run and what types of characters will fit into this campaign. He may suggest some of the Package Deals found in the Campaigning section or some he's created; if he does, see if any of the Package Deals fit your character idea.

Then, make a photocopy of the Character Sheet shown at the back of this book (or just get a sheet of paper); this is where you'll write down your character. Choose a name for the character, description, background, and personality (at least in general terms).

Once you've done that, the Characteristics section tells you what qualities define all characters, exactly what they mean, and how to buy them. The following section on Skills covers the rules about using Skills in the game; this knowledge will help you select the Skills you want to buy. All the Skills available to characters are listed with their Character Point cost and an explanation of how they're used in the game. Then, if you want your character to use Magic, the next section shows how to buy magic and how it works in the game.

The next section is Equipment, which describes how your characters obtain equipment and money, and then lists different kinds of equipment available. Exactly how some of this equipment is used is described in the Combat section.

Finally, the Character Disadvantages are listed and described. These help define your character while giving you more Character Points to spend. Almost all characters will have at least one or two Disadvantages to make their character more interesting.

Character Creation

In *Fantasy Hero*, you can create exactly the types of characters you want to play. You have many choices to make, since a character is defined by many different qualities. This section will explain what qualities make up a character and how you can choose those qualities.

A character is defined by certain qualities: his Characteristics (expressions of his physical and mental toughness), his Skills (his talents, from the mundane to the magical), Disadvantages (physical, emotional, societal and other drawbacks which hamper the character's effectiveness), and Personality (your perception of the character's motivations and how he relates to others).

In order to create your character, you must begin with a Character Conception. This is your initial idea of what the character does, how he reacts, what his background is. You might want to play a brave warrior, a beautiful sorceress, a highly trained thief, or a heroic paladin. The kinds of characters you'll create will depend to some extent on what kind of campaign the GM has decided to create. These topics are covered in greater detail in the Campaigning section. If you're the GM, you need to decide what kind of campaign you're going to run, and what kinds of characters are appropriate for that campaign. If you're the player, you need to ask the GM what characters are good for his campaign. Once you know that, you can build your character conception, and then your character. The sharper your mental picture is of your character, the easier it will be for you to create the character.

Every player gets a certain number of Character Points with which to build his character. You use these Character Points to "buy" higher Characteristics and Skills for the character. If you want to have more than the normal allotment of Character Points to begin with, you can give the character certain Disadvantages which limit some of his effectiveness, but give him extra points to work with

paign world. Player-characters will be the fourth type, unless the GM decides to set the campaign at a different power level. In order of increasing capability, the categories are:

(1) *The Incompetent Normal.* This most wretched of individuals starts with -20 (that is, negative twenty) Character Points. In other words, he is so inept that he must begin with his basic Characteristics lowered to reflect his general incompetence. Incompetent Normals are always Non-Player Characters—that is, they are all controlled by the Game Master. Examples of Incompetent Normals include feeble in-

formers, small children, and old or infirm people.

(2) *The Normal.* There's nothing wrong with the Normal. He's just an average person with average characteristics. He has no extra Character Points. In the case of Normals that will be around for awhile (that is, recurrent opponents or characters dependent upon one or more player-characters), the Game Master may wish to move some of his Characteristics about, so that the character does not exactly conform to the Beginning Characteristics totals described later, but still has a net +0 Character Points. Normals are also always Non-Player Characters (NPCs).

(3) *The Talented Normal.* A Talented Normal is given 50 Character Points with which to buy Skills and boost his Characteristics. Player-Characters in a lower-powered campaign will be Talented Normals; a lot of NPCs will be, too. The Talented Normal is capable of performing physical, mental, and talent-related feats to impress the average man. He can out-think, out-maneuver, out-fight, and otherwise out-perform lesser opponents. He makes a wonderful villain or special adversary for the player-characters to fight against.

(4) *The Hero.* The Hero, on the other hand, begins with 75 Character Points, and is generally capable of feats which will in turn impress the Talented Normal. The Hero gets involved in the most rigorous and dangerous of all fantasy escapades. The Hero is the level of competence of characters of fantasy fiction and movies, where bands of hardy adventurers declare an unceasing war upon crime/evil/the bad guys, and then spend the next fifteen to twenty years proving their point in escapade after escapade. Most player-characters in the campaign will be based on 75 points.

Talented Normals and Heroes, in addition, are allowed to take on Disadvantages to boost their Character Point starting totals. Too, they eventually accumulate Experience Points through adventuring, and Experience Points act exactly as do Character Points— you can purchase additional Skills, boost your Characteristics, and (wonder of wonders) diminish or even eliminate Disadvantages.

The GM may choose to run a lower or higher powered campaign, by altering the point base that characters are given. A 50 point base would result in lower powered characters, while a 100 point base would mean very tough heroes.

A last thing to consider before we move on to the Character Checklist is the Package Deal. Not infrequently, a character will want to be a member of a certain organization appropriate to the campaign—for example, a character might want to be a temple warrior, a priest, a wizard of a certain school of magic, a thief belonging to the Guild. This is accomplished by taking the appropriate Package Deal for the organization. Package Deals consist of certain Skills appropriate to that organization, may require the boosting of certain Characteristics, and will doubtless bring on certain disadvantages to the character (after all, a character who is

a thief can automatically expect to have ready-made enemies in the form of guardsmen, right?). However, belonging to these organizations can bring the character other benefits: a ready source of allies and equipment, or a place to turn to in case of trouble. This is particularly handy for the GM, who is then familiar with the background of the hero and can tie him into adventures much more easily.

The GM may wish to base his campaign entirely on characters who are members of a certain organization (like a mercenary guild, or a temple). The descriptions of certain appropriate Package Deals are given in the Campaign Section.

Character Conception

Character conception is also the most important idea to remember when actually playing your character. The all-important basis of role-playing games is that the players *role-play.* In other words, players put together their characters according to their character conceptions, and in all subsequent adventures react to situations as would their characters.

This means that if a player has put together a character who is a fearless-unto-self-destruction hero of heroes, when playing this character he should react as this strapping hero, even if the real player is a skinny and pacifistic scholar. On the other hand, a strapping player may wish to portray a nearsighted and indolent coward—and should, in spite of any real-life inclinations, respond to most threats by running away and using his wits.

Of course, the situations the GM creates will not merely be threats and danger. Role-playing games should not consist of a series of incidents of random violence and combat. So, our strapping hero may have the fighting ability of a regiment and the social awareness of an orangutan, while the snivelling yet scholarly coward may not be able to out-wrestle a mouse but may be able to cast magic that can detect a flea on the other side of the world. All this, of course, is at the choice of the individual player and his GM.

In order to role-play more effectively—providing for more depth, enjoyment, and color in the campaign— you should:

(1) Talk to your GM and try to understand the nature and scope of the campaign he's creating. You'll want to create your character to fit comfortably within the nature of the campaign. A chivalrous adventurer or a happy-go-lucky thief will fit in well with action-adventure campaigns; however, a scholarly priest may feel a little foolish dealing with swashbuckling pirates, while a nomadic tribesman may feel useless dealing with delicate political maneuverings in a city.

(2) Become familiar with the genre—understand the very feel of the fantasy fiction and movie adventures from which this game is derived.

(3) Try also to become more familiar with the fantasy setting that you're playing in. Ask the GM for

background information; if he's building his campaign around some fiction or game supplements, see if you can read them.

(4) Lastly, get inside your character's head. You should essentially have done this already, when conceiving your character. How does he respond to danger? To prolonged stress? Is he cynical or romantic? Curious or indifferent? Outgoing or introverted? Absent-minded or fiercely intent? Comprehend your character, and react to the adventures' situations as he would.

That, in a nutshell, is role-playing. It's the most important part of role-playing games. The characters react to dangers, clues, and each other, and without these interactions a game becomes nothing more than a tactical exercise in mayhem.

Character Creation Checklist

The following list is an aid to creating characters. You don't have to build a character taking these functions in order; however, you need to consider each function before finishing a character's creation.

(1) *Character Conception.* Find out from the GM what kind of campaign he's running, and what kinds of characters he *doesn't* want in his campaign (for instance, no wizard). Figure out, in your mind's eye, what sort of character you want to play—what is his background, his abilities, his disabilities, etc. Your conception of your character may gradually change—it probably will, as his experience broadens—but his character conception should be the basis for all purchases of Skills, Disadvantages, and Characteristics.

(2) *Package Deals.* If your character conception (or the campaign background) indicates that your character belongs to an organization which requires that he take a Package Deal, start off with that—some Package Deals require higher Characteristics or Skills, so it's most convenient to start off here. See the Campaign Book for the Package Deals.

(3) *Skills.* Start off by buying the Skills required by any Package Deals. Buy any subsequent Skills appropriate to your Character Conception. Buying extra ability in those Skills can wait until you determine how many points you'll have left over.

(4) *Spells.* Start off by buying the Spells required by any Package Deals. Choose the Spell, then choose the appropriate Spell Advantages and Spell Limitations to go with it. Buy any subsequent Spells appropriate to your Character Conception. Buying extra ability in those Spells can wait until you determine how many points you'll have left over.

(5) *Characteristics.* Buy your Characteristics up to match your conception of the character. Be sure to figure in which Characteristics increase which Skill Rolls; this will save you the points otherwise necessary to increase the Skill Rolls separately.

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(6) *Disadvantages.* Determine what isn't exactly perfect about your character. Does he have a limp? Is he excessively chivalrous? (Yes, this is a disadvantage. Any psychological abnormality which causes a person to risk his life under any but the most dire of circumstances can be considered a disadvantage.) And, while these disadvantages will limit a character's effectiveness in certain circumstances, they will boost his overall effectiveness by giving him more Character Points to buy Skills and Characteristics.

(7) *Balancing.* After using those six steps to create your rough character, balance your point totals—make sure that the character's cost of Skills and Characteristics does not exceed his point totals from Disadvantages and initial Character Points (usually 75). Often a character will have to be initially created somewhat less capable than his Character Conception, and will grow into that conception as he gains Experience Points.

Characteristics

all characters are described by a set of the same basic *Characteristics*. These Characteristics represent different attributes that every person has, like Strength or Intelligence. Each Characteristic has a numerical value; this tells you how good or bad that Characteristic is relative to other people.

Every character starts with a score of 10 in his "primary" Characteristics. These numbers reflect a better-than-average character; adversity and heroic ideals do wonders for one's capabilities. The chart below lists the eight primary Characteristics, showing their starting scores (10 in each case), how many Character Points it costs to raise the score, and the highest score a Characteristic may normally reach.

PRIMARY CHARACTERISTICS

Base Value	Characteristic	Cost	Maximum Value
10	Strength (STR)	x1	20
10	Dexterity (DEX)	x3	20
10	Constitution (CON)	x2	20
10	Body Pips (BODY)	x2	20
10	Intelligence (INT)	x1	20
10	Ego (EGO)	x2	20
10	Presence (PRE)	x1	20
10	Comeliness (COM)	x½	20

A character is further defined by a series of Figured Characteristics. The base values of these Characteristics are calculated from the character's primary Characteristics, but they may be raised independently of increases in the primary Characteristics. These figured Characteristics are:

FIGURED CHARACTERISTICS

Base Value	Characteristic	Cost	Maximum Value
(2)	Physical Defense (PD)	x1	8
(2)	Energy Defense (ED)	x1	8
(2)	Speed (SPD)	x10*	4
(4)	Recovery (REC)	x2	10
(20)	Endurance Pips (END)	x½	50
(20)	Stun Pips (STUN)	x1	50

* The cost of Speed is dependent on the DEX of the character; see *Explanation of Characteristics.*

Example:
A character with a Strength of 20 will have a Physical Defense of 4 (20 divided by 5 = 4). If his Constitution is 15, then his Energy Defense would be 3 (15 divided

by 5 = 3). With a STR of 20 and a CON of 15, he would have a Recovery of 7 ((20 divided by 5) + (15 divided by 5) = 4 + 3 = 7).

The formulas for these Figured Characteristics appear here; they're also listed on the Character Sheet for your convenience.

CHARACTERISTIC FORMULAS

Characteristic	Formula
Physical Defense	= (STR/5)
Energy Defense	= (CON/5)
Speed	= 1 + (DEX/10)
Recovery	= (STR/5) + (CON/5)
Endurance Pips	= 2 x (CON)
Stun Pips	= BODY + (STR/2) + (CON/2)

Explanation Of Characteristics

Each Characteristic is listed with its standard abbreviation in parentheses. The description will give you some idea of the use of the Characteristic in the game. For more details, see the Combat section.

Primary Characteristics

Strength (STR)
This Characteristic represents the character's raw physical power. Strength determines the damage a character does in hand-to-hand combat, how much the character can lift, carry, or throw. Strength also adds to the base value of Physical Defense, Recovery, and Stun Pips. A character is considered twice as strong for every +5 points of STR. One point of STR costs one Character Point.

Dexterity (DEX)
This Characteristic represents the character's coordination and agility. A character's Combat Value is based on his Dexterity. Certain Skills are partially based on DEX, and a character's base Speed is calculated from his DEX. One point of DEX costs 3 Character Points.

Constitution (CON)
This Characteristic represents how tough and healthy a character is. Constitution keeps a character from being stunned too easily in combat, and adds to the base value of Energy Defense, Recovery, Endurance Pips, and Stun Pips. One point of CON costs 2 Character Points.

Body Pips (BODY)
This Characteristic represents how much damage a

character can take before being killed. Body Pips add to the base value of a character's Stun Pips. One Body Pip costs 2 Character Points.

Intelligence (INT)

This Characteristic represents the ability to take in and process data quickly. Intelligence increases the character's Perception Rolls and certain Skills. One point of INT costs 1 Character Point.

Ego (EGO)

This Characteristic represents a character's mental power and strength of will. Ego helps a character in tests of willpower, when he is wounded, resisting interrogation, or trying to overcome his limitations. One point of EGO costs 2 Character Points.

Presence (PRE)

This Characteristic shows how forceful and charismatic a character is. Presence allows the character to impress or overawe people, and allows him to resist the effects of another person's high Presence. Several Skills are based on PRE. One point of PRE costs 1 Character Point.

Comeliness (COM)

This Characteristic represents how beautiful or handsome a character is; this may sometimes affect certain Skills or Presence Attacks. One point of COM costs half a Character Point (in other words, every 1 Character Point gets you 2 points of COM).

Figured Characteristics

Physical Defense (PD)

This Characteristic represents how tough a character is against physical attacks. A character's PD is subtracted from the STUN and BODY damage done by a normal physical attack. Physical Defense has a base value of $(STR/5)$, and may be increased 1 point for 1 Character Point.

Energy Defense (ED)

This Characteristic represents how tough a character is against energy attacks. A character's ED is subtracted from the amount of STUN and BODY damage done by normal energy attacks. Energy Defense has a base value of $(CON/5)$, and may be increased 1 point for 1 Character Point.

Speed (SPD)

This Characteristic represents how many actions a character may perform in a turn. Speed has a base value of $1 + (DEX/10)$. Each additional Speed point costs 10 Character Points. Speed is the only value in the game that does not round off in favor of the character.

Example:

A character with a DEX of 18 has a base speed of $1 + (18/10) = 2.8$, which rounds to 2, so the character is SPD 2. If the character wanted to be SPD 3, it would cost him 2 Character Points. If the character wanted to be SPD 4, it would cost him 12 Character Points.

If a character wants to increase his Speed he must buy the remaining fraction of a Speed point. Each $1/10$ of a Speed point costs 1 Character Point.

Recovery (REC)

This Characteristic represents how fast a character comes back from being exhausted or knocked out. Recovery has a base value of $(STR/5) + (CON/5)$. Each point of recovery allows the character to regain one point of STUN and one point of END for each phase the character does nothing else, and during each post-segment twelve recovery phase. Each additional point of REC costs 2 Character Points.

Endurance Pips (END)

This Characteristic represents how long a character can expend energy. Anytime a character uses a power, moves, or uses his STR, he expends some of his END. END has a base value of 2 x CON. Each additional Endurance Pip costs $1/2$ Character Point.

Stun Pips (STUN)

This Characteristic represents how much damage a character can take before being knocked out. STUN has a base value of $BODY + (STR/2) + (CON/2)$. Each additional Stun Pip costs 1 Character Point.

Maximum Characteristics

The Maximum Value listed for the Characteristics means that you can't *normally* buy your Characteristic over that number. Now, it's not impossible to exceed the maximum listed score in a Characteristic—but it gets expensive. The cost of Characteristics over the Maximum Value is twice the normal cost listed. For example, let's say you want your character to have an INT of 23—to be exceptionally bright (and to help out with some of his Skills and Magic). The score of 23 exceeds the listed maximum of 20 by 3. The character uses 10 of his Character Points to buy his INT up to 20. After that, the cost per point doubles, so that the three additional Intelligence points cost six more Character Points. The character has spent a total of 16 Character Points and now has his Intelligence of 23.

Lowering Characteristics

A character may not only raise his Characteristics above the listed maxima—he may also reduce them below their listed beginning values, if he wants. For example, a player may wish for his character to be less healthy than normal, and want him to start with a Constitution of 8 instead of 10. If he decides to do this, he gains the Character Points appropriate to the loss—he loses 2 CON Points, CON Points are worth 2 Character points each, so the character has 4 Character Points more with which to buy other Characteristics or Skills—however, he's also rather frail.

A character may reduce each and every one of his Primary Characteristic below the listed value (if he really wants to), but only *one* Figured Characteristic may be reduced. No Characteristic may be reduced below 5,

except with the GM's permission. In any case, the minimum value of a Characteristic is always 1.

Round-Offs

When using the formulas for generating figured Characteristics the numbers rarely come out evenly. In the case of a number with a fractional remainder, always round to the nearest whole number. When the fractional remainder is ½, the number should be rounded in the character's favor, either up or down. This rule applies to all cases in the game where there's a fractional remainder.

Example:
ED is figured from the formula ED = CON/5. If a character has a 10 CON, his ED = (10/5) = 2. If the character has a 12 CON, his ED = (12/5) = 2.4, which rounds to 2. If he has a 13 CON, his ED = (13/5) = 2.6, which rounds to 3.

Skills

Skills are abilities that characters can have in *Fantasy Hero*. Examples of Skills include lockpicking, or blacksmithing, or being a good climber; any field in which a character is trained or has some knowledge. Characters are assumed to have a basic knowledge of the world around them, including the ability to speak their native language, do simple arithmetic, and other such everyday skills. Skills that (in a game sense) are important to characters, such as the ability to move silently or swing a sword, aren't possessed by everyone. Such Skills are purchased with Character Points—the same Character Points used to buy increased Characteristics

Example:
Rolland pays 3 Character Points for Concealment Skill. Rolland may use Concealment Skill whenever he wants to without paying more Character Points.

Skills are grouped into eight categories in *Fantasy Hero*, basically to make it easier to find the Skill you want (or to find similar Skills). The categories are: Combat Skills, DEX based Skills, General Skills, INT based Skills, Knowledge Skills, Magic Skills, PRE based Skills, and Other Skills. Characters may have skills from any category.

The cost in Character Points of INT, DEX, or PRE based Skills is 3 Character Points for the base Skill Roll. The base Skill Roll for the INT, DEX, or PRE based Skills (also called "stat-based" Skills) is calculated by the formula below. There are some other stat-based Skills (listed under Other Skills); they also use the following formula.

9 + (Characteristic/5) or less

Thus, the base Skill Roll for an INT based Skill would be 9 + (INT/5) or less. The base Skill Roll for a DEX based Skill would be 9 + (DEX/5) or less, etc.

Example:
Rolland, who has a 13 INT, pays 3 Character Points for Concealment Skill. Rolland's Concealment Skill Roll is 9 + (13/5) = 12 or less on 3D6.

The General Skills cost 3 Character Points with a base 11 or less roll. Some of the Skills have different costs, but those are noted in the individual Skill description. The cost of a +1 to your Skill Roll for any INT based, DEX based, PRE based, or General Skill is 2 Character Points. Knowledge, Combat, Magic, and Other Skills have different costs, explained in their individual sections.

Just because a character has, say, Lockpicking Skill, doesn't mean that he can always pick any lock. All Skills have a basic *chance* to succeed, modified by certain Characteristics, the number of Character Points put into the Skill, and the situation. The character must make a successful *Skill Roll* in order to perform the Skill. The Skill Roll is a number, determined when the character purchases the Skill. Successfully performing a Skill Roll requires the character to roll 3D6 and compare the total against his Skill Roll. If the 3D6 total is less than or equal to his Skill Roll, the character has successfully used the Skill.

Example:
Rolland has bought Concealment Skill for 3 Character Points (the basic cost). Since Rolland has an INT of 13, his Skill Roll is 12 or less. He would have to roll a 12 or less total on 3D6 to successfully use his Skill.

If the character fails his Skill Roll, he won't be able to perform the action he wanted to (such as picking a particular lock) until the situation changes; that is, somehow the character gets at least a +1 to his Skill Roll. Obtaining a +1 to your Skill Roll can be as simple as spending more time at the Skill (see Skill Modifiers).

Skills may be improved above their base rolls by purchasing Skill Levels, which add a +1 to the base roll for every Skill Level. The cost of these Skill Levels depends on the type of Skill, and the number of different Skills where the Skill Level applies. See Knowledge Skills for the cost of Skill Levels.

Skill Versus Skill

Sometimes characters use their Skills in opposition, as when one character hides something with Concealment Skill, and another character tries to find the object. In such cases, the following rules may be used.

If the first character fails his Skill Roll, the opposing character doesn't have to make a Skill Roll to undo the first character's efforts. If the first character makes his Skill Roll, then the opposing character must have the appropriate Skill, and must make his Skill Roll. For every 1 point that the first character makes his Skill Roll by, anyone else trying to find the object takes a -1 to his Skill Roll.

Example:

Rolland has Concealment Skill on a 12 or less. He attempts to conceal a small magic amulet in a room, and rolls a 14 (failing his roll by 2). Rolland has failed to conceal the amulet, possibly because there are no good hiding places immediately obvious to him (a GM judgement call). Rolland tries again, taking more time in this attempt, so the GM gives Rolland a +1 modifier to his Skill Roll. Rolland now needs to roll a 13 or less to conceal the amulet. He rolls a 9; thus, the amulet is now concealed from casual observation. Anyone trying to find the amulet would have to make their Concealment Roll at a -4 penalty.

In any Skill vs. Skill situation, the character taking action will make his roll first, and the character who is reacting will take the modifier. Thus, the person concealing an object will make his Concealment Skill Roll; then the person trying to find the object will take the modifier on his Concealment Skill Roll.

The GM should resist the temptation to overuse the Skill versus Skill system. If the situation is obvious, there's no need to make Skill Rolls. For instance, if a character says he is Concealing an object in a particular chest, and another character comes along and completely searches that chest, he's going to find the object. Role-playing situations will reduce the need to make Skill Rolls or Skill versus Skill Rolls. Besides, role-playing the situations is the whole point of the game.

Most Skills work directly against the same Skill. Some Skills, however, work against a Perception Roll, such as Stealth. Thus, a character makes his Stealth Roll, and other characters attempting to spot him would make a Perception Roll *(see Perception Rolls)*.

Complementary Skills

In some situations, a character may have two (or more) Skills that are applicable to the problem at hand. In such a case, the GM should determine the primary Skill involved. The GM may decide that another Skill is considered *complementary* to the problem at hand. The character then attempts to make the Skill Roll for the complementary Skill.

The character adds +1 to his chance to perform his primary Skill for each 2 points he makes his complementary Skill Roll by. Thus, if you make your complementary Skill Roll by 0, 1, or 2, you get a +1 to the primary Skill; make the Roll by 3 or 4, +2 to the primary Skill Roll, etc. This rule also applies if someone is helping the character perform the Skill.

Example:

Rolland is attempting to get some information from a young girl who happens to be a noble; he believes she knows the whereabouts of the lost amulet. Rolland has both Conversation Skill (on a 12 or less) and Courtier Skill (on a 13 or less); he tells the GM that he's going to try to get his information by talking and using his courtly knowledge. The GM rules that Rolland's Conversation Skill is primary in this case, and his Courtier Skill is complementary. Rolland first tries to make his Courtier Roll, and rolls a 10, making his roll by 3. Thus, Rolland gets a +2 to his Conversation Roll for this conversation, and his improved chance may help him find the lost amulet.

Skill Modifiers

The GM should apply modifiers to the Skill Roll depending on the circumstances. All such modifiers modify the number the character needs to roll, *not* the dice roll. This includes any bonus due to complementary Skills, or any Skill Levels.

Example:

Rolland attempts to conceal a dead body in his room at the tavern (only temporarily, of course). The GM rules that, since Rolland has a small room, this attempt will take a -5 modifier to Rolland's Concealment Skill. Rolland has a base Concealment Skill roll of 13 or less. With the -5 modifier, Rolland needs to roll an 8 or less to successfully hide the corpse from view.

The GM should provide modifiers to deal with each situation that comes up in the course of the game. The Skills are very general in order to cover many situations; individual circumstances can modify the chance to perform a Skill tremendously. Modifiers help describe the situation to the players in a very concrete fashion, which makes the game more visual and exciting. Providing modifiers also acts as an incentive for the players to be clever and creative, and that's when they're having the most fun.

The following chart provides a general list of modifiers that apply to most of the Skills. The GM should use this list as guideline when determining the modifiers; remember, circumstances alter cases. Individual Skills may not use some of these modifiers. Some Skills may list specific modifiers as additional guidelines. On the chart, and in the skill descriptions, the indication "+1—3" means that the modifier can be a +1, a +2, or a +3, depending on the GM's judgement.

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SKILL MODIFIERS

Modifier	Circumstance
+1	Preparing a phase
+2	Preparing a turn or up to a minute
+3	Preparing 10 minutes or more
+1—3	Character has extensive knowledge of the object of his Skill Roll
+1—3	Character roleplays the Skill use well
+1—3	Using good equipment in connection with the Skill Roll
+1—3	Excellent conditions for performing the Skill
−1—5	Poor conditions for performing the Skill
−1—5	Extremely strange or weird object to perform the Skill on
−1—5	Lack of proper equipment (if it's necessary)
−1—3	Combat conditions, when the Skill is not normally used in combat

The Skill List

Skill	Type	Base Roll	Base/+1 Cost
Animal Training	General	11	3/2
Ambidexterity	Other	—	2/2
Artisan	INT-based	9+(INT/5)	5/2
Brawling	Combat	—	3/—
Breakfall	DEX-based	9+(DEX/5)	3/2
Climbing	Other	9+(STR/5)	3/2
Concealment *	INT-based	9+(INT/5)	3/2
Conversation	PRE-based	9+(PRE/5)	3/2
Courtier	PRE-based	9+(PRE/5)	3/2
Deduction *	INT-based	9+(INT/5)	5/2
Disguise *	PRE-based	9+(PRE/5)	3/2
Familiarity	Knowledge	—	1/—
Gambling	General	11	3/2
Hunting	General	11	3/2
Knowledge	Knowledge	11	2/1
Languages	Knowledge	—	3/2
Linguist	Other	—	3/—
Lockpicking	DEX-based	9+(DEX/5)	3/2
Luck	Other	—	5/—
Magic	Magical	9+(INT/5)	5/2
Medical *	INT-based	9+(INT/5)	3/2
Oratory	PRE-based	9+(PRE/5)	3/2
Perception	Other	—	—/3
Pickpocket	DEX-based	9+(DEX/5)	3/2
Professions	Knowledge	11	2/1
Riding	DEX-based	9+(DEX/5)	3/2
Running	Other	—	—/2
Sailing	General	11	3/2
Scholar	Other	—	3/—
Skill Levels	Knowledge	—	—/3
Spell Research	Magical	9+(INT/5)	5/2
Stealth *	DEX-based	9+(DEX/5)	5/2
Streetwise	PRE-based	9+(PRE/5)	3/2
Swimming	Other	—	—/2
Tracking	INT-based	9+(INT/5)	3/2
Trading	PRE-based	9+(PRE/5)	3/2
Weapon Familiarity	Combat	—	1/—
Weapon Maneuvers	Combat	—	3/—
Weapon Skill	Combat	—	—/3

* All characters have an 8 or less chance with these Skills

Everyman Skills

All characters start with some ability in a few Skills, which reflects the fact that everybody knows how to do these things to some extent. The Skills are Climbing, Concealment, Deduction, Disguise, Medical, and Stealth Skills. All characters have Familiarity with these Skills, which means they have the ability to perform them on an 8 or less chance. However, no Skill Levels of any kind may be added to the chance of performing such Skills, since you don't have a good idea of how you're performing the Skill. These Skills may also be purchased and improved just like any other Skills.

In addition to these Skills, all characters begin with 4 Character Points in their native language and 1 Character Point (that is, Familiarity) in Home Area Knowledge. These should be noted on the Character Sheet, since they can be improved like normal Skills. These Skills are given free, so the cost shouldn't be added in to the character's cost total.

The Skill List

The Skills are listed here alphabetically, with the Type of Skill, the Base Roll, the Base Cost and the cost of a +1 to the Skill Roll. The descriptions of the Skills are organized alphabetically by Skill Type, so that similar Skills are grouped together. The Skills marked with an asterisk (*) are Everyman Skills, and all characters have an 8 or less chance with them.

Combat Skills

Brawling

This Skill allows the character to add 1D6 to his normal STR damage when he's punching or kicking someone, for a cost of 3 Character Points. This Skill does not affect the damage done by weapons, and Brawling may only be bought once.

Weapon Familiarity

Characters have to buy Weapon Familiarity in order to know how to use weapons; without this Skill, the character takes a -3 OCV penalty for being unused to the weapon. Weapon Familiarity is bought by the Group; to be Familiar with any Group of weapons, the cost is 1 Character Point. Familiarity with all the weapons in *either* the Common Melee Weapons or Common Missile Weapons Group costs 2 Character Points. You must buy Weapon Familiarity separately for each weapon group in the Uncommon Groups. All characters have Familiarity with Club and with hand-to-hand combat maneuvers for free.

You'll notice that uncommon weapons are more expensive to learn. Weapons outside your culture are, of course, uncommon. The cultural groupings here represent medieval Western Europe, with a fantasy flavor. The GM could set up different groups to represent the different cultures in his campaign. Note that cultures can be in the same geographic region—for instance, Knightly Weapons and Peasant Weapons are two culture groups that coexist in the same spot. You'll also notice that some of the groups may overlap; in particular, Weapon And Shield includes all of the one-handed weapons like swords and axes. Exactly which weapons are in what groups is detailed in the Equipment section.

WEAPON GROUPS

Common Melee Weapon Groups
Axes, maces, and picks
Pole arms
Swords
Two-handed weapons
Weapon and shield

Uncommon Melee Weapon Groups
Flails
Lances
Quarterstaff
Whip

Common Missile Weapon Groups
Bows
Crossbows
Javelins
Thrown knives / axes

Uncommon Missile Weapon Groups
Sling

Weapon Maneuvers

There are special abilities with certain weapons that not every character will know. These Weapon Maneuvers cost 3 Character Points apiece to learn, but you may use them as often as you like (or not, as you choose). Weapon Skill Levels apply normally to Weapon Maneuvers.

Double Sling Fire: This allows the slinger to fire two missiles in one phase, taking a half phase action for each missile. Preparing for Double Sling Fire takes a half phase (you're grabbing two missiles). Both missiles take a -2 OCV, and the slinger must make a DEX Roll to fire the second missile.

Full DCV with Bow: The archer gets his full DCV while firing his bow, instead of half DCV (the normal modifier). However, his shot takes a -2 OCV, since he's moving around more.

Prepared Arrow Fire: The archer may prepare two arrows to be fired in one phase. Readying the arrows takes a half phase action per arrow; you end up holding two arrows in your hand (or one in both hands). Once both arrows are prepared, they can both be fired in the same phase, each shot taking a half phase action. The second arrow takes a -2 OCV on its chance to hit. This maneuver may not be performed at the same time as the Full DCV with Bow maneuver.

Rapid Arrow Fire: The archer may load and fire an arrow in a half phase action with this maneuver, instead of the usual half phase to load, half phase to fire. The arrow shot takes a -2 OCV, and the bow's STR requirement must be at least 5 points less than the archer's STR. This maneuver may be combined with the Full DCV with Bow maneuver, and the modifiers add (making the archer's shot -4 OCV). Rapid Arrow Fire may not be combined with Prepared Arrow Fire.

Sweep: This maneuver allows the character to attack more than one target in a phase. A Sweep takes a full phase action to perform, and you take a -2 OCV for each target after the first. This penalty is additive and applies to all the attacks. For instance, if you try to attack three people with one mighty swing, your OCV is -4 each time (you must make your Attack Roll against each target). Each attack also reduces the damage of your weapon by one Damage Class (see the Damage Class section). Thus, in the above example, your 1D6+1 broadsword would only do ½D6 to each target. All targets must be in a hex next to the character. If you miss any target, you can't hit any of the next targets. This maneuver may not be used to hit one target multiple times. Also, only the weapons in the Common Melee Weapons Group and the quarterstaff may be used with this maneuver.

Weapon Skill Levels

Once you know how to use a weapon, you can improve your ability by buying Weapon Skill Levels. Each Skill Level with a particular weapon group or type of combat grants a +1 to the use of weapons in that group. The Weapon Skill Level has a number of potential uses, though the Skill Level may only be used for *one* of these things at a time. You can change the assignment of your Skill Levels at the beginning of your action phase, but they stay where you put them until the beginning of your next action phase.

The following list details the different uses of Weapon Skill Levels.

1) One Weapon Skill Level can be used as a +1 OCV with an attack.
2) One Weapon Skill Level can be used as a +1 DCV while attacking with a melee weapon or hand-to-hand combat, but NOT with a missile weapon. A Weapon Skill Level used for DCV does NOT affect the character's DCV against ranged attacks, *unless* the Weapon Skill Level is used with a shield.
3) One Weapon Skill Level can be used as a +1 to the Range Modifier of a ranged attack. Thus, the -1/4"

Range Modifier of a crossbow would become -1/5". At short ranges, it doesn't help—you should put your Skill Levels on OCV. At medium distances, it's the same either way. At long distances, it becomes more useful to put Skill Levels on your Range Modifier than on your OCV.
4) Two Weapon Skill Levels can be used to increase the Damage Class of the weapon by one step (see the Damage Rating section). For instance, a 1D6+1 weapon would then do 1½D6. Four Weapon Skill Levels would raise the weapon's Damage Class by two, and so on, up to a maximum of twice the original Damage Rating.
5) Two Weapon Skill Levels can be used to add +1 BODY to the damage done by a weapon (that's for a killing attack only). However, the damage you do cannot exceed the normal maximum for the weapon. For instance, if you have a 1D6 weapon and use two Weapon Skill Levels to add a +1 BODY to the damage, the possible damages would be 2, 3, 4, 5, 6, 6 (that's 1D6+1 with a maximum of 6 BODY).
6) Two Weapon Skill Levels can be used to increase the STUN Multiplier of the weapon by +1. A 1D6-1 STUN Multiplier would become a 1D6 STUN Multiplier. If you're using the Hit Location Rules, this increases the STUN Multiplier by +1 for the Hit Location. The maximum possible STUN Multiplier is 1D6; thus, this rule won't affect weapons that already have a 1D6 STUN Multiplier.

Weapon Skill Levels only apply to those weapons that you know how to use; that is, you've purchased Weapon Familiarity for those weapons. For instance, if you have one Skill Level with all melee weapons, this won't help you if you didn't buy Weapon Familiarity with any melee weapons. If you only bought Weapon Familiarity with Swords, your Skill Level won't help you when you pick up a pole arm.

There are several types of Weapon Skill Levels shown on the Weapon Skill Level Cost chart. The 3 point Skill Level applies to any one of the weapon groups listed on the Weapon Groups chart. (The weapon group it applies to doesn't change, though how you use the Skill Level can change, as explained previously.) The 5 point Skill Level can be bought as one of three types: +1 with all melee weapons, +1 with all missile weapons, or +1 with all hand-to-hand combat (that's weaponless combat). The 8 point Skill Level applies to any type of combat whatsoever. When you buy these Skill Levels, think of the kind of weapon specialties your character should have. It's a good idea for characters to have some 5 point Skill Levels to back up their 3 point Skill Levels; this means that you'll be able to fight well with different types of weapons, and won't be so reliant on one type of weapon.

The more Skill Levels your character buys, the more choices he has during combat. Since there are so many ways to use Weapon Skill Levels, their use may be confusing. The following example should clear things up.

Example:
Sarnak has two 3pt Skill Levels with Swords, one 3pt

Skill Level with Weapon and Shield, and three 5pt Skill Levels with Melee Weapons. At the moment, he's fighting with a broadsword and shield. Judging that his opponent is very dangerous, Sarnak decides to put all of his Skill Levels toward DCV; this adds +6 to his DCV against melee weapons. Against ranged attacks, Sarnak gets +4 to his DCV, since his Skill Levels with Swords don't affect shields (only shields can give the character added DCV against ranged attacks).

Later on, Sarnak gets into a fight without his shield; all he has is his trusty broadsword. In this fight, his Skill Level with Weapon and Shield won't help him, since he doesn't have a shield. However, his two Skill Levels with Swords and his three Skill Levels with Melee Weapons still apply. If he puts them all on OCV, he gets a +5 OCV. All the Skill Levels on DCV would give Sarnak a +5 DCV, but only against melee weapons or hand-to-hand combat; since he doesn't have a shield, that +5 DCV doesn't count against ranged attacks.

If Sarnak decides he wants to do more damage, he can put two (or four) Skill Levels toward a +1 (or +2) BODY damage, or increase his Damage Rating by one (or two). He could use two Skill Levels for a +1 BODY, and two for a +1 Damage Rating, and use the one Skill Level left over on OCV. As you can see, he has many different choices.

WEAPON SKILL LEVEL COST

Cost	Application
3	+1 with any one weapon group (+1 with swords, +1 with crossbows, etc.)
5	Either +1 with all melee weapons, +1 with all missile weapons, or +1 with all hand-to-hand combat
8	+1 with all combat

DEX-based Skills

Breakfall

This Skill allows a character to roll out from a fall, lessening the damage he takes and allowing him to stand up faster. Normally, when you fall you take damage according to the Falling section rules (see Combat). A successful Breakfall Roll allows the character to fall from a height of up to 4" and take half damage from the fall. Each +1" of height is -2 to the Breakfall Roll. If the character makes half his Breakfall Roll, he takes no damage from the fall.

Normally, regaining your feet after a fall takes a half phase if you're carrying 10kg or less and a full phase if you're carrying more than 10kg. A successful Breakfall Roll will allow you to get to feet in a half phase if you're carrying more than 10kg, and in no time if you're carrying 10kg or less. Modifiers to the Breakfall Roll would be wounds (-1 to -3), carrying something or someone (-1 to -3), or broken or slippery landing sur-

face (-1 to -3). An unsuccessful Breakfall Roll would mean that the character takes damage from the fall or fails to get up more quickly than normal.

Lockpicking

This Skill allows the character to pick locks with the help of some wire or special tools. Locks in fantasy settings were pretty primitive, so wire was usually good enough. Most doors were barred rather than locked; that is, a wooden bar was placed across the doorway on the inside. Lockpicking Skill would be used in this case, to try to raise this bar from the outside with a thin dagger or piece of metal.

Pickpocket

A useful way to supplement your income. This Skill can be used for lifting items out of pockets or pouches, cutting purse strings, or slicing the bottom off of pouches. When picking pockets, use Pickpocket Skill versus a Perception Roll as a Skill vs. Skill comparison. An unsuccessful Pickpocket Roll does not necessarily mean that the character's action was spotted; other characters must make a Perception Roll to spot the motion. Large objects or difficult ones (like rings) will take a -1 to -5. The penalties for being caught are usually severe in most societies; the GM should use this as an opportunity for plot development.

Riding

This is a useful Skill for fantasy characters, allowing them to ride horses under rough conditions, fight from horseback, and take care of horses. Without this Skill, characters on horseback are OCV 0 when trying to fight, and can barely stay on when the horse gallops. Most characters should at least consider buying Familiarity with Riding Skill, since that will allow them to fight from horseback and ride reasonably well. The character may use this Skill with another type of mount (say a camel) for an additional one point. The Riding Skill Roll should be made when the character is attempting maneuvers such as jumps, trick moves, leaping onto the horse, or similar difficult tasks. See the Mounted Combat section for additional details.

Failure to make this Roll means that the maneuver did not succeed, with possible bad consequences for the rider, like falling off and getting hurt.

Stealth

This Skill is the ability to hide in shadows, move silently, and avoid detection in combat conditions. Use your Stealth Roll against the Perception Rolls of those attempting to find the character for a Skill versus Skill comparison (see Perception Rolls). This Skill allows the character to conceal himself while in motion; if he wants to hide, he should use Concealment Skill.

A character who's carrying a heavy burden will find it harder to be Stealthy (-1 to -3). Good conditions for Stealth would be loud background noise and dark, crowded areas. A failed Stealth Roll does not necessarily mean that the character was seen; use the system outlined under Perception Rolls. Stealth Skill costs 5 Character Points.

General Skills

Animal Training

This Skill is for Characters who want to train animals to do their bidding. The trainer must make his Animal Training Roll to train the animal in a new command; if he fails the roll, he can try again in a week (of game time, that is). The character chooses what type of animal he knows how to train; additional animal types would be 1 Character Point for each type. An example of a type would be "Horses" or "Dogs".

Trained animals have points invested in them by their trainer. In other words, the trainer spends some of his Character Points on the animal in the training process; the animal can then perform certain actions on command. For one Character Point, the animal has an 8 or less Training Roll; for 2 Character Points, the animal has a 9 + (INT/5) or less Training Roll, +1 for every 2 Character Points thereafter (the roll is based on the animal's INT). The animal may be taught to respond to two commands for every one point of Training it has. Simple actions like Sit or Stay require one command, complex actions like Fetch The Firewood would require two commands, and very complex actions would require even more commands (the GM might rule that Kill the Wizard and Bring Me His Magic Items might be six commands, which would mean you'd have to have 3 points invested in the animal.) The Training Roll should be made whenever the animal is under unusual stress, or the command is used in an unusual way. For instance, a Training Roll isn't necessary to use the command "Attack", but if you want the animal to attack one man out of a crowd, a Training Roll is required (perhaps even with a penalty if the crowd is big and confusing). The cost of obtaining animals is covered in the Equipment section.

Gambling

This Skill is the ability to win at games of chance, and sometimes to alter the chances. Gambling gives the character knowledge of the odds at various games of chance, and how to play the best game he can within the rules of the game, as well as how to cheat. If you want to cheat, just tell the GM and try to make your Gambling Roll (the GM may assign penalties depending on the game). Other people with Gambling Skill can spot cheating with a successful Gambling Skill Roll (a Skill versus Skill test against the Gambling Roll made to cheat). Winning at games of chance is a matter of making your Gambling Skill Roll; the better you make the roll, the more you win. Games with better house odds should apply a negative modifier to the Gambling Roll. If you're playing against other gamblers, a Skill versus Skill test should be used.

Unsuccessful cheating may be spotted by anyone with a Perception Roll, but only someone else with Gambling Skill can spot a successful cheat. Perception Rolls may be a complementary Skill.

Hunting

This Skill enables the character to live off the land, find food and water, identify dangerous plants and animals, and hunt animals. The GM should have the character make this Skill Roll only when conditions are particularly difficult (he's on the run, he doesn't have much time to hunt, it's the dead of winter, or similar reason). The Hunting Skill Roll should be made on a daily basis to see if the character has found food or shelter. The Skill Roll might be required more often in a particularly harsh or dangerous environment (the arctic during a blizzard, for instance).

Lack of available resources like tools, food, water, or clothing would be a -1 to -5 modifier on the Skill Roll. Very benign conditons (well equipped, many animals, lots of water) could mean a +1 to +3 modifier. Of course, Knowledge of the creatures and plants in the area is complementary to Hunting Skill. Other complementary Skills would be Knowledge of the area, Profession: Herbalist, Tracking, or similar Skills. An unsuccessful Hunting Skill Roll could be damaging to the character, and blowing the Roll several days in a row could be fatal. The GM may well decide to roleplay hunting encounters, and actually have the hunter track the deer and slay it.

Sailing

This Skill is for Characters who expect to be involved in ocean voyages. Sailing works like Riding Skill for the following categories: small sailboats, galleys, unusual riggings. Pick one category to start with, and add a category for +1 Character Point. Of course, you don't get your CV with boats. However, the speed you can make with a sailing ship is dependent on your knowledge; the more you make your Sailing Roll by, the faster you can go. The Sailing Roll isn't necessary under ordinary conditions, but should be used during storms, to avoid reefs, etc. Characters with Sailing Skill might also want to buy Navigation Skill or Weather Knowledge to help them in their voyages. Knowledge of certain oceans or seas would be very useful.

INT-based Skills

Artisan

This Skill enables the character to design and construct new mechanical things, and also to disarm mechanical traps. The character needs the complementary Skill in the field he is working in (for instance, Profession: Weaponsmith if he wants to make a special spring-sheath for a dagger). The artificer may design gadgets that require several Skills or Knowledges, and he must have each of those particular Skills.

Designing your own gadgets requires a fair amount of time and expense. The length of time required will vary with the complexity of the gadget. The GM may require the Artisan to pay a Character Point or two for a particularly useful gadget (say, a spring-sheath that makes it a zero phase action to draw your dagger instead of a half phase action). An unsuccessful Artificer Roll can mean that the character doesn't know how to make the device, or it could mean an accident (though that should be rare). Artisan Skill costs 5 Character Points.

Concealment

This is the ability to hide things and to find things that other people have hidden, like jewels, secret maps, or magic items. This Skill can be a lot more fun if the GM actually describes the situation, and the character then describes exactly where he hides the object, though this isn't necessary.

The character may hide himself from a search using Concealment. Stealth should be used for any active concealment; only use Concealment Skill for non-moving objects. Areas that are very crowded with junk are much easier to hide things in (+1 to +3); conversely, areas that are very bare are very difficult to hide things in (-1 to -3).

Any Skill directly connected with the object you are hiding (like Profession: Carpenter when hiding something in a chest) is a complementary Skill. Failing your Concealment Roll may mean that the object is uncovered after you leave, or it's in an easily check location. Just because an object is sitting out in the open doesn't mean someone will find it; remember the Purloined Letter.

Deduction

The art of taking several facts and leaping to an unjustified conclusion. The classic detective's skill, Deduction should be handled very carefully. Deduction is useful when the player is stumped, the GM wants to move the scenario along, and the character should be able to figure out what's going on. At this point, get the character to make a Deduction Roll, and if he makes it, give him some hints.

The GM should try to help the character along, but not reveal everything. This Skill should only be used when the GM feels that the player can't figure something out that his character should be able to determine. Complementary Skills would be any Skill directly connected with the problem the character is trying to solve (especially Knowledge Skills). A failed Deduction Roll usually means that the character can't think of an answer, but if the GM wants to be mean, it can mean an incorrect deduction. Deduction Skill costs 5 Character Points.

Medical

The ability to stop bleeding, repair damage, and generally keep someone alive. Everyone is given basic Familiarity with this Skill, because certain things are obvious when taking care of wounds (like trying to stop the bleeding, bandages, and so on). When a character has taken more BODY than he has, he is dying (see Bleeding). The character with Medical Skill may keep him alive (stop his bleeding) with a Medical Skill Roll, -1 for every 2 BODY over the victim's total. Successful performance of this Skill takes at least a full phase, and the character may wish to take more time in order to get the bonus (see Skill Modifiers). To be a recognized doctor, the character must also buy Profession: Chirurgeon. Unsuccessful Medical Rolls may mean that the bleeding is of a type that can't be easily stopped.

Tracking

This Skill gives the character the ability to follow a trail by observing tracks, marks, and signals left by animals or people. A great deal of information can be derived from tracks, such as the weight of the person, the number of people, how long ago they passed by, or what they were doing. The GM should require the character to make a Tracking Roll whenever the person or creature being tracked does something unusual to throw off the pursuit, or passes over difficult terrain (like bare stone).

Tracking is usually used in the country, but sometimes a trail can be followed in certain city areas. Terrain Knowledge and Area Knowledge are complementary to Tracking Skill. Unsuccessful Tracking Rolls may lead the character in the wrong direction.

Knowledge Skills

Knowledge Skills cost 2 Character Points for a base 11 or less roll; each +1 to the Skill Roll costs 1 Character Point. Some of the Knowledge Skills have different point costs, which are noted under the individual Skill. Generally, any Knowledge Skill can be used by anyone (for no cost) with an 8 or less chance, if they have appropriate references (books or maps) and the Literacy or ability to use the reference.

Familiarity

A character may buy Familiarity with any INT-based, DEX-based, PRE-based, General, or Knowledge Skill. Familiarity may be purchased with some of the Other Skills (see each Skill listing). Familiarity with a Skill costs 1 Character Point, allows you a basic knowledge of the ability described, and the chance to perform it on an 8 or less. The chance is an 8 or less for any Skill, whether or not the Skill is based on a Characteristic.

The cost of Familiarity with a Skill counts toward the cost of the Skill if you later buy that Skill. Thus, if you buy Familiarity with Riding Skill, that costs 1 Character Point. If you later decide to buy Riding Skill (which costs 3 Character Points) you need only spend 2 Character Points, since you've already spent 1 Character Point toward the Skill.

All Skills marked with an asterisk (*) on the Skill List are performable by any character on an 8 or less; in other words, everybody has Familiarity with those Skills already. However, the cost of such Skills isn't in any way reduced.

Skill Levels of any kind don't add to your 8 or less chance to perform a Familiar Skill. Since you don't know exactly what you're doing, Skill Levels will not aid your chance to perform a Familiar Skill.

Knowledge

This is a very general type of Skill, since any attempt to list all of the possibilities would take up far more space than is available. The basic idea of Knowledge Skill is that you define the subject of that Knowledge, and the "width" of your definition tells you how much general and specific Knowledge you can expect about that subject. For instance, let's say you titled your Knowledge Skill "Weather Knowledge". This would mean that you would have a good general idea of the effects of weather, and some idea of how to predict the weather for any location; however, if you're in a place you have Knowledge of, your prediction should be more accurate. As another example, let's say you bought Fire Magic Knowledge. This gives you specific information about how fire spells work, the defenses against them, what fire mages hate, and that type of information, but wouldn't tell you much about general magic. Magic Knowledge would tell you that Fire Magic uses fire, but not much more unless you made an incredible Magic Knowledge Roll; even then you would get far less information than you would with Fire Magic Knowledge.

A more general subject might be, for instance, magic. With one point in Magic Knowledge, the character would know generally how magic works in his world, the usual limitations and abilities of wizards, where magic is used frequently, the types of magic used, and so on. Two points gives the character an 11 or less roll to know a fact about the subject. The more general the Knowledge title, the less the character will know about specifics. Since you're creating the Knowledge Skill to fit what you think your character should know, choose the title carefully. Of course, certain facts would be difficult or impossible for a character to know, so the GM should apply appropriate modifiers for difficulty.

Knowledge can be broken down into four general categories: Groups, People, Places, and Things. These categories can help you to determine which Knowledges to buy for your character.

Groups: These would be different organizations or cultures, like Thieve's Guild Knowledge or Southern Continent Cultures Knowledge. This gives the character thorough knowledge of a culture or organization, including such things as the appropriate gestures, customs, taboos, requirements and protocols. Examples of such cultures might be Japanese, Chinese, Indian, or Arab. Failing your Knowledge Roll for a group could result in a terrible social mistake, which could be annoying or even dangerous in the wrong circumstances.

People: This would be Knowledge about a specific person at its narrowest, or Knowledge of a type of person. For instance, Wizards, or Fire Wizards, or Fire Wizards of the Southern Continent. Such Knowledge would tell you about individuals or (more generally) how such people would react to different situations (like being asked questions or offered money). Again, you'll have to be careful to choose just how specific you want the Knowledge to be; the more specific it is, the less general knowledge you'll have.

Places: This gives the character thorough knowledge of an area, ranging from an individual street in a city to an entire continent or world. This Skill gives you knowledge of the geography, major cities, politics, economy, etc., of that country or area. This information can help the characters decide where to go to find certain items or people or what certain clues mean. Note that in a fantasy world, the level of information about a country is much lower; nobody knows how many bushels of wheat were harvested last year, or how many people there are. Exact figures just don't exist. A map or reference book, should you happen to get such a rare thing, can add +1 to +3 to the Roll, depending on what knowledge the character seeks. Of course, the book or map may not help at all if the character is looking for the kind of info that isn't in books. An unsuccessful Knowledge Roll usually means that the character doesn't know the answer to the particular question. Of course, if the GM wants to be nasty, failing a Knowledge Roll can mean incorrect answers, which could be dangerous.

Applying this Skill to a city gives the character thorough knowledge of a city's layout, streets, meeting places, fine restaurants, shortcuts, criminal areas, and other important spots. Where Area Knowledge will give only general information about a city (where it is, how big it is), City Knowledge gives very specific information. This Skill can help during chases and can cut down travel time within the city.

This Knowledge can also be applied to various terrain types, which is very useful for Skills like Hunting or Sailing. Some terrain types might be Plains, Forest, Jungle, Desert, Tundra, Arctic, Oceans, Swamps, or Caves. Of course, you could be very specific (Crystal Caverns Knowledge) or very general (Underground Knowledge).

Things: This category of Knowledge would be anything that doesn't fall into the other categories. Examples: Goblins, Trees, Swords, Legends, History, History of this country, Philosophy, Religion, Horses, Trade Goods, Trade Routes, Famous Dungeons, Monsters. The possibilities are literally infinite; you should talk to your GM about exactly what Knowledge would be most appropriate for what you want to do.

When buying Knowledge Skill, try to think of your

character's background, and how he learned what he knows. Usually, the character may have Knowledge Skills that help explain how he learned his other Skills. Knowledge of particular Areas is very useful for this.

Languages

There are likely to be many different languages in your fantasy world, which can create interesting roleplaying situations for characters. Translation difficulties can be a great source of fun. The GM should make a list of the languages in his campaign; for beginning campaigns, though, the GM can ignore the whole problem and just say everybody speaks the same language.

Each character is considered to know his native language well; he has 4 Character Points in that language for free. Learning other languages requires an expenditure of Character Points. Consult the following chart for the Character Point cost of learning a language.

LANGUAGE COST

Cost	Fluency
1	Basic conversation
2	Fluent conversation
3	Completely fluent, some accent
4	Idiomatic, native accent
5	Imitate dialects

A character without a complete command (3pts) of a particular Language may sometimes have to make an INT Roll to understand some very rapid or slurred phrases in that language. The GM should also be aware that there are usually a number of dialects for each Language, and sometimes these dialects are very hard to understand, except for someone with an idiomatic command of the Language. The GM should construct a chart similar to the one in *Justice Inc.* if he really wants to reflect the way different languages relate, though that would be a lot of work. It's simpler to give the character some fluency in a language that's related to one he knows; the decision is left to the GM, since you're going to have your own languages with their own relationships in your world. Some languages might be more difficult to learn than others, and so would cost 1 more point than than listed

If a character wants to know how to read and write, it costs him 1 Character Point to gain his equivalent skill with the spoken language as a written language.

Professions

Everyday Skills like Blacksmith or Cook can be very useful for characters. One Character Point in a Profession Skill gives you a basic background in the field, general knowledge and Familiarity (8 or less Roll), and a reasonable chance to get a job. Two points means you have an 11 or less Roll, and you're pretty good, enough to get a very good job in the field. Each additional point gives you a +1 to the Roll. The GM may well rule that

some Profession Skills are based on a Characteristic; for instance, Wrestling might be based on STR. The following list of Professions isn't intended to be complete. The GM and players are encouraged to think of more Professions to add to the list.

Examples:

Armorer	Chiurgeon	Juggler
Bard	Cobbler	Leathercrafter
Blacksmith	Cook	Mason
Bowyer	Fisherman	Musician
Butcher	Goldsmith	Silversmith
Carpenter	Jeweler	Weaponsmith

Skill Levels

An extra +1 with individual Skills may be purchased, as explained for each Skill. It's also possible to buy Skill Levels that give the character a +1 with several related Skills. There are two types of Skill Levels: for 3 Character Points, you get a +1 with any two Skills related by Characteristic base or intent (+1 with Stealth and Concealment, +1 with Magic and Spell Research, etc.); for 5 Character Points, you get a +1 with a group of similar Skills (+1 with all DEX based Skills, +1 with all INT based Skills, etc.)

These Skill Levels don't apply to Combat Skills. Also, two Skills may be related without being in the same category. The GM is the final judge of whether or not Skills are related.

Magic Skills

Magic Skill

This is the basic Skill that a character needs in order to be able to buy and cast spells. Magic Skill costs 5 Character Points, giving you a Magic Roll of 9 + (INT/5) or less. All spells require that you make a successful Magic Roll in order to perform the spell; there's a -1 to the Magic Roll for every 10 active points in the spell. The GM may also award a bonus to the Magic Roll when appropriate; for instance, taking 5 times the normal amount of time to throw the spell is worth a +1 to the Magic Roll, or performing a spell in unusually calm or serene conditions is also worth a +1. Certain magical places may also give a modifier to the Magic Roll at the GM's discretion.

A character can have "latent" Magic Skill by paying 1 Character Point; this allows him at some future time to buy Magic Skill for the remaining cost of 4 Character Points (a total of 5 Character Points). Otherwise, the character can't learn magic later in his career (unless the GM makes an exception for some very special reason).

A +1 to your Magic Skill Roll costs 2 Character Points; this applies to all the spells that you know, and all uses of your Magic Roll. You can buy a +1 to one spell for 1 Character Point; that bonus does not apply to any other use of Magic Skill.

Spell Research

This is the ability to invent new spells or add points to old spells; Spell Research costs 5 Character Points for a 9 + (INT/5) or less roll. Without this Skill,

characters can only learn new spells (or change old ones) by having someone who knows the spell teach them how, or from a scroll or book that teaches the spell. Spells cannot be "unlearned"; the real points you've spent on a spell can only be used for that spell. You can, however, change the Limitations or Advantages, or even add more points to the spell with Spell Research.

How long the Spell Research process takes depends on how the GM runs his campaign. If you normally don't worry about how much time passes for the characters between adventures, then just say that characters can add or change 5 Character Points between adventures. If you keep track of campaign time, say that characters can add or change 1 Character Point per week of game time. If you're just changing Advantages, so the real cost doesn't change, it takes 2 weeks per $+\frac{1}{4}$ changed.

Successful Spell Research requires you to make a Spell Research Roll with the appropriate modifiers for the size of the spell (-1 per 10 active points). You'll get a +1 for taking twice as long as normal to learn the spell, and a +1 for calm surroundings. The GM may apply other modifiers depending on the spell or the nature of the research. Spells that require expensive Materials mean that you have to pay for at least one use (if they are consumable Materials). If you fail your your Spell Research Roll, you can try again; it takes half the initial time for subsequent efforts to learn the spell (i.e., if the first try takes 3 months, it takes 6 weeks to try again, the third try takes 6 weeks, and so on). Of course, the wizard will have to take care of living expenses during this period. If an adventure interrupts his research, he can start from where he left off if he makes his Spell Research Roll with only a -1 modifier; if he fails this, the research must start again from scratch.

Other Skills

These Skills don't fit into the other categories, and are lumped together as Other Skills. The cost of each Skill is listed with the Skill.

Ambidexterity

This Skill allows a character to use a weapon in his off hand without the normal -3 OCV penalty. This does not, however, allow the character to attack twice in one combat phase. For 2 Character Points, the character is only -2 OCV with his off hand. For 4 Character Points, the character is only -1 OCV, and for 6 Character Points the character takes no penalty with his off hand. This Skill is particularly useful when the character's good hand is injured.

Climbing

This Skill allows the character to climb unusually difficult walls, trees, or buildings, as long as there are handholds. A character may successfully climb on a roll of 9 + (STR/5) or less under adverse conditions. The climbing speed will vary according to the structure being climbed, but the base speed is 1" per phase. This may be faster or considerably slower depending on the particular climb.

A climbing character's CV is reduced by half, and may be 0 if he's in a really difficult position. This Skill costs 3 Character Points, +1 per 2 Character Points. An unsuccessful Climbing Roll usually means that the character cannot climb that area, but it can sometimes mean a fall.

Linguist

The character picks up new Languages easily, at -1 to the cost. The minimum cost of a Language is still 1 Character Point, but for that one point you're able to carry on a fluent conversation. Linguist costs 3 Character Points, and may only be purchased once.

Luck

This Skill represents that quality which helps events turn out in the character's favor. The GM may have a character make a Luck Roll when the character is totally overwhelmed in combat, when an opponent is escaping, when a character has no idea of how to find what he is looking for, or any other time that outrageous fortune could come to the player's aid.

The GM should never let Luck rule a situation. The GM has full control over when, how often, and how much Luck will help a character. Luck should not come into play very often, just as Unluck should not occur very often. Luck should occur as a surprise to the player, and not be something that he depends upon.

To perform a Luck Roll a character rolls 1D6 for every 5 Character Points of Luck the character has. Each 6 that is rolled counts as 1 Point of Luck. The GM should then decide what (if anything) lucky happens to a character. The more points of Luck that the character rolled, the luckier the character should be. The Luck Effects chart gives some general guidelines to follow when determining the effects of Luck. The cost of Luck is 5 Character Points per 1D6 of Luck, with a maximum of 3D6 (15 Character Points).

LUCK EFFECTS

Points of Luck	Possible Effects
1	The character might find a clue, or gain information, the character's opponent could be distracted or stopped, giving the character a momentary advantage.
2	The character could accidentally happen upon someone important, or stumble across someone he was looking for. The character's opponent could be actively stopped by a weapon's fumble or a stumbling horse.
3	The character might be saved by the most miraculous of coincidences. The character may find the magic sword accidentally, or have certain death at the hands of the goblin horde averted by the arrival of the army. Incredible coincidence is possible.

Perception

The character may purchase a +1 to his Perception

Roll for 3 Character Points. The character may also purchase +1 to a specific sense (sight or hearing) for 2 Character Points.

Running

All characters have 6" of Running to start with; characters may buy +1" to their base Running for 2 Character Points until +4". The cost then becomes 4 Character Points per +1" Running thereafter.

Scholar

The character learns new Knowledge Skills easily, at -1 point to the cost. The minimum cost of a Knowledge Skill is still 1 Character Point, but for that one point you are able to make an 11 or less roll. Scholar costs 3 Character Points, and may only be purchased once. Scholar applies only to Knowledge Skill.

Swimming

In *Fantasy Hero*, not everyone knows how to swim; this ability will cost you 1 point for a base 1" per phase. Extra swimming may be bought for +1" for 2 Character Points for the first 3", +1" per 4 Character Points thereafter.

PRE-based Skills

Conversation

This Skill gives the character the ability to get information from people with careful conversation. Use of this Skill takes time, and if the roll is blown, the subject will realize he's being pumped and will usually clam up. However, if the Skill is properly performed, the victim won't know what he's divulged. Sometimes the target of your Conversation Skill may be subtly using their own Conversation Skill to get information from you.

Knowing the language you're speaking is important to the proper use of this Skill. If you don't know the language too well, the GM should apply a -1 to -3 modifier. Oratory Skill can be complementary to Conversation.

Courtier

This Skill gives the character the knowledge of high society, what vintages are good, how to mingle with royalty and Very Important People. This Skill varies from culture to culture, so Area and Culture Knowledge are very important complementary Skills. Courtier Skill can make some Disguises very effective, particularly in gaining information. A failed Courtier Roll can result in a terrible mistake at a social function. This is not only very embarrassing, it can be fatal.

Disguise

The ability to change your appearance through makeup, costumes, and acting. Use Disguise versus INT Roll for Skill versus Skill to detect a disguise. Impersonating a specific person is more difficult (-1 to -3), as is maintaining a disguise over a long time (-1 to -3). Makeup and proper props add +1 to +3 to your Disguise Roll. Area Knowledge, Languages, and Professional Skills can all be complementary to

Disguise. Failing your Disguise Roll means that other characters may make an INT Roll to penetrate the disguise.

Disguises can be spur of the moment things, like knocking out a guard and putting on his uniform. Having the appropriate uniform might be a +1 or +2 modifier. Disguises with a great deal of preparation and study can be much more successful, but the preparation can take several days to several weeks of study.

Oratory

The ability to convince, persuade, or influence people. This ability is normally only used on NPCs, players being allowed more latitude with their decisions, but a

successful Oratory Roll should make the player much more inclined to believe the orator. This also includes the ability to tell a believable lie. Modifiers are very important to this Skill. If the victim wants to believe, the GM should give the liar at least +3 to his roll. Of course, the more outrageous and unbelievable the lie is, the more negative modifiers the GM should attach to the roll.

Oratory Skill can be used to aid Presence Attacks, or Presence Attacks can be used to affect Oratory Rolls. If the character makes his Skill Roll, he may roll a Presence attack with +1D6 on the person(s) he is attempting to influence. If the character rolls under half, he gets +2D6. If the character does not make his Persuasion roll, he makes no Presence Attack on the listeners. Other circumstances may modify the Oratory

roll or the Presence Attack (violent actions, surprise, etc.).

Presence Attacks can help modify Oratory Rolls. Use the modifiers listed under Presence Attacks as a modifier to the Oratory Roll (i.e., a +2D6 modifier would equal a +2 Skill Roll modifier).

Streetwise

This Skill gives the character knowledge of the seamy side of civilization: the ability to find the black market, talk to thugs, gain information, and so on. Encourage your players to role play this Skill as much as possible; it's a lot of fun.

Not knowing the language of the country would make this much more difficult, of course. Area and City Knowledge are complementary Skills depending on the type of information the character is trying to find. Failing a Streetwise Roll can be quite dangerous, since there are a lot of very tough people who don't like people asking questions. The GM may well have the player attacked by such NPCs when a Streetwise Roll fails.

Trading

The ability to strike a good bargain with a merchant or customer. Prices weren't fixed in medieval times; everything was the result of a compromise between buyer and seller. Often you traded goods or services (barter) for what you wanted, instead of using money. This Skill should be roleplayed as much as possible, since it's a lot of fun. A successful Skill versus Skill result will mean the character gets a bargain price; if he fails, he'll cheerfully pay too much under the impression he's getting a bargain (it helps if the GM makes some of these rolls instead of the player, so the player can't see the results).

Magic

Magic is the heart of fantasy. Magic turns ordinary stories into that special type of fiction which is referred to as fantasy. Whether it's the benign spells of Glinda or the evil sorcery of Sauron, magic defines fantasy fiction and fantasy roleplaying. That's why the rules about magic are the most important part of *Fantasy Hero*; they are the essence of the game.

In *Fantasy Hero*, magic is a set of rules and descriptions of spells that will allow your character to do almost anything if you spend enough Character Points. The rules are designed to be very flexible so the individual GM can create his own unique campaign. The GM can even change some of the basic rules about magic if he wants to change the balance between magic using characters and normal characters.

The Magic section is organized into seven sections. You're reading the Introduction section right now. The Definitions section defines the special terms used for magic. Next, Using Magic explains the basic rules concerning magic use during play. These rules affect how you create your spells for your character; this is all explained in the following section on Buying Magic. The Spell Creation Charts follow that section, putting all the condensed costs and charts you'll need for building spells in one spot. The Effects and the Modifiers sections follow the Spell Creation Charts, explaining in detail what each Effect and Modifier does.

Before you try to build your first wizard, you should read all the way through the entire Magic section very carefully. Read the essays in the Campaigning section about Wizards and Magic. Look through the Package Deals in the Sourcebook section and talk to your GM about your choices; he may have some suggestions or ideas for you. Be aware that creating a wizard takes time; it can become a game in itself. Normal characters are much easier to create and to play. Wizards can be complex and subtle, and often must be played with great cleverness to realize their full potential; but the more time and effort you spend, the more fun you'll have with wizards.

Definitions

Before leaping into the rules of magic, it's important that you're familiar with the meaning of the words being used. The meanings will be explained in more depth later on, but the small glossary here will give you some idea of how these terms are applied.

Magic Terms Glossary

Active Cost: The number of character points in a spell after all Advantages (have been applied, but no limitations) have been taken.

Advantage: A Modifier to an Effect, making the Effect more useful and increasing the cost in Character Points.

Affects Others: The Effect can be used by the caster on other people besides himself.

Area: The space that an Effect covers on the ground; usually none, sometimes one hex.

Attack Roll: The roll on 3D6 necessary to hit your target; you must roll 11 or less plus the caster's OCV minus the target's DCV.

Base Cost: The Character Point cost of the Effect in a Spell; the player decides on this cost initially, and the results of the Effect are calculated from the base cost.

Bonus: The cost reduction applied to the Active Points of a Spell due to a Limitation.

Cast: The process necessary to make a Spell function.

Caster: The person who casts the Spell; also written as spellcaster or wizard.

Constant: A spell whose effect continues for as long as the caster pays Endurance.

Distance: The reach or span of certain Effects, like Clairvoyance.

DEF: Stands for Defense, meaning the resistant PD and ED of an object; when this notation is used, the PD and ED are equal.

Effect: The basic component of a spell, the Effect has usually has a single basic function.

Ego Attack Roll: An Attack Roll based on Ego Combat Value, used for some Effects.

END Cost: The number of Endurance Pips the caster must spend each phase the spell is used.

General Modifier: A modifier that applies to the Active Cost of the spell, but does not increase it.

Instant: A spell that only works for less than a phase (usually one Attack Roll) after it's cast, and must be recast to be used again.

Limitation: A modifier that restricts a spell in some fashion and thereby reduces the Real Cost.

Magic Roll: A 3D6 Roll, equal to or less than the caster's Magic Skill, that must be made if a spell is to be successfully cast.

Minimum Cost: The lowest possible base cost that the spell can have.

Modified Cost: The cost of the spell after the General Modifiers have been applied to the Active Cost.

Modifier: Either an Advantage, a General Modifier, or a Limitation; all three alter exactly how the Effect works and change the cost.

Multiplier: The amount that an Advantage or a General Modifier increases the character point cost of a Spell.

Range: The maximum number of inches away from the caster that a spell can occur.

Real Cost: The actual cost of the spell to the character in Character Points; the cost after all Modifiers have been applied.

Resistant Defense: PD or ED that works against Killing Attacks.

Self Only: A spell that the caster may only use on himself.

Spell: The combination of an Effect (or Effects), any Advantages, General Modifiers, and Limitations that is cast all at once.

Spell Caster: See Caster.

Spell Sheet: A piece of paper that is used to record and calculate the cost of spells.

Target Roll: A 3D6 roll made to see if the spell occurs at the spot picked by the caster.

Wizard: See Caster.

Using Magic

Before you begin to create spells, it's important to know exactly how spells work in game terms. The use of magic in *Fantasy Hero* is subject to certain general rules. These rules were chosen to try and bring out the "feel" of fantasy fiction. The GM could take away some of these rules or put in new ones to get a different feel for the game; this is discussed more fully in the Campaigning section.

All spells have some basic restrictions on how they're used, all of which can be circumvented with the proper Advantages on your spells. The following paragraphs discuss the rules of using magic.

Casting a Spell

Casting any spell requires a full phase action, and the caster is at half his normal DCV while casting the spell. (See the Combat section for a more complete explanation of what this means.) The caster must make a successful Magic Roll to cast the spell. (All characters who want to buy and use spells must have bought Magic Skill.) This Magic Roll has a -1 penalty for every 10 active points in the spell. If the caster fails this Magic Roll, the spell has no effect; however, the caster must still pay his normal END cost for the spell.

Attack Rolls

Some spells, like Blast or Dazzle, require a successful Attack Roll to hit the target. After the caster has successfully cast the spell according to the procedure just outlined, he has to make an Attack Roll to see if his spell will hit the target he's aiming at. If he doesn't make the Attack Roll, the spell will miss the target (usually expending itself uselessly on a rock or a tree). The basic Attack Roll is 11 or less on 3D6, plus the caster's OCV, minus the defender's DCV. (Attack Rolls are explained in more detail in the Combat section.) Those Effects listed as having an area use the Attack Roll to see that the area gets into the desired spot. Those Effects that require an Attack Roll are noted on the Effects List.

Instant and Constant

All Effects are listed as either Instant or Constant on the Effects List; any spell built from those Effects will be either Instant or Constant. An Instant spell only lasts for a fraction of the caster's action phase—just long enough to make the Attack Roll or Magic Roll required for the Effect. However, the results of that Effect may last for a while; for instance, the damage taken from a Blast spell will last until the character Recovers it or is healed. A Constant spell, on the other hand, lasts as long as the caster continues to pay END for the spell. The restrictions discussed earlier that apply to casting a spell (full phase action, half DCV, Magic Roll) *only* apply to the first phase of a Constant spell. For instance, if

a wizard casts a Shield spell, it takes him a full phase action, he's half DCV, and must make a Magic Roll in that first phase. The next phase and any following phase, assuming he pays the END cost of the spell, it takes him no part of his phase to keep the spell going, his DCV is normal, and he doesn't have to make a Magic Roll.

Spell Appearance

All spells are visible and make noise when they're cast, enough to alert anyone in the area that a spell is being cast. The exact type of light and sound produced by the spell is left up to the player to decide on; usually, this will have a close tie-in to the special effects of the spell. The light and sound can't be useful in any way (like providing light to see by at night or passing information to your friends). Such useful effects would have to be bought as Advantages or other Effects for the spell. This light and sound only occurs when the spell is cast; in the case of constant spells, they become invisible and noiseless after the initial phase when they're cast. The Images and Sounds Effects will, of course, be producing light or sound constantly, since that's the whole point of those Effects. However, the sounds or lights produced by those Effects will only be the ones necessary for the illusion you're making with those Effects, but will not destroy the illusion.

Endurance (END) Cost

All spells cost the caster Endurance to use, at the rate of 1 Endurance Pip for every 5 active points in the spell. If the spell is instant, the caster only pays this Endurance when the spell is cast; if the spell is constant, he must pay this amount every phase as long as the spell continues. There are ways to get around this; you can buy Reduced Endurance (see General Modifiers) or an Endurance Reserve (see Limitations).

Power Level

Spells don't have to be thrown at full power, as long as the caster announces the power level to the GM before making his roll (if he didn't, assume it was at full power). Throwing spells at lower power has two benefits: it makes the spell easier to throw (the Magic Roll penalty is based on the number of active points used when throwing the spell) and it costs less END (1 END for every 5 active points in the spell).

Number of Spells

Wizards can have more than one spell operating at the same time. The maximum number of spells they can have operating simultaneously is one for every 5 INT of the caster. (One spell for INT 5-9; two spells for INT 10-14; three spells for INT 15-19, and so on.) For instance, an INT 18 wizard can have three spells going at one time (he has three "slots", so to speak). If he was INT 20, he could have four spells; thus, he could have a Detect Magic, a Ward, and a Shield operating, and still Blast someone, but he couldn't have any more spells going at once. Or, for instance, he could Dominate four different people at once, but no more (he would have

had to cast the Dominate four separate times, though). There's no way to get more spell slots other than buying more INT. However, there are ways to increase the number of different people you can affect with your spells—like buying Area Effect.

Interruptions

All of a wizard's spells will stop working if he is Stunned or goes unconscious, unless he bought the Persistent Advantage on the spell. If a wizard is hurt while performing a spell, he must make an Ego Roll, -1 per every 2 BODY of the attack, to keep the spell going. If he fails, he has to start the spell all over again. Any spell with either the Concentration, Gestures, or Incantation Limitation is particularly easy to interrupt; the exact methods are detailed under each Limitation. If the wizard should happen to die, all of his spells (including any Persistent ones) will immediately stop working.

Learning or Changing Spells

Characters can use their Experience Points as new Character Points. Wizards can put more Character Points into their spells to increase the active points of the spell. Changing the spell's Advantages or Limitations is more difficult. Normally, the GM should require the wizard to use Research Skill for any changes in a spell's Advantages or Limitations. However, the wizard could learn such changes from someone else, if they know the spell in the version the wizard wants to learn. That's where belonging to a magical guild or order comes in handy, since they'll probably have teachers available for all kinds of spells. Learning new spells (after the character's initial creation) is subject to the same process; either Research the spell yourself, or learn from someone who knows the spell. Spells may also be learned from scrolls (see the Sourcebook section for more details).

Buying Magic

Now that you're familiar with the rules about using magic, it's time to get to specifics about buying magic. The procedure for buying magic is simple, though you have to make many choices. First, make sure your character has Magic Skill. All characters must have Magic Skill in order to buy and use spells. Once the character has Magic Skill, he can buy any number of spells at any cost he likes and can afford, though some Package Deals will limit the number, type, or power of spells that you buy. If your character doesn't have any Package Deals, he's free to buy any spell that he wants.

Next, decide what type of wizard you want to play. Does he have a specialty? You should look at the Package Deals in the Sourcebook section. Talk to the GM about the kind of campaign he's running and the kinds of characters he wants to see. Once you've decided what kind of character you want, choose the spells for your character. Package Deals may help you to some extent, but if you want to create your own unique spells, you have to go through the process described in the following pages. The process of

deciding what kind of wizard to play is described in greater detail in the Campaigning section.

In a nutshell, buying a spell consists of choosing the Effects you want in the spell, applying any Advantages, General Modifiers, and Limitations that will produce the spell you want, and then paying the Character Points for the spell (the same Character Points used for Characteristics or Skills). This process is more complicated than most fantasy roleplaying games, where you just pick a spell from a list. *Fantasy Hero* magic is complicated in order to give you the greatest flexibility possible. With *Fantasy Hero* magic, you can duplicate the magic from any roleplaying game or fantasy story.

The Philosophy of Spell Creation

Rather than list hundreds of highly specific spells, *Fantasy Hero* has only about forty very general Effects with about forty Modifiers. The idea is for each player to put these Effects and Modifiers together to produce exactly the type of spell he wants. In order to do this effectively, you have to think about magic in a way that's very different from other fantasy roleplaying games. You decide the *effect* of the spell first, then work back to the *cause.*

As an example, let's say you want your wizard character to be able to throw lightning bolts. If you look on the Effect List, you won't see "lightning bolt" listed anywhere. Instead, figure out what the effect of a lightning bolt would be. That's fairly obvious—a lightning bolt does damage. Looking through the Effect List and reading the Effect descriptions, you'll find that two Effects produce the kind of damage that seems reasonable: Blast and Killing Blast. Deciding that the lightning bolt you had in mind was most like a Blast, you take that as the basis for your spell. The "special effect" of your Blast spell is a lightning bolt. When you take Limitations on the Blast Effect to reduce the cost, these will define the special effects further (gesturing, chanting, and using a wand will give you a bonus, reducing the cost of the spell). Often, the special effects you think of will lead to more Limitations for your spell. For instance, you might decide that your lightning bolt doesn't work on targets that are in metal armor; the GM tells you that this would be an extra $+\frac{1}{4}$ Limitation.

The special effects you use should be consistent from spell to spell whenever possible. If you gesture and chant with one spell, other spells you use would probably have the same procedure. Of course, there will be many exceptions to this principle, but it's something to keep in mind. A strong special effect like fire or Incantation magic can help you create a whole range of different spells based on the one idea.

The GM can use the special effects of spells to help the roleplaying action. Special effects can mean minor advantages or disadvantages in certain situations, advantages or disadvantages too small to be worth a point benefit. For instance, a Blast spell whose special effects are a bolt of fire might start a real fire in a building, and might be of less effectiveness (perhaps one or two less

dice) in a rainstorm. The GM should use special effects to make the game seem more real.

Buying Spells

So now you're ready to buy a spell. The Spell Sheet included at the back of this book is designed to make building spells much easier. The following explanation will make more sense if you refer to the Spell Sheet, or better yet, keep a copy handy. You can make photocopies of the Spell Sheet for your personal use.

Looking at the Spell Sheet, the first column on the left is for the Spell Name. Here you can fill in the name you've created for your spell. This can be as simple as "Fireball" or as ornate as "George's Mystic Spell of Goblin-Bashing". If you can't think of a name yet, leave this blank for now. The second column from the left is for the Effects of your spell. Most spells will have only one Effect. The next column over is for the Endurance cost (END) of the spell, and since this is calculated later, we'll leave it blank for now.

Example:

Kedrin the wizard's player decides to write up Kedrin's first spell. Deciding that fooling people with illusions is an interesting idea, the player looks through the descriptions of the Effects to find out which might apply. Illusions and Images both do something like the player was thinking; he decides that Images, which creates illusions of light that everyone can see, best represents the spell he wants. The player writes down Images in the Effects column, leaving the END column blank for now.

Spell Name	Effects
MELNOR'S	IMAGES 8
MYSTIC IMAGES	7 /

If you want a spell with more than one Effect, the easiest way to build it is to write up each Effect as if it were a separate spell, take the Linked Limitation on all but the largest Effect in the spell, and add the real point costs together to get the final real point cost of the spell.

Back to the Spell Sheet. The next column over is for the Base Cost of the spell; the strength of the spell's results are calculated from this number. The relationship between the number of base points in an Effect and its result are shown on the Effects List and in the Effect description.

Example:

Looking at how Images works, the player sees that he'll get 1D6 for every 3 points in the Effect. 30 points in Images will get him 10D6. The effectiveness of Images is based on the total of the dice you roll against the Intelligence of the viewers. The average roll on 10D6 is 35, which is just about 3x an INT of 12. The player decides he wants a little better result than that, especially if he's going to be using Images as one of his main spells. Seeing that 12D6 would average 42 points (more than 4x the standard INT of 10), the player decides that's the amount he wants. He writes down "36" in the Base Cost column, and puts "12D6" after the word "Images" in the Effects column.

Effects	END	Base Cost
IMAGES 8D6	5	36
7 HEX AREA		

The next column over is for any Advantages that may be taken on the Effect. List each Advantage here, putting the Multiplier for the Advantage in the next column to the right. Once all the Advantages are written down, write "Total" on the line under the last Advantage, and put the total of the Multipliers in the next column to the right.

Example:

The player decides that he wants his Images spell to be have the Increased Area Advantage, so Kedrin's Images can occupy up to 1 hex for every 5 base points in the spell. In this case, that's 7 hexes. The Increased Area Advantage has a x½ Multiplier. The player writes down Increased Area in the Advantages column and puts the x½ in the Multiplier column. He doesn't find any other Advantages he wants for the spell, so he writes "Total" on the next line under "Increased Area" and "x½" in the next column over. Also at this point, the player goes back to the Effects column and writes down "7 hex area" as a reminder.

	END	Base Cost	Advantages	X
8D6	5	36	INCREASED AREA	x½
7 HEX AREA			TOTAL	x½

Advantages make the Effect more useful, but they also increase the cost of the Effect. To calculate this, apply the total Multiplier for all of the Effect's Advantages to the Base Cost; the result is the Active Cost of the Effect. The formula for figuring the Active Cost is:

Base Cost × (1 + total Multipliers) = Active Cost

You can also use the Active Cost chart to find the Active Cost. Find the Base Cost of the Effect along the top line, and find the total Multiplier in the far left column. The intersection of those two lines is the Active Cost of the Effect.

Example:

The player has chosen a Base Cost of 36, which isn't on the chart. So he has to use the formula: $36 \times (1 + \frac{1}{2})$ = 54 Active Points.

Base Cost	Advantages	X	Active Cost
36	INCREASED AREA	x½	
	TOTAL	x½	54

The next columns deal with General Modifiers, of which there's only two: Reduced Endurance and Variable Advantage. If you take Variable Advantage on a spell, you won't have to take any Advantages at all, since you'll be able to use all of them. However, Reduced Endurance is often very helpful, and many characters will use this for their spells. Write down the General Modifier you're taking in the General Modifiers column. Write down the appropriate Multiplier in the next column to the right. Put the word "Total" under the last General Modifier you wrote down, and write down the total Multiplier in the next column to the right.

Like Advantages, General Modifiers increase the usefulness of the spell and increase the cost. This new cost is called the Modified Cost. The important difference between the Active Cost and the Modified Cost is that the Endurance Cost of the spell is calculated from the Active Cost. The Modified Cost doesn't affect the amount of END required to use the spell.

Example:

Before taking any General Modifiers, the player looks at the Active Cost to find out how much END the spell will cost to use. Spells cost 1 END for every 5 Active Points (as explained earlier), so this spell costs 54 ÷ 5 = 10.8 = 11 END to use each phase. Looking at Kedrin's character sheet, the player realizes that Kedrin couldn't keep this spell going for very long at full power. The player can either buy more Endurance for Kedrin, Reduced Endurance cost on the spell, or the Endurance Reserve Limitation. Since this example is intended to illustrate how General Modifiers are used, the

player chose Reduced Endurance. (Wasn't that an easy choice?) He decides to take Reduced Endurance once, which is a ×¼ Multiplier; this cuts the END cost in half, from 11 END to 5 END (remember, halves round in the character's favor). Since he now knows what the END cost is, he goes back to the END column on the Spell Sheet and writes down "5" under that column.

Advantages	X	Active Cost	General Modifiers	x
INCREASED AREA	x½		REDUCED END	
TOTAL	x½	54	(ONCE)	x¼
			TOTAL	x¼

Figuring out the Modified Cost uses the following formula:

Active Cost × (1 + total Multipliers) = Modified Cost

Since this is the same formula as used to determine Active Cost, you can use the Active Cost chart to figure out Modified Costs.

Example:
Kedrin's player plugs in the numbers to the formula: 54 × (1 + ¼) = 67 Modified Points. He writes this number down in the Modified Cost column on the Spell Sheet.

X	Active Cost	General Modifiers	x	Mod. Cost
x½				
x½	54	REDUCED END		
		(ONCE)	x¼	
		TOTAL	x¼	67

Now that you've increased the cost of your spell to a large number, it's time to bring it down to where a character can afford it. Search through the Limitations and decide which ones to take on your spell. When you have more familiarity with how the game plays, you'll get more creative at picking out Limitations to take on your spells. Once you've got your Limitations lined up, write them down in the Limitations column, listing the appropriate Bonus in the next column to the right. At the line after all of your Limitations, write down the word "Total" and put the total Bonus in the next column to the right.

Example:
The player has managed to cook up a very expensive spell, so he's going to need many Limitations to bring the cost down. Looking through the Limitation List, he chooses the following Limitations.

Concentrate (casting only, +½ Bonus); Extra Time (+1 phase, +½ Bonus); Gestures (casting only, +¼ Bonus); Incantation (casting only, +¼ Bonus); Limited (only works near a strong light source: brightness at least equal to a full moon or three or more torches—the GM gives this a +½ Bonus); and Materials (a crystal amulet that takes two days to prepare and a Glassblower Skill Roll, +1 Bonus; Obvious, +½ Bonus; Accessible, +½ Bonus; and the material is hard to find, +¼ Bonus). The total Bonus for all of these Limitations is +4¼.

General Modifiers	x	Cost	Limitations	Real Bonus Cost
REDUCED END			CONCENTRATE	
(ONCE)	x¼		(CASTING ONLY)	+½
TOTAL	x¼	67	EXTRA TIME	
			(+1 PHASE)	+½
			GESTURES	+¼
			INCANTATION	+¼
			LIMITED—	
			MUST HAVE A	
			STRONG LIGHT	
			SOURCE	+½
			MATERIALS—	
			PREPARE 1 DAY+	+1
			OBVIOUS	+½
			ACCESSIBLE	+½
			HARD TO FIND	
			(CRYSTAL)	+¼
			TOTAL	+4¼ 13

The Limitations reduce the effectiveness of the spell, and so give you a reduction in the cost. Applying the Limitation Bonus to the Modified Cost gives you the Real Cost—that's what the character pays in Character Points to know the spell. The Real Cost is calculated using the following formula:

Modified Cost ÷ (1 + total Bonus) = Real Cost

You can also use the Real Cost chart to find the Real Cost. Look up the Modified Cost along the top line of the chart. Find the Total Bonus along the far left-hand column of the chart. The intersection of the two lines will give you the Real Cost of the spell.

Example:
Once again, the number the player wants isn't on the chart, so he uses the formula: 67 ÷ (1 + 4¼) = 12.76, rounds to 13 Real Points. He writes this number down in the Real Cost column on the Spell Sheet. He also goes back to the Spell Name and writes in the name he thought of: Melnor's Mystic Images. A bit flowery, but it'll do.

EFFECTS LIST

Name	Min Cost	Cost/Effect	Range	Area	Time	Affects	Roll
Accuracy	10	10+1 OCV, one type	—	—	constant	others	—
Adapt	20	breathe water or other	—	—	constant	self	—
Aid	10	5xCHA/1D6 additional CHA	—	—	constant	others	—
Analyze	10	5/1D6 analyze magic	—	—	instant	self	—
Blast	10	5/1D6 normal attack	5x	—	instant	others	Attack
Clairaudience	20	hear at 40" distance	—	—	constant	self	—
Clairsentience	20	touch/taste/smell at 40"	—	—	constant	self	—
Clairvoyance	20	see at 40" distance	—	—	constant	self	—
Cloak	10	10/-1 other's PER Rolls	—	—	constant	self	—
Create	5	= real points, make spell	—	—	instant	others	—
Dazzle	10	10/1D6 blindness	5x	—	instant	others	Attack
Defense	5	1/1 spell defense	—	—	constant	self	—
Destroy	15	15xCHA/1D6 destroy CHA	—	—	instant	others	Attack
Detect object	5	detect an object	—	—	instant	self	—
Detect set	10	detect a set of things	—	—	instant	self	—
Detect type	15	detect a type of thing	—	—	instant	self	—
Dispel	5	3/1D6 dispel any magic	5x	—	instant	others	—
Dominate	10	5/1D6 control minds	LOS	—	constant	others	Ego Attack
Drain	10	10xCHA/1D6 drain CHA	—	—	instant	others	Attack
Haste	10	2/+1" run or swim	—	—	constant	self	—
Heal	10	10/1D6 heal wounds	—	—	instant	others	—
Illusions	10	5/1D6 mental image	LOS	—	constant	others	Ego Attack
Images	10	3/1D6 light images	5x	1 hex	constant	others	target
Killing Blast	15	15/1D6 kill attack	5x	—	instant	others	Attack
Levitate	20	10" base, 2/+1" fly	—	—	constant	self	—
Locate	10	5/1D6 locate minds	LOS	—	constant	others	Ego Attack
Mind Attack	10	10/1D6 mental attack	LOS	—	instant	others	Ego Attack
Mind Defense	5	1/1 mind spell defense	—	—	constant	self	—
Obscure	5	5/-2 to Detect rolls	—	—	constant	others	—
Perceive	5	5/+1 PER Roll	—	—	constant	self	—
Protect	10	10/+1 DCV, one type	—	—	constant	others	—
Psychokinesis	10	10/5 STR at range	5x	—	constant	others	Attack
Restore	10	10/1D6 CHA restored	—	—	instant	others	—
Shadow	10	10/-1 all sight PER Rolls	5x	1 hex	constant	others	target
Shapechange	20	1/1 pt. added, new form	—	—	instant	self	—
Shield	10	5/2 PD or ED	—	—	constant	self	—
Silence	10	5/-1 sound PER Rolls	—	—	constant	self	—
Sounds	10	3/1D6 sound illusions	5x	1 hex	constant	others	target
Summon	20	1/5 points in creature	—	—	instant	self	—
Suppress	10	10/1D6 subdue all magic	5x	—	constant	others	Attack
Telepathy	10	5/1D6 mind contact	LOS	—	constant	others	Ego Attack
Transfer	15	15xCHA/1D6 transfer CHA	—	—	instant	others	Attack
Transform	30	15/1D6 change target	—	—	instant	others	Attack
Transport	30	10" teleport	—	—	instant	self	—
Ward	10	5/2 PD or ED, as a wall	5x	1 hex	constant	others	target

ADVANTAGE LIST

Advantage Name	Description	Cost Multiplier
Affects Others	spell is usable on others	x½
Area Effect	covers 1 hex, make target roll	x½
Constant	spell lasts as long as you pay END	x½
Delayed Effect	may cast spell, then hold it ready to throw	x¼
Detect Analysis	Detects tell you properties, qualities	x1
Detect Location	Detects tell you location, range	x1
Double Area	2x normal area of spell	x¼
Double Distance	2x distance of Transport, or any Clair spell	x¼
Double Range	2x normal range of spell	x¼
Easy	full DCV when casting the spell	x¼
Explosion	Blast, Killing Blast cover limited area	x½
Fast	spell takes a half phase action to cast	x¼

LIMITATIONS LIST

Name	Description	Bonus
Concentrate	DCV 0, ignore all else	
	constant (casting only)	+½
	instant	+1
	constant (throughout)	+2
Conditional	only works (or doesn't work)	
	under certain conditions	
	Very Common	+¼
	Common	+½
	Uncommon	+1
	Rare	+1½
	Extremely Rare	+2
END Reserve	separate END, 1 END/2 pts.	
	Recharge	
	1 END/3 hrs and 1 END/1 LTE	+½
	1 END/3 hrs or 1 END/1 LTE	+1
	1 END/1 day	+1½
	1 END/1 week	+2
	only by buying new END	+3
	never	+5
Extra END	costs extra END to cast	
	x1½ normal END	+½
	x2 normal END	+1
	x3 normal END	+1½
	x4 normal END	+2
	x5 normal END	+2½
Extra Time	takes extra time to cast;	
	half bonus for constant	
	+1 phase	+½
	+1 turn	+1
	+2 turns	+1½
	10 minutes	+2
	1 hour	+2½
	1 day	+3
	1 week	+3½
	1 month	+4
	3 months	+4½
	1 year	+5
Gestures	must use visible motions	
	constant (casting only)	+¼
	instant	+½
	constant (throughout)	+1
Incantation	must say loud magic phrases	
	constant (casting only)	+¼
	instant	+½
	constant (throughout)	+1
Independent	separate from caster	
	(like a magic item)	+1
Instant	constant becomes instant	+2
Limited	reduced utility; the GM	
	assigns the Bonus.	
	Very Little	+¼
	Somewhat	+½
	About Half	+1
	Severely	+1½
	Almost Totally	+2
Linked	smaller Effects in one spell	+¼
Materials	requires various materials	
	to perform; add the relevant	
	Bonus from each list	
	Preparation	
	None	+0
	1 Turn	+¼
	1 hr., Skill Roll	+½
	1 day +, Skill Roll	+1
	Visibility	
	Inobvious	+¼
	Obvious	+½
	Accessibility	
	Inaccessible	+¼
	Accessible	+½
	Portability	
	Portable	+0
	Clumsy	+¼
	Static	+½
	Rarity	
	Easy to find (14 or less)	+0
	Hard to find (11 or less)	+¼
	Difficult (8 or less)	+½
	Dangerous	+1
	Cost Per Use	
	No Cost	+0
	Cost 1 sp	+½
	Cost 2 sp	+1
	Cost 8 sp	+1½
	Cost 3 gp	+2
No Range	ranged spell has no range	+½
Self Only	spell doesn't affect others	+½
Side Effects	unpleasant things happen	
	if caster fails Magic Roll	
	Points in Side Effect	
	10 points	+½
	20 points	+1
	30 points	+1½
	40 points	+2
Visible	constant spell is visible	
	or audible continuously	+½

GENERAL MODIFIERS

Name	Effect	Cost
Reduced Endurance	x½ normal END cost	x¼
Variable Advantage	change spell Advantages	x½

ADVANTAGE LIST

Advantage Name	Description	Cost Multiplier
Immediate	non-attack spell takes a zero phase action to cast	x½
Increased Area	spell covers 1 hex/5 base points in spell	x½
Invisible	no sights or sounds with spell	x¼
No Magic Roll	no MR needed (if Independent, anyone can use it)	x¼
Persistent	spell continues if caster is asleep or unconscious	x¼
Radius	spell covers 1″ radius per 10 base points in spell	x½
Range	spell gets range of 5x pts. in inches, target roll	x½
Variable Result	exact results of spell can change	x¼
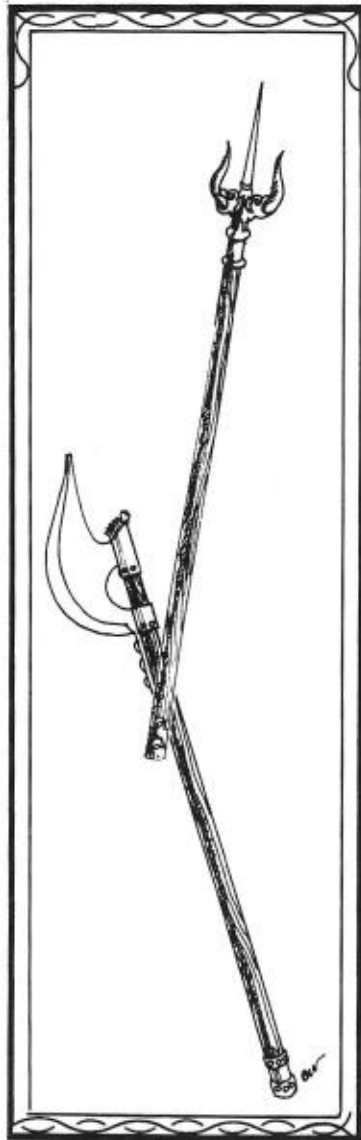
MODIFIED COST

TOTAL BONUS	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
¼	4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80
½	3	7	10	13	17	20	23	27	30	33	37	40	43	47	50	53	57	60	63	67
¾	3	6	9	11	14	17	20	23	26	29	31	34	37	40	43	46	49	51	54	57
1	2	5	7	10	12	15	17	20	22	25	27	30	32	35	37	40	42	45	47	50
1¼	2	4	7	9	11	13	16	18	20	22	24	27	29	31	33	36	38	40	42	44
1½	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40
1¾	2	4	5	7	9	11	13	15	16	18	20	22	24	25	27	29	31	33	35	36
2	2	3	5	7	8	10	12	13	15	17	18	20	22	23	25	27	28	30	32	33
2¼	2	3	5	6	8	9	11	12	14	15	17	18	20	22	23	25	26	28	29	31
2½	1	3	4	6	7	9	10	11	13	14	16	17	19	20	21	23	24	26	27	29
2¾	1	3	4	5	7	8	9	11	12	13	15	16	17	19	20	21	23	24	25	27
3	1	2	4	5	6	7	9	10	11	12	14	15	16	17	19	20	21	22	24	25
3¼	1	2	4	5	6	7	8	9	11	12	13	14	15	16	18	19	20	21	22	24
3½	1	2	3	4	6	7	8	9	19	11	12	13	14	16	17	18	19	20	21	22
3¾	1	2	3	4	5	6	7	8	9	11	12	13	14	15	16	17	18	19	20	21
4	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
4¼	1	2	3	4	5	6	7	8	9	10	10	11	12	13	14	15	16	17	18	19
4½	1	2	3	4	5	5	6	7	8	9	10	11	12	13	14	15	15	16	17	18
4¾	1	2	3	3	4	5	6	7	8	9	10	10	11	12	13	14	15	16	17	17
5	1	2	3	3	4	5	6	7	8	8	9	10	11	12	13	13	14	15	16	17
5¼	1	2	2	3	4	5	6	6	7	8	9	10	10	11	12	13	14	14	15	16
5½	1	2	2	3	4	5	5	6	7	8	8	9	10	11	12	12	13	14	15	15
5¾	1	1	2	3	4	4	5	6	7	7	8	9	10	10	11	12	13	13	14	15
6	1	1	2	3	4	4	5	6	6	7	8	9	9	10	11	11	12	13	14	14
6¼	1	1	2	3	3	4	5	6	6	7	8	8	9	10	10	11	12	12	13	14
6½	1	1	2	3	3	4	5	5	6	7	7	8	9	9	10	11	11	12	13	13
6¾	1	1	2	3	3	4	5	5	6	6	7	8	8	9	10	10	11	12	12	13
7	1	1	2	3	3	4	4	5	6	6	7	8	8	9	9	10	11	11	12	13

TOTAL MULTIPLIER	BASE COST																			
	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100
¼	6	12	19	25	31	37	44	50	56	62	69	75	81	87	94	100	106	113	119	120
½	7	15	22	30	37	45	52	60	67	75	82	90	97	105	112	120	127	135	142	150
¾	9	17	26	35	44	52	61	70	79	87	96	105	114	122	131	140	149	157	166	175
1	10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160	170	180	190	200
1¼	11	22	34	45	56	67	79	90	101	112	124	135	146	157	169	180	191	202	214	225
1½	12	25	37	50	62	75	87	100	112	125	137	150	162	175	187	200	212	225	237	250
1¾	14	27	41	55	69	82	96	110	124	137	151	165	179	192	206	220	234	247	261	275
2	15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240	255	270	285	300
2¼	16	32	49	65	81	97	114	130	146	162	179	195	211	227	244	260	276	292	309	325
2½	17	35	52	70	87	105	122	140	157	175	192	210	227	245	262	280	297	315	332	350
2¾	19	37	56	75	94	112	131	150	169	187	206	225	244	262	281	300	319	337	356	375
3	20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320	340	360	380	400

Accuracy

This Effect adds +1 OCV to one group of attacks for every 10 Character Points. One of the following four groups must be chosen when the Effect is bought: hand-to-hand combat, melee weapons, missile weapons, or magic. The Effect only applies to one of those groups; if you bought 30 points of Accuracy and specified it as a +2 OCV with melee weapons and a +1 OCV with missile weapons, that's all it could ever affect. (If you want to be able to change this, use the Variable Result Advantage.) Accuracy has a minimum cost of 10 Character Points, no range, no area, is constant, and can be used on others.

Adapt

This Effect allows the caster to breathe in unusual conditions (like underwater) as if he were in air, for 20 Character Points. Adapt only applies to one type of unusual condition, which must be chosen when you buy the Effect. The most common one is, of course, breathing underwater. Other conditions might be found in volcanoes or on different worlds. The minimum cost of Adapt is 20 Character Points, no range or area, the Effect is constant, and only affects the caster.

Aid

This Effect allows the character to increase one of his or someone else's Characteristics. The cost is 5 Character Points for 1D6 of Aid, multiplied by the cost multiplier of the particular Characteristic. For example, 1D6 of STR Aid would cost 5 Character Points; 1D6 of DEX Aid would cost 15 Character Points; 1D6 of END Aid would cost 2½ Character Points. With the GM's permission, you can assume that each 1D6 is equal to 3, so that you don't have to roll each time. For instance, 10 Character Points in STR Aid could either be bought as 2D6 points of STR or 6 points of STR. One of these options must be chosen when the Effect is bought. In the case of added STR, END must be paid both for the Effect AND for the added STR when you use it.

Added Characteristics don't affect any Figured Characteristics, but added Characteristics may exceed the maximum with no penalty. The Effect lasts as long as the character continues to pay END. The Characteristic to be enhanced must be chosen when the Effect is purchased, and may not thereafter be changed (except with the Variable Result Advantage). The minimum cost of Aid is 10 Character Points, the Effect has no range or area, is constant, and affects others.

Analyze

This Effect allows the character to determine information about a magic spell of any kind. This is particularly useful with magic items you may find, since unless you experiment with the item (possibly dangerous) or use Analyze, you won't know what the item does. The amount of information you get with Analyze depends on the total dice you throw and the cost (in real Character Points) of the magic item or Effect, according to the Analyze Magic chart. The character rolls 1D6 for every 5 Character Points in Analyze and finds the total. This total is compared to the number of real Character Points in the spell that you're Analyzing, and the resulting information is shown on the chart. The minimum cost of Analyze is 10 Character Points, the Effect has no range or area, it's instant, and only works for the caster.

ANALYZE MAGIC

Real Character Points in Spell	Information
1x	What Effects are in the spell (similar Effects may be confused, like Blast and Killing Blast).
2x	How many active Character Points are in the spell, any Advantages, exactly what the spell does.
3x	What Limitations the spell has, how to activate or cast the spell.
4x	Identifies the source or creator of the spell, tells how to duplicate the spell in half the usual Research time (if you want to buy it for yourself).

Blast

This Effect produces damage at a distance, and can be used as the magical equivalent of a lightning bolt, fire blast, or even a thrown rock. You throw 1D6 normal attack for every 5 Character Points in Blast; see the section on Determining Damage to find out how normal attacks work. Normally, the damage caused by a Blast is applied against the target's total ED; however, you may define Blast as applying to the target's PD instead. Blast may also be bought as a Stun Only attack for the same cost, in which case it does no BODY damage to the target. A successful Attack Roll is required with a Blast spell to see if you hit the intended target. (See the Combat section for an explanation of Attack Rolls and Range Modifiers.) The minimum cost of Blast is 10 Character Points, the Effect has a base range of five times Character Points in Blast with a -1/3" Range Modifier, no area, is instant, and (of course) it does affect others.

Clairaudience

This effect allows your hearing Perception Roll to work at a distance, as if you were standing there. Placing your hearing point at the spot you want may mean additional penalties on your Magic Roll if you can't see that spot; -1 to -3 depending on the distance and the number of objects in the way. Objects in the way won't stop Clairaudience, they may just make it more difficult to get your hearing point in the spot you want. This hearing point is detectable with a Detect Magic or other suitable Detection effect. Think of your hearing point as a magical ear that you can put at any point within your Clairaudience distance; you can then hear anything near your hearing point just as if you were standing there yourself. The maximum distance of your hearing point is 40''; this may be increased with the Double Distance Advantage. The minimum cost of the Clairaudience effect is 20 Character Points, it has no range or area, is constant, and only affects the caster.

Clairsentience

This effect allows your smell, taste, or touch Perception Roll to work at a distance, as if you were standing there. Placing your perception point at the spot you want may mean additional penalties on your Magic Roll; -1 to -3 depending on the distance and the number of objects in the way. Objects in the way won't stop Clairsentience, they may just make it more difficult to get your perception point in the spot you want. This perception point is detectable with a Detect Magic or other suitable Detection effect. Think of your perception point as a magical spot that you can put at any point within your Clairsentience distance; you can then smell, taste, or touch anything near your perception point just as if you were standing there yourself. The maximum distance of your perception point is 40''; this may be increased with the Double Distance Advantage. The minimum cost of the Clairsentience effect is 20 Character Points, it has no range or area, is constant, and only affects the caster.

Clairvoyance

This effect allows your sight Perception Roll to work at a distance, as if you were standing there. Placing your viewpoint at the desired spot may mean additional penalties on your Magic Roll; -1 to -3 depending on the distance and the number of objects in the way. Objects in the way won't stop Clairvoyance, they may just make it more difficult to get your viewpoint in the spot you want. This viewpoint is detectable with a Detect Magic or other suitable Detection effect. Think of your viewpoint as a magical eye that you can put at any point (and at any orientation) within your Clairaudience distance; you can then see anything near your viewpoint just as if you were standing there yourself. The maximum distance of your viewpoint is 40''; this may be increased with the Double Distance Advantage. The minimum cost of the Clairvoyance effect is 20 Character Points, it has no range or area, is constant, and only affects the caster.

Cloak

This effect makes the caster more difficult to see. Every 10 points of Cloak means a -1 penalty on the sight Perception Rolls of everyone who might normally see the caster. If no one is looking in the caster's direction specifically, then he's effectively invisible. If for some reason people are looking in his direction, those people must make a Perception Roll at -1 per 10 points in the Cloak. If they fail, they don't see the caster. If someone succeeds, he sees the caster normally from then on, until the caster is able to duck out of view or otherwise lose visual contact. Once visual contact is lost, the Cloak will take effect on that person again if the caster comes into view.

Cloak doesn't affect hearing, smell, touch, vibration, or other physical effects. Depending on the setting, the caster can be spotted by his footprints or the rocking motion as he jumps on the boat. In close quarters, his presence can be noted by his effect on air currents or vibrations in the floor as he walks. (Stealth Skill helps him avoid these problems.) A target attacked by an unseen aggressor is OCV 0, x½ DCV; however, the target then gets a +3 to his Perception Roll to spot his Cloaked attacker. The GM must be careful to include all normal Perception Roll modifiers, such as nighttime, range modifiers, and so on. All of these things help the Cloaked person maintain his invisibility. Cloak also affects personal clothing and such, unless the caster takes a further Limitation. The Cloak effect has a minimum cost of 10 Character Points, has no range or area, is constant, and only affects the caster.

Create

This Effect allows the caster to create independent spells, like magic items or curses, that exist apart from the caster's normal spells. Such Independent spells cost Character Points each time they're created, and those Character Points are permanently spent, no matter what happens to the Independent spell. However, Independent spells don't count against the total number of spells a wizard can have "on" at one time. Also, an Independent spell attached to an object (see the Materials Limitation) becomes a magic item that may be given to anyone.

An Independent spell may be cast upon an object, a person, or a location. In the first instance, the Independent spell is a magic item, like a magic sword, an amulet, a scroll, or a potion. In the second instance, the Independent spell is like a curse or a blessing, a magical effect that stays with the person until Dispelled. The third instance is a location or spot that has been blessed or cursed, so that anyone who stands in the area is affected by the spell. In all three cases, the Independent spell is permanently attached to what it was cast upon, and only goes away if it is Dispelled, or if the object, person, or location is physically destroyed.

Buying a Create spell is a two step process. First, design the spell to be Created. This process is just like designing any other spell: choose the Effects, then the Advantages, any General Modifiers, then the Limitations. All Independent spells get the Independent Limitation. Once you've determined the real cost of the Independent spell, that becomes the *base* cost of the Create spell. Then you take whatever Advantages, General Modifiers, and Limitations on this base cost to

get the real cost for the Create spell. In other words, paying the real points for the Create Effect allows the spellcaster to permanently spend the Character Points for that particular Independent spell.

If you want to Create magic items that have more than one spell, find the total real cost of all of those spells. This total is the base cost of the Create Effect for that item. With that one Create, you can make a magic item with any or all of those spells at any amount of active points in those spells, up to the maximum that you bought. This is a difficult concept to explain; the following example should clear up the confusion that has just been created.

Example:
A player wants his wizard Kedrin to be able to make magic swords. First, he must design the Independent spell that will be the magic sword. For the spell to act like a sword, he looks in the Sourcebook section and finds that the Independent Melee Weapon Limitation is a +1 bonus. Taking this means that he can create a magic item that acts just like a melee weapon, taking a half phase to use, no range, not modifying his DCV, requiring a STR minimum for its use, and so on. (This is covered in detail in the Sourcebook section.) Kedrin takes 30 base points of Killing Blast (2D6 killing attack) and 20 base points in Accuracy (+2 OCV with melee weapons) as the two spells that he'll want in his magic sword. For this magic sword that does 2D6 killing damage and is +2 OCV, real cost is 25 Character Points (50 active points at a +1 bonus).

The base cost of Kedrin's Create Effect for this sword is therefore 25 points. Kedrin takes a number of Limitations on this Create Effect to bring the cost down: it takes him six months to make the sword, certain materials are necessary, and so on. The net result is a +7 Limitation total, so the real cost to Kedrin of his Create Sword spell is 3 Character Points (see the Limitations section to find how this was calculated). What this all means is that for 3 Character Points, Kedrin has a spell that will allow him to Create a sword. This sword costs 25 Character Points. Kedrin can Create the sword any time he wants, subject to the Limitations of his Create spell (and he has to have 25 extra Character Points lying around; see Experience Points).

Kedrin's buddy Rolland asks him to make a magic sword. Kedrin then follows the Limitations he took on his Create spell. Six months, assorted Limitations, and 25 Character Points of Kedrin's later, there's a shiny new magic sword lying on Kedrin's workbench. Kedrin, having spent 25 of his own Character Points, demands a terrific price from Rolland. Rolland decides that he didn't want the sword after all, so he rejects the deal. Kedrin may try to find someone else to buy it, if he doesn't want to use it himself. If someone steals the sword, or it gets broken or Dispelled, Kedrin has just spent 25 Character Points for nothing. Those points are gone; they're recorded on Kedrin's Character Sheet as being spent, but now he has nothing to show for spending those points. Kedrin can build a new sword for another 25 Character Points; howeve; he'd probably guard this one better.

However, Kedrin can do other things with his Create

spell. He can Create any melee weapon (according to the Independent Melee Weapon Limitation he took), at any amount of active points up to the full 50 (30 of Killing Blast and 20 of Accuracy). For instance, Kedrin could make a magic dagger that does 1D6 killing and is +2 OCV; the active point total would be 15 + 20 = 35, for a real cost of 17 points. This wouldn't change the cost his Create spell, nor change the amount of time or other Limitations that are part of his Create. It would take Kedrin just as much time and effort to Create this dagger as it did the sword, only Kedrin would only have to spend 17 Character Points to make the dagger instead of 25 Character Points to make the sword.

So you see, there are really two very different spells here. The Independent spell has its own set of Effects and Modifiers that tell you what the Independent spell does when you use it. The Create spell has a different set of Modifiers that tells you what process you have to go through to create the Independent spell.

If you want to make different types of Independent spells, the Variable Result Advantage taken on your Create Effect will allow you to create Independent spells with different Advantages, General Modifiers, and Limitations, but the Effects of the Independent spell must always be the same that you chose initially (unless you took Variable Result on the Independent spell). You can, of course, vary the power level of the Effects in the Independent spell without the Variable Result Advantage on your Create. If you want Independent spells with different Effects, you'll have to buy a Create for each one separately.

This whole topic is discussed further under the Independent Limitation, and again in the Sourcebook section, where several examples of Independent spells are given. Create has a minimum cost of 5 Character Points, the base cost equals the real cost of the Independent spell you're Creating, there's no range or area, the effect is instant, and affects others.

Dazzle

This Effect causes temporary blindness in the target by magical means. The caster makes an Attack Roll against the target, and then rolls 1D6 for every 10 Character Points in Dazzle. The caster totals the amount of BODY done by the dice, and the target is blinded 1 phase for every "Body pip" done. (That is, count the BODY like you would for a normal attack *(see Determining Damage)*: If you roll a 1 on the D6, the target is blinded for no phases; a 2-5, for 1 phase; a 6, for 2 phases.) The attack does no STUN or BODY damage, but merely blinds the target for the number of phases indicated. Blinded characters act at an OCV and DCV of 0. This blindness is caused by magic, not by a bright light (though you could define Dazzle that way, and possibly get a Limitation from the GM). The minimum cost of the Dazzle effect is 10 points, has a base range of five times points, no area, is instant, and affects others.

Defense

This Effect is the general defense against magical attacks not covered by other defenses. Specifically, every

1 point of Defense reduces the result of the following Effects by 1 point: Dazzle, Destroy, Dispel, Drain, Metamorphosis, Suppress, and Transform. In the case of Dazzle, the character subtracts 1 phase from the number of phases he would be blinded by the Dazzle for every 1 point in Defense. If you had 5 Defense and were hit with a Drain of 6 DEX points, the Defense would subtract 5 and you'd only lose 1 DEX point. For Dispel or Suppress, the total rolled would be reduced by the amount of your Defense. The minimum cost of the Defense effect is 5 points, it has no range or area, is constant, and only affects the caster.

Destroy

This Effect removes some of the target's Characteristic for some time, until he recovers it through natural healing or from a Restore spell. The cost is 15 Character Points times the cost multiple of the Characteristic to be destroyed; thus, 2D6 of Destroy END would cost 15 Character Points, and 1D6 of Destroy DEX would cost 45 Character Points. The Characteristic to be Destroyed must be chosen when the effect is bought, and may not thereafter be changed (except with the Variable Result Advantage). The target recovers the lost Characteristic at the rate of his Recovery in Character Points per month; thus, a hero with a Recovery of 6 would get back 6 Character Points in a month. If he had been drained of DEX, he'd get back 2 DEX Points (since each costs 3 Character Points); if he'd lost END, he'd get back 12 END (since each one costs ½ Character Point). This effect requires an Attack Roll to perform and works on contact. The minimum cost of the Destroy effect is 15 Character Points, it has no range or area, is instant, and affects others.

Detect Object

This Effect allows the caster to detect a specific object or thing, like magic, bananas, gold, or broadswords, for 5 Character Points. The exact thing or object to be Detected must be defined when you purchase the Effect. Since the Effect has no range and is instant, the Detect works by touch and tells you whether or not the object is what your Detect is tuned to find. For instance, if you had bought Detect Gold, you could cast the spell, touch a coin, and (if you made your Magic Roll) tell whether or not the coin is made of gold. This isn't too useful in the case of obvious qualities (is this a sword?), but can be very useful in the case of hidden qualities (is this magic?). In *Fantasy Hero*, magic is defined as a specific object or quality that can be detected with Detect Object.

Detect Object with the Area Effect Advantage becomes much more useful—it tells you if there's any of the objects within the area, whether or not you can see them (or are touching them). Making the Detect Object Constant makes it even more useful, by letting you know when the objects come into range of your Area Effect. Two other Advantages—Detect Location and Detect Analysis—will also make your Detect Object much more useful.

Detect Object can only identify objective qualities; things like "Evil" or "Enemies" cannot be Detected directly. (Telepathy could be used, with proper care.) The minimum cost of the Detect Object effect is 5 points, it has no range or area, is instant, and only works on the caster.

Detect Set

This Effect allows the caster to detect a set of closely related things, like fruit, precious metals, or swords, for 10 Character Points. The exact set of objects to be Detected must be defined when the Effect is purchased; generally, a set has 3 to 10 members. Since the Effect has no range and is instant, the Detect works by touch and tells you whether or not the object is what your Detect is tuned to find. For instance, if you had bought Detect Precious Metals, you could cast the spell, touch a coin, and (if you made your Magic Roll) tell whether or not the coin is made of precious metal. This isn't too useful in the case of obvious qualities (is this a sword?), but can be very useful in the case of hidden qualities (is this precious metal?). Detect Set with the Area Effect Advantage becomes much more useful—it tells you if there are any of the objects within the area, whether or not you can see them (or are touching them). Making the Detect Set Constant makes it even more useful, by letting you know when the objects come into range of your Area Effect. Two other Advantages—Detect Location and Detect Analysis—will also make your Detect Set much more useful.

Detect Set can only identify objective qualities; things like "Evil" or "Enemies" cannot be Detected directly. (Telepathy could be used, with proper care.) The GM may give the caster a bonus to his Detect Set Magic Roll if there are large quantities of the Set in the area. The minimum cost of the Detect Set effect is 10 points, it has no range or area, is instant, and only works on the caster.
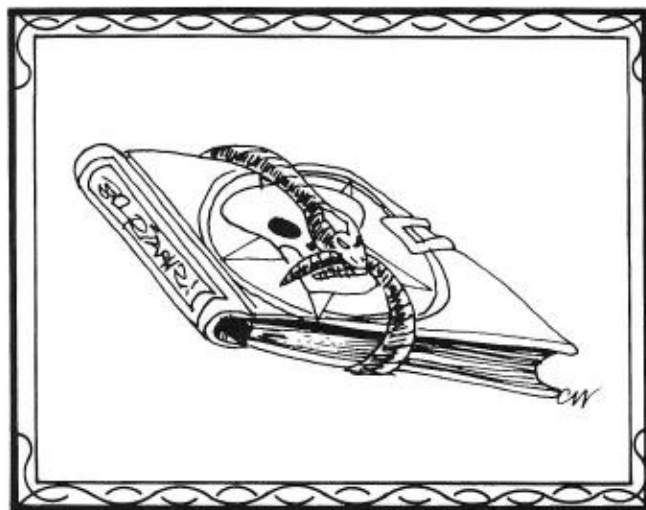
Detect Type

This Effect allows the caster to detect a general type of objects, like food, metals, or weapons, for 15 Character Points. The exact type of object to be Detected must be defined when you purchase the Effect. Since the Effect has no range and is instant, the Detect works by touch and tells you whether or not the

object is of the type your Detect is tuned to find. For instance, if you had bought Detect Metal, you could cast the spell, touch a coin, and (if you made your Magic Roll) tell whether or not the coin is made of metal. This isn't too useful in the case of obvious qualities (is this a sword?), but can be very useful in the case of hidden qualities (is this magic?). Detect Type with the Area Effect Advantage becomes much more useful—it tells you if there's any of the objects within the area, whether or not you can see them (or are touching them). Making the Detect Type Constant makes it even more useful, by letting you know when the objects come into range of your Area Effect. Two other Advantages—Detect Location and Detect Analysis—will also make your Detect Type much more useful.

Detect Type can only identify objective qualities; things like "Evil" or "Enemies" cannot be Detected directly. (Telepathy could be used, with proper care.) The GM may give the caster a bonus to his Detect Type Magic Roll if there are large quantities of the Type in the area. The minimum cost of the Detect Type effect is 15 points, it has no range or area, is instant, and only works on the caster.

Dispel

This highly useful Effect can be a powerful offense or defense if used cleverly. The caster gets 1D6 of Dispel for every 3 Character Points in the Effect. The caster then decides what particular spell he wants to Dispel, and then rolls all the dice in his Dispel and finds the total. If the total of the Dispel exceeds the ACTIVE point total of the target spell, the target spell is Dispelled; that is, it stops working. If the caster of the target spell wants, he can cast his spell again, but he has to go through the normal spell-casting procedure. If the target of the Dispel was an Independent spell on an object (a magic item), the total of the Dispel must exceed the total active points of *all spells* within the item. (That's why wizards put more than one spell into an item, rather than putting each spell into a separate item.) If the Dispel does exceed the total active points of all spells in the item, the item is no longer magical and must be reenchanted (this is annoying if it happens to you, but fun if you do it to someone else).

Dispel can be used to protect the caster from incoming spells, but the caster must have a saved action to do this *(see Action Phases)*. Any one spell can be Dispelled in this manner, without the need for an Attack Roll.

Example:
Kedrin is under attack by a pair of sorcerers. Kedrin, knowing he's faster than the sorcerers, saves his action and waits for them to make their move. The sorcerers both start to cast a Blast spell. Kedrin uses his saved action to cast his Dispel, with which he can try to stop one of the incoming Blast Spells. Kedrin merely picks out which spell he wants to try and stop; he doesn't need to make a roll to "hit" the Blast spell.

Dispel works against any type of spell, even itself (don't think about that too much—you'll hurt your brain). The minimum cost of the Dispel effect is 10 Character Points, has no range or area, is instant, and affects others.

Dominate

This Effect allows a character to control the actions of another character or a creature. After making an Attack Roll based on Ego Combat Value *(see Ego Combat)*, the attacking character rolls 1D6 for every 5 Character Points in Dominate. The target's Mind Defense (if any) is subtracted from the total of the dice and the remainder is compared to the defending character's EGO according to the following chart.

DOMINATE EFFECTS

Dominate total is greater than:	Effect
1x target's EGO	The target will do things he's inclined to do anyway.
2x target's EGO	The target will do things he wouldn't mind doing.
3x target's EGO	The target will do things he's normally against doing.
4x target's EGO	The target will do things he's violently opposed to doing.

Of course, the exact interpretation of where a particular command falls on the chart is up to the GM. This varies greatly depending on the target; a coward would be much more likely to run away than a brave hero would. The action that the attacker wants the target to perform must be specified before the attack is rolled. So long as the attacker keeps spending END, the target will continue to react to the first command given to him. Each time a new command is given to the target the attacker must reroll his Attack Roll and his Dominate Roll. A command that works with a character's Psychological Limitation is worth +1 level on the Dominate Chart, and a command that works against a character's Psychological Limitation is worth 1 or 2 levels less on the Dominate Chart. The minimum cost of the Dominate effect is 10 Character Points, the range is line-of-sight, there's no area, the Effect is constant, and it affects others.

Drain

This Effect allows the character to take away points of a given Characteristic from someone else. The Characteristic to be Drained must be chosen when the Effect is bought, and may not thereafter be changed. The caster must make a successful Attack Roll against the target, and since Drain has no range, the caster must touch the target. The cost is 1D6 of Characteristic Drain for 10 Character Points times the cost multiplier of the Characteristic. For instance, 1D6 of DEX Drain would cost 30 Character Points. The target will recover one Character Point worth of the lost Characteristic every segment; however, the start of this recovery may be delayed by one segment for every 2 Character Points times the cost multiple additional to the effect. For instance, if a wizard wants to delay the return of the DEX he Drains, this would cost him (2 x 3) = 6 Character Points for every segment delay; this would be added to

the total cost of the effect. Note that it takes the target of that DEX Drain 3 segments to get back one point of DEX. The minimum cost of the Drain effect is 10 Character Points, it has no range or area, is instant, and affects others.

Haste

This Effect allows the caster to run and swim faster than normal; the caster chooses which will be affected by Haste when he buys the Effect, and this can't be changed later. The caster gets an additional 1" of movement for every 2 points in the spell; this movement is added to his normal running and swimming movement. The maximum noncombat move is twice the normal movement, but the character is OCV and DCV 0 while he's moving "noncombat". The caster must pay END for the spell *and* for any movement he makes. The minimum cost of the Haste effect is 10 Character Points, it has no range or area, is constant, and only affects the caster.
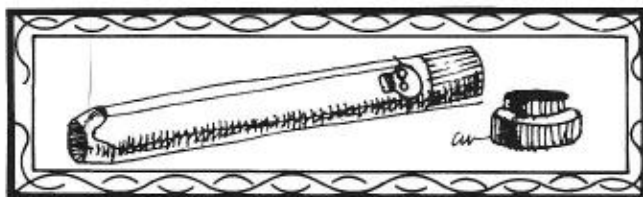
Heal

This Effect allows the caster to heal wounds; a very popular ability indeed. Roll 1D6 for every 10 points of Heal; the total is the number of Stun Pips restored, and 1 Body is restored per 1D6 (0 if a one is rolled, 2 if a six is rolled; see Determining Damage for a better explanation). This spell is NOT cumulative; that is, you can't cure a 10 BODY wound by throwing Heal ten times. Only if a subsequent Heal spell exceeds the amount healed by a previous spell will there be any effect, and that only up to the new amount healed. This means that there's a great value in having a powerful Healing spell, since you can cure more dangerous wounds than with a 10 point Healing spell.

This spell must be directed at a particular wound, and any BODY "left over" can't be applied to other wounds the character may have (though STUN will; it's too much trouble to keep track of, otherwise). Therefore, if someone in the group of characters has a Heal spell, each wound a character takes should be recorded separately. The Heal effect has a minimum cost of 10 Character Points, no range or area, is instant, and affects others.

Illusions

This Effect allows a character to project Illusions directly into an opponent's mind. After making an Attack Roll based on Ego Combat Value (*see Ego Combat*), the character defines what Illusion he wants the target to see. The character then rolls 1D6 for every 5 points in Illusions, subtracts the target's Mind Defense (if any), and the remainder is compared to the target's INT according to the Illusion Effects chart.

The particular Illusion that you're presenting effects how much the target believes it. A well conceived Illusion that fits well into the surroundings and events of the scenario is worth +1 level of Effect (move down the chart one line). A poorly worded or absurd Illusion is worth 1 or even 2 levels less (move up the chart one or two lines). The maximum amount of damage that a target may take from an illusory attack is half the number of dice in Illusion. Thus a character with 10D6 of Illusion could do up to 5D6 (normal) to the target, if the target believed he was taking damage.

The minimum cost of the Illusions effect is 10 Character Points, the range is line of sight, has no area, is constant, and affects others.

Images

This Effect produces light images, illusions that can be seen by everyone in the area. The Images cannot cause any physical effects and are totally intangible. The caster rolls 1D6 for every 3 Character Points in Images, then decides what Image he wants to produce and what actions (if any) that Image will perform. Compare the total of the dice to the Images Effects chart. If the total exceeds the INT multiple of the target for the Image the caster wants, that target sees a believable Image. If the total does not exceed the INT multiple for the particular person, that person sees the Image, but some flaw or series of flaws in the Image are apparent to him, and he knows that it's not real. Everyone who could see the area where the Image is sees the Image. Of course, knowledge that the targets possess may enable them to realize they are seeing an Image, even if their INT multiple was successfully exceeded. For example, the caster may create a successful Image of a guardsman, but the townspeople seeing it know that all the guardsmen are on the other side of town, so they'd be inclined to suspect trickery.

Multiple Images must be all in the one hex area provided with the spell. Like all area effects, an Attack Roll must be made to target the area in the right location (see Area Effect Advantage). The INT Multiple is the multiple of anybody viewing the Image. If less than 1x INT is achieved, the Image is translucent and obviously a fake. Also, 1D6 of Images may be used simply to illuminate 1 hex, with a -1 to Perception Rolls for each hex out from there (in darkness, that is). If the character wishes to copy something with his Image, he must make his Magic Roll with penalties assigned by the GM, or otherwise the copy contains imperfections which (unknown to the caster) add +1x to the INT multiple needed to carry off the Image. The Image dice only have to be rolled at the start. A note should be made of the total, and that total will apply to any new person viewing the Image. The minimum cost of the Images effect is 10 Character Points, with a range of five times points in inches, covers a 1 hex area, is constant, and affects others.

Killing Blast

This Effect does damage to the target, like Blast; however, Killing Blast does less STUN on the average, but more BODY (and has a higher chance for much more or much less damage to the target). A Killing Blast is treated like the damage done by most weapons (like swords), so only armor or certain magical defenses will stop a Killing Blast. The caster may do 1D6 of Killing Attack for every 15 points in Killing Blast. Normally, this attack works against any resistant Energy Defense of the target, but Killing Blast can be defined as a physical attack (that is stopped by resistant Physical Defense). This type of damage is explained in detail in the section *Determining Damage*. The minimum cost of Killing Blast is 15 Character Points, the range is five times points in inches, it has no area, is instant, and affects others.

Levitate

This Effect allows the caster to fly 1″ for every 2 Character Points in Levitate. The caster is DCV 0 while Levitating, although the GM may give him a +1 DCV for every 10″ of movement (to show that it's difficult to hit a moving target). The caster can Levitate "noncombat" at twice his normal speed, but both his OCV and DCV are 0 while Levitating "noncombat". The Levitate effect has a minimum cost of 20 Character Points, has no range or area, is constant, and only affects the caster.

Locate

This Effect can find people by mental contact, and can also remove the need for line-of-sight in other mental Effects (like Dominate or Mind Attack). The caster declares an area to be scanned, and then attempts to make his Ego Attack Roll on the person he is scanning for, with a minus depending on how many people are in the area. The Locate Modifier chart presents this minus.

Number of people scanned	Modifier
1	0
2	-1
4	-2
8	-3
16	-4
32	-5

Whether or not the caster is successful in scanning for his target, he may gain some information about the area (how many people or creatures in area, etc.) with a successful Magic Roll. Once the Attack Roll is made, the character then rolls 1D6 for every 5 points in Locate and compares the total to the Locate Effects chart.

LOCATE EFFECTS

EGO Multiplier	Effect
1x	General position of target known
2x	Target's exact position known
3x	Character may use Dominate, Mind Attack, Illusions, or Telepathy on the target with an Ego Attack Roll.

The character must continue to spend END for the Locate if he wants to use other Effects on the target. The minimum cost of the Locate effect is 10 Character Points, the range is line-of-sight, it has no area, is constant, and affects others.

Mind Attack

This Effect is a direct mind-to-mind attack. The caster does 1D6 of STUN only damage for every 10 Character Points in the Effect. The Mind Attack is an Ego Combat attack (see Ego Combat). These attacks have no effect on inanimate objects and cause no knockback. Mind Attacks require a clear line of sight to the target and take no range modifier. However, the target must be identifiable (silhouettes at a great distance are not valid targets). The minimum cost of Mind Attack is 10 Character Points, the range is line of sight, has no area, is instant, and affects others.

Mind Defense

This Effect allows the character to resist Dominate, Illusions, Locate, Mind Attack, and Telepathy. The cost is 1 point of Mind Defense for every 1 Character Point in the Effect. Subtract the amount of Mind Defense from the total effect of the attack, or from the STUN damage of Mind Attack. For instance, if the total of an Illusion is 37 and you have a Mind Defense of 10, the Illusion is only worth 27 against you. The minimum cost of the Mind Defense effect is 5 Character Points, it has no range or area, is constant, and only affects the caster.

Obscure

This Effect makes it more difficult to Detect things

or to Analyze magic. Obscure adds a -2 penalty to a Detect spell caster's Magic Roll for every 5 Character Points in Obscure. The total number of points in Obscure is subtracted from any Analyze magic total. Thus, 20 points in Obscure would subtract -8 from a Detect spell caster's Magic Roll or 20 from his Analyze Magic total. The minimum cost of Obscure is 5 Character Points, it has no range or area, is constant, and affects others.

Perception

This Effect enhances the caster's Perception Rolls for all his senses by +1 for every 5 Character Points in the Effect. At 20 Character Points, the caster can see at night as if in normal lighting conditions; for 30 points, he can see in total darkness as if in normal lighting. Buying Perception that only affects sight is a +½ Limitation, as is Perception that only affects hearing. Affecting only one of the other senses is a +1 Limitation. The minimum cost of the Perception Effect is 5 Character Points, it has no range or area, is constant, and only affects the caster.

Protect

This Effect makes it more difficult to hit the caster. The caster must choose which one of four types of attacks the Protect will work against: hand-to-hand combat, melee weapons, missile weapons, or spells that require an Attack Roll (like Blast, Dazzle, or Characteristic Drain). Once he's decided that, the Effect adds +1 to the caster's DCV for every 10 Character Points. The minimum cost of Protect is 10 Character Points, it has no range or area, is constant, and affects others.

Psychokinesis

This Effect allows the caster to use STR at a distance, though there is no action-reaction with the caster. That is, if the caster grabs a horse with Psychokinesis, he's not pulled off his feet. The caster may use up to 10 points of STR at range for every 20 Character Points in the Effect. Fine work may be accomplished with a successful Magic Roll; the GM should assign penalties based on the exact task. Psychokinesis requires an Attack Roll to grab an object or push a specific target. Psychokinesis cannot be used to cause damage directly, only to exert force on an object (though this can cause damage indirectly). The minimum cost of the Psychokinesis effect is 20 Character Points, has a range of five times points in inches, has no area, is constant, and affects others.

Restore

This Effect will return Characteristics lost through Destroy, or cure impairing or disabling wounds (see Hit Location Effects). Restore moves the impairing or disabling effects back one step on the Time Chart for every 10 points in Restore. Also, Restore reduces the cost of getting back to normal Characteristics (lost through impairing or disabling wounds) by one Character Point for every 10 points of Restore. Restore also allows a severed limb to be reattached, though it still takes time to heal. This Effect won't help with severely fried, eaten or vaporized body parts, nor if the limb has been severed for more than an hour.

Characteristics lost through Destroy are cured at the rate of 1 Character Point per 10 points of Restore. Like the Heal Effect, Restore is not cumulative. Only a larger Restore spell will cure more; a bunch of 10 point Restores will only cure 1 Character Point. The minimum cost of Restore is 20 Character Points, it has no range or area, is instant, and is usable on others.

Shadow

This Effect creates a murky area that's difficult to see through, for both the caster and any others. The base Effect has a 1 hex area, which can be placed up to a range of five times points away. Shadow causes a -1 penalty to all sight Perception Rolls (including those through Clairvoyance) for every 10 Character Points in Shadow. Trying to see someone inside a Shadow, or on the other side of a Shadow, requires a Perception Roll at that modifier. The Shadow effect has a minimum cost of 10 Character Points, a range of five times points in inches, a one hex area, is constant, and affects others.

Shapechange

The ability to transform yourself into another form. Shapechange has a minimum cost of 20 Character Points, which allows you to change into one animal form. This form can't be human or humanoid, but must be an animal that the caster has seen and studied before. The GM can reasonably assume that the character has seen common animals like birds, fish, wolves, or bears, but should require that the character actually see a killer whale or a dragon in an adventure before allowing him to Shapechange into that form. The caster can only Shapechange into one animal form which is chosen when the Effect is purchased.

The form starts with the caster's INT and EGO, but trying to do things not "form"-like requires an Ego Roll, with a -1 to the Ego Roll for every 3 hours the caster has been in that form. The GM can provide other modifiers to the Ego Roll, depending on the situation. For instance, if the wizard has turned into a wolf and wants to investigate a castle, he'd have to make an Ego Roll, since wolves don't normally enter castles.

The caster may shift his own Characteristics around by an amount equal to the points in the Effect, and he may add the points in Shapechange to his Characteristics or buy certain Effects appropriate to his new shape, such as claws for a bear shape. These should be purchased just like spells: Killing Blast for claws or teeth, Levitate for wings, Shield for armored skin. All attacks and special abilities like flight, running, or claws must be purchased; these qualities must be based on the real animal and can't exceed the animal's abilities (no wolves with wings, or bears with 5D6 killing attacks). The following special qualities may also be purchased like Effects, but only with Shapechange. Neither of these special qualities requires any Advantages or Limitations, so just pay the cost listed and take the Effect.

The caster may shift his own Characteristics around by an amount equal to the points in the Effect, and he may add the points in Shapechange to his Characteristics or buy certain Effects appropriate to his new shape, such as claws for a bear shape. These should be purchased just like spells: Killing Blast for

claws or teeth, Levitate for wings, Shield for armored skin. All attacks and special abilities like flight, running, or claws must be purchased; these qualities must be based on the real animal and can't exceed the animal's abilities (no wolves with wings, or bears with 5D6 killing attacks). The exact way to purchase these qualities is discussed in the Monsters section. The GM must approve any animal form that the caster devises.

Once the caster fails his Ego Roll, he begins to take on the animal mentality. If he wants to make decisions in accord with his human personality, he must make an Ego Roll at the current minus, otherwise he reacts as the animal form would in the situation. Even if the character doesn't wish to revert to human form, Ego Rolls should be made at the specified times to see if the character is maintaining his human perspective and goals in mind. The Ego Roll may be given up to a +3 or more if the GM feels that the character has some incredible desire to keep with his human decision or revert to his human form (in order to rescue his loved one or some such reason).

Shapechange must be cast again to transform the caster from his animal form to his human one. This will heavily restrict the Limitations that can be taken on the Effect; such things as Incantations or Gestures can't be used if you're a wolf, and thus their bonus value would be halved (since they still apply when you cast the Effect as a human, but not when you cast the Effect as a wolf). other Effects may be cast when you're in animal form just as in normal form, but each casting requires an Ego Roll, and you can't do the Effect at all if you have the wrong Limitations. Articles of clothing or magic items and such do NOT Shapechange with the caster; but the animal may still wear a necklace or something. Shapechange CANNOT be used on others (the Affects Others Advantage doesn't apply to Shapechange); see Transform if you want to do that. The minimum cost of Shapechange is 20 Character Points, it has no range or area, it's instant, and only affects the caster. The caster doesn't have to pay END to remain Shapechanged; he only has to pay END to change into his form and change back.

Shield

This Effect creates a shield against attacks; the shield subtracts from the STUN and BODY damage done. The Effect gives the caster 2 points of either PD or ED for 5 Character Points in Shield; this defense works against both normal and killing attacks (Blast, Killing Blast, or weapons). The defense must be assigned to PD or ED (or a combination thereof) when the Effect is bought, and can't be changed later. For instance, a wizard buying 20 points of Shield has 8 points that he can assign to PD or ED; 4 PD and 4 ED, or 6 PD and 2 ED, or even 0 PD and 8 ED. Whatever initial combination he chooses is the way that the Shield must be used all the time; he can't alter the PD or ED unless he buys the Variable Result Advantage. The caster uses either the Shield defense OR any defense he has for armor, whichever is greater; defenses don't "stack", you only get the best of any similar defense. The minimum cost of the Shield effect is 10 Character Points, it has no range or area, is constant, and only affects the caster. A

Shield that works against normal attacks only is a $+\frac{1}{2}$ Limitation.

Silence

This Effect deadens any sounds the caster makes, so he becomes more difficult to hear. Every 5 Character Points in the Effect produces a -1 penalty on the hearing Perception Rolls of everyone who might normally hear the caster. This penalty is only effective as long as the listeners fail their Perception Roll. Once a listener makes his Perception Roll, he can then hear you normally (no penalty), until you stop making noise. At that point, if you were to make noise again, the Silence would have its normal penalty (though the listener should get a +3 for knowing what to listen for). The GM should be sure to apply appropriate modifiers to Perception Rolls, like range, noisy conditions, and so on. In the right circumstances, Silence can be much more or much less effective. Silence doesn't affect sight, smell, touch, vibration, or other physical effects. The Silence effect has a minimum cost of 10 Character Points, has no range or area, is constant, and only affects the caster.

Sounds

This Effect creates actual sounds in the air that may be heard by all people in the area. The Effect is similar to Images in most other respects. The caster determines what type of sounds he wants to create, then rolls 1D6 for every 3 Character Points in Sounds, and refers to the Sound Effects chart to determine the results.

SOUND EFFECTS	
INT Multiple	Complexity
1x	Real sounds, one tone
2x	Simple variable sounds, like a scream, a short word, or many simple sounds
3x	Complex sounds like speech or multiple variable sounds
4x	Multiple complex sounds

The INT Multiple is the multiple of anybody's INT who's listening to the Sounds. If less than 1x INT is achieved, the sound is present, but doesn't sound real to the listener. If the caster wants to copy something with his Sounds, he must make a Magic Roll (with the GM adding a bonus or penalty), or otherwise the copy contains imperfections which (unknown to the caster) add +1x to the INT multiple needed to carry off the illusion. The Sounds dice only have to be rolled at the start. A note should be made of the total, and that total will apply to any new person hearing the illusion. The minimum cost of the Sounds effect is 10 Character Points, has a range of five times points, has a 1 hex area, is constant, and affects others.

Summon

This Effect allows the caster to summon a creature from hell, another dimension, or somewhere else. The summoned creature is built from base Characteristics of 0 (instead of base 10 as for characters); the caster gets 5 Character Points in the creature for every 1 point in Summoning. Thus, the minimum Summoning cost of 20 Character Points allows you to build a 100 point

creature, which is 25 Character Points less than a base character with base Characteristics of 10.

Really, the best way to handle Summoning is for the GM to provide a list of the creatures that can be summoned, with the capabilities of the creatures roughly outlined, and only the GM knowing the specifics. If the GM does not wish to put the requisite time and effort into this, he can allow the player to build his own creature, although the GM should work closely with the player on this. Once the player has built the creature, the GM should modify the creature to fit his conception and standards.

Creatures must have a minimum EGO equal to (Character Points/15), and the minimum INT should be the same. Of course, the GM can make exceptions to this rule, but he should be careful about doing so. The caster of the Effect has a mental link with the Summoned creature; if he makes a successful Ego versus Ego Roll (performed like a Skill versus Skill roll), he can give the creature a command. If the roll fails, the creature can "go home" (disappear) if it wants, or decide to do something interesting, like eat the wizard. Murphy's Law dictates that the creature will always be Summoned when it's most inconvenient for the creature, so the creature will usually want to kill the wizard. Note that Dominate or Ward (or Teleport) might prove very handy in this situation.

You can have twice as many creatures by paying 5 extra Character Points, which doesn't count toward the creatures' point totals. For instance, with 50 Character Points in Summon, you could have eight (35 x 5) = 175 point creatures, or sixteen (30 x 5) = 150 point creatures. Each of these 5 point doublings means an extra -1 on your Ego Roll for control. The GM can also modify this Ego Roll depending on your situation (if you get distracted, it gets tougher).

You cast Summoning, pay the END, and the creature appears in the hex in front of you. You don't have to pay any more END to keep the creature here; it's *here*, and it can decide at any time if it wants to go home or not (unless you successfully command it to stay). In order to get rid of the creature, you have to cast your Summon again (or a Dispel will do).

Always keep in mind that summoned creatures are very disturbed by being pulled from their dwellings, and usually try to calm their shattered nerves with a meal of hot sliced spellcaster unless commanded otherwise. If something goes wrong with the Effect, the caster is usually the first on the creature's list. The minimum cost of Summon is 20 Character Points, it has no range or area, it's instant (though the creature stays around), and it only affects the caster.

Suppress

This Effect allows the caster to partially neutralize any Effect. For every 10 Character Points in Suppress, the caster rolls 1D6 and adds the dice. The total is the number of active points of the target spell that don't work. Suppress has a 1 hex area, and any spell thrown within that area is Suppressed. For instance, a caster with 30 points of Suppress puts the 1 hex area around another wizard. The caster rolls his 3D6 and gets a total of 11. If the wizard in the target area throws any spell, it's active points are 11 points less than normal (even though the wizard must pay full END). Suppress even works on Suppress spells (though it can be confusing). This is a very handy Effect for wizards who expect to get into magical duels, or want to protect their friends from spells. The Suppress effect has a minimum cost of 10 Character Points, a range of five times points in inches, a 1 hex area, is constant, and affects others.

Telepathy

This Effect allows the caster to read minds or to communicate with another character. First the caster declares whether he is trying to read the target's mind or is attempting to communicate with the target. Then an Attack Roll is made based on Ego Combat Value, and the character rolls 1D6 for every 5 Character Points in Telepathy. The total is compared to the target's INT according to the Telepathy Effects chart.

TELEPATHY EFFECTS

Telepathy roll is greater than:	Accuracy
1x target's INT	The caster may read surface thoughts.
2x target's INT	The caster may read deep, hidden thoughts.
3x target's INT	The caster may read into target's memory.
4x target's INT	The caster may read into target's subconcious.

The character using Telepathy need only expend END each phase to remain in contact. To communicate with someone requires 1x INT. If the telepath attempts to read past a target's Psychological Limitation, or deeper into the target's mind, he must make a new Attack Roll and Telepathy Roll. The minimum cost is 10 Character Points, the range is line-of-sight, has no area, is constant, and only affects the caster (he can't arrange conference calls).

Transfer

This Effect allows the character to transfer a Characteristic from the target to himself, the target thus losing some of that Characteristic. The Characteristic may be transferred to the same Characteristic or a different one in the caster, as long as the GM approves the effect. The cost is 15 Character Points per 1D6 of Characteristic Transfer times the cost multiplier of the Characteristic. For instance, 1D6 of STR Transfer would cost 15 points, where 1D6 of DEX Transfer would cost 45 points. Transfer requires a successful Attack Roll in order to happen. The caster must touch the target, since this Effect has no range.

The Characteristic to be Transferred must be chosen when the effect is bought, and may not thereafter be changed (except with the Variable Result Advantage). The effect wears off at the rate of 1 Character Point per segment, which is returned to the target; this may be delayed by one segment by paying 3 Character Points times the cost multiple of the Characteristic (see Drain for an explanation). The minimum cost of Transfer is 15 Character Points, it has no range or area, is instant, affects others, and requires an Attack Roll.

Transform

This powerful Effect allows the caster to change the target into something else; for instance, turning someone into a toad. The caster must decide what the Effect's target is and what the result is; this cannot be changed once the Effect is bought. For instance, his target might be "people" and the result "toads". The GM must approve any Transform Effect before the player can use it.

The caster gets 1D6 of Transform for every 15 points. He rolls his dice and compares the total of the dice against the Body Pips of his target. If the total is twice the Body Pips of the target, the target is transformed into the "result" of the Transform. If the total is less than twice, nothing happens. The caster must define how his Transform is reversed, choosing one of two ways. The first way allows the character to Recover the "BODY" lost to the attack, at the rate of his Recovery per month. Once he's Recovered all the lost BODY, he changes back to his normal form (poof!). The other way is to define some treatment or event that will cause the target to Transform back to normal (a princess kissing the toad, for example).

Transform can't be used on the caster to change himself into a useful creature; the Shapechange Effect is used for that purpose. The minimum cost of the Transform effect is 30 Character Points, it has no range or area, is instant, and affects others but NOT the caster (use Shapechange for that).
change him into anything you want, instead. Since Transform has so many different possible applications, the GM must keep a careful eye on any spell that involves Transform. The GM should feel free to reject any spell that he feels is unreasonable or unbalanced.

Transform can't be used on the caster to change himself into a useful creature; the Shapechange Effect is used for that purpose. The minimum cost of Transform is 30 Character Points, it has no range or area, it's instant, and affects others but NOT the caster (use Shapechange for that).

Transport

This Effect allows the caster to disappear from one point and appear at another, without going through the intervening space (don't ask me how!). The caster may Transport himself for 10" at the base cost of 30 Character Points. (The Double Distance Advantage can be used to increase this distance.) The caster can only Transport himself and a minimum of gear. The caster can Transport himself to any spot he can see as long, as it's within his range. Clairvoyance can enable him to see spots a great distance away. The caster may memorize a location for 1 Character Point (not subject to any Limitation; the memorized location is a Knowledge Skill), and can Transport there without seeing the location as long as it's within his range. You can't Transport yourself or something else into a solid object. The minimum cost of Transport is 30 Character Points, it has no range or area, it's instant, and only affects the caster.

Ward

This Effect acts like a real wall; no damage (STUN or BODY) or spell can get through until the Ward is broken. The caster gets 2 points of fully resistant defense in the Ward (assigned to PD or ED, or a combination thereof) for every 5 Character Points invested. The Ward covers one entire hex (top included); this coverage may be split to be like a wall two hexes across.

Any attack treats the Ward like a real wall that has 0 BODY; that is, subtract the relevant defense from an attack, and if there's any BODY left over the Ward is broken. An attack (whether from the inside or the outside) must blow down the Ward to continue to the target. If the attack doesn't break the Ward, then no STUN gets through. Any BODY and STUN left after eliminating the Ward will be applied to the target normally.

Someone englobed by a Ward may break through by exceeding the PD (or ED, depending on the attack) of the Ward. The Ward then goes down, and may not be restored until the caster throws the spell again. The Ward is stationary and may not be moved once cast. The proportion of the Ward that adds to PD and ED must be specified when the spell is bought. The range

from the caster to the center of the Ward may be up to five times points in inches.

The basic Ward spell blocks vision and all spells except for Detect and Clair Effects (though damage spells like Blast have a chance to break the Ward, as detailed above). For a +¼ Advantage, the Ward is transparent to sight and all spells other than body damage spells. That is, a wizard inside can Dazzle or Mind Attack someone outside the Ward, and vice-versa, though spells like Blast may still be stopped by the Ward's defenses. For a +1 Advantage, the Ward is transparent one-way to spells other than damage spells; that is, the wizard can sit inside and throw spells out (aside from damage spells) but incoming spells are stopped. The minimum cost of Ward is 10 Character Points, it has a range of five times points in inches and a 1 hex area, is constant, and affects others.

Modifiers

The Effects given in *Fantasy Hero* are generally simple, without a lot of different aspects to remember. Of course, the short list of Effects given previously can't represent all the different types of spells that you've read about in fantasy fiction. That's where the Modifiers come in, because with aid of Modifiers, these Effects can literally represent billions of different spells.

Modifiers make the process of building spells for your character more complicated, but in return your character's spells become unique and powerful. No other character will ever be sure of exactly what spells your character can do, and how he does them. In addition, the right Advantages can make your spell very powerful, while a good combination of Limitations will enable you to reduce the real cost of your spells.

The complete process of how to build spells using the Effects and Modifiers is detailed in the beginning of the Magic section.

Advantages

These Advantages make the Effect more useful, and at the same time increase the cost. The base cost, when multiplied by the cost of all Advantages, becomes the active cost of the spell. For instance, 20 base points of Blast with the Easy and Fast Advantages (x½, total) becomes 30 active points of Fast, Easy Blast spell. The modifier to your Magic Roll to cast the spell is based on this active cost, -1 per 10 points of active cost. The Endurance cost of the spell is also based on this active cost; you pay 1 END for every 5 active points in the spell, each phase you use it (though you pay END only on the active points you're using at the moment, not on your maximum active points).

The Advantage List summarizes the information about each Advantage, listing the name, an abbreviated description, and the cost multiplier. A more complete description of each Advantage follows the list. Primarily, the list is useful for a quick reference when you're building spells for your character, once you're familiar with the Advantages.

Affects Others

This Advantage makes an effect that normally only affects the caster usable on someone else. For example, Cloak with Affects Others would enable the caster to conceal not only himself but someone else, though not both at the same time. However, he could cast Cloak Affects Others twice, once on himself and once on the other person. Each would count as a separate spell for the purpose of counting how many spells the caster can have operating at a time. If the wizard has an INT of 20 and can therefore have up to four spells running at one time, he could Cloak up to four different people. Of course, the wizard would have to pay the full END cost for each Cloak. The Cloaked people could then wander off, travel great distances, and do whatever they want, and they'll still be Cloaked, as long as the wizard remains alive, conscious and pays the END cost.

Affects Others can also turn a spell into an attack of sorts. For instance, a Transport with Affects Others could teleport other people or objects by touching them. In a case like this when the target is trying to avoid being affected, the caster will have to make an Attack Roll to see if he's touched the target or not.

This Advantage doesn't give the Effect any range, so unless the Effect already has range or you buy the Range Advantage, the target has to be touched for the spell to work. Thereafter, if the Effect is constant, the target can be at any distance and still have the Effect functioning, as long as the END is paid by the caster. The target has no control over the spell at all; he's merely the subject of the spell. This Advantage has no meaning or application to Effects that already affect others. The cost multiplier is x½.

Area Effect

This Advantage allows the spell to work over a 1 hex area, rather than on a single target; everything in that target hex is affected by the spell. In addition to the normal Magic Roll necessary to cast the spell, a Target Roll is required to accurately place the 1 hex Area Effect at range. If the spell has no range, no target roll is required, but the caster must be in the 1 hex of the area (or the center, if the Double or Increased Area Advantage is used). If the spell has Range, then the caster selects a target hex where he wants the spell to go; any hex targeted in this manner has a DCV of 3 (unless it's adjacent to the caster, in which case it has a DCV 0). A Range Modifier of -1/3" is applied to this target roll *(see Combat for a more complete explanation)*.

All targets within the area are affected, even if the Effect isn't listed as Affects Others. An Area Effect Adapt spell would allow everyone within the area to breathe water as long as the caster paid END, and they stayed within the Area. This can have something of the same result as Affects Others, but it is very different in how it works.

Moving an Area Effect to a different location requires a new Target Roll if the target is at range. Area Effect doesn't have meaning or application to Create. The cost multiplier of Area Effect is x½.

Constant

This Advantage applies to any spell listed as "instant", turning that spell into a "constant" spell. In

other words, the spell will continue to operate as long as the caster continues to pay END for it on his consecutive phases; he doesn't have to do the casting over again each phase. In the case of spells with an Attack Roll, the caster still has to roll his Attack Roll each time to hit his target. A constant Blast spell would mean that the caster must take a full phase and be half DCV the phase he casts the spell, but thereafter he'd be full DCV and throwing the Blast would only take a half phase (all Attack actions always take a minimum of a half phase). The Blast would stay around as long as he paid END for it each phase, though he doesn't have to throw it at someone each phase (it could remain "burning" in his hand, so to speak). The cost multiplier for Constant is $\times\frac{1}{2}$.

Delayed Effect

This useful Advantage allows the wizard to go through the hassle of casting the spell, then keep the spell "ready" before throwing it. (This process is also known as "stacking your rack".) In other words, the wizard goes through his normal casting procedure with all applicable Limitations. When he's finished the casting, he can either throw the spell normally, or he can "store" the spell in his head. This stored spell takes up a slot, counting against the total number of spells the wizard can have functioning at one time. The wizard can save this spell and fire it an any future time. Firing the spell is only a half phase action and the wizard has his full DCV, regardless of any Limitations taken on the casting of the spell.

The wizard will probably take a number of Limitations on the casting of the spell, like Extra Time or Materials. None of the following Limitations apply when the spell is fired: Extra Time, Incantation, Gestures, Materials, and Concentration.

The wizard will probably take a number of Limitations on the casting of the spell, like Extra Time or Materials. Because these Limitations have already been "used" when the spell is cast, none of the following Limitations apply to the spell when it is fired: Extra Time,Incantation,Gestures,Materials,and Concentration.

The wizard pays the END cost and makes his Magic Roll for the Delayed Effect spell when he casts the spell. Thus, when he fires the spell, he doesn't need to pay END or make a Magic Roll. However, if an Attack Roll or Target Roll is necessary, he must make that roll. If a Magic Roll is needed to see how well the spell works, he must make that as well, though the spell will still go off. If the wizard wants to "let go" of a Delayed Effect spell, he may do so at no penalty (the spell just dissipates and doesn't go off).

This is a handy Advantage; it means you can prepare several spells that take lengthy casting in the morning and have them ready to use that afternoon. But once the spell is used, you have to cast it again before you can fire it. More than one of the same spell can be "stacked". The cost multiplier of Delayed Effect is $\times\frac{1}{4}$.

Detect Analysis

This Advantage allows a Detect spell to give information about the Detected object's properties, like size,
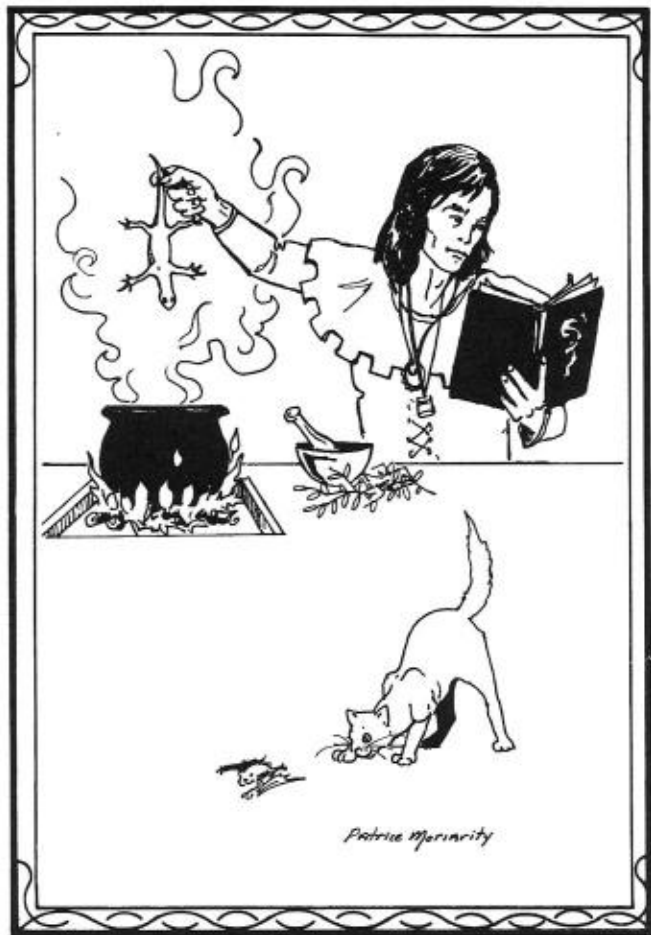
weight, usefulness, temperature, and so on. Those properties must be closely associated with the kind of thing being Detected. For instance, a Detect Metal with Analysis would tell the detector the type of metal, some general facts about its melting point or strength, and what shape it has been worked into. The GM must decide what amount of information he wants to give to the caster. If necessary, the GM can require a Magic Roll with penalties to learn very obscure facts about the object being Detected.

If the Detect is used in an area, Analysis will tell the caster how many and what type of the Detected objects are present. Without Analysis, Detect Metal would merely tell the wizard if there's metal present in an area (if it had the Area Effect Advantage, that is). This Advantage only applies to Detect Object, Detect Set, and Detect Type, and has no meaning or application to other Effects. Detect Analysis cannot be used on magic items or spells; use the Analyze Effect for that. Detect Analysis has a x1 cost multiplier.

Detect Location

This Advantage allows a Detect spell to give information about the Detected object's location, including its range, orientation, and position. If the Detect is constant, Detect Location will also tell you the speed and direction of the Detected object. If necessary, the GM can require a Magic Roll with penalties to learn very specific details about the location of the object being

Detected. If the caster makes this roll, he can use his full OCV to fire something at the target even if he can't see it (in total darkness, say).

If the Detect is used in an area, Detect Location will tell the caster where the Detected objects are present. This Advantage only applies to Detect Object, Detect Set, and Detect Type, and has no meaning or application to other Effects. There is a x1 cost multiplier for the Detect Location Advantage.

Double Area

This Advantage doubles the normal area of a spell. If the spell had a 1 hex area, this doubles it to 2 hexes; taken again, it doubles it to 4 hexes, and so on. If the spell has a radius area, Double Area will double the radius (from, say, 3″ to 6″ radius). If the spell doesn't already have an area, this Advantage has no meaning or application. Double Area is a x¼ cost multiplier.

Double Distance

This Advantage doubles the distance of Transport, Clairaudience, Clairsentience, or Clairvoyance. The spells aren't given any range, but the distance their effect can cover is doubled. For instance, Transport's base distance would go from 10″ to 20″, but you still wouldn't be able to Transport an object that was across the room from you; you'd need Affects Others and Range to do that. Double Distance has no meaning or application for any other Effect. This Advantage is a x¼ cost multiplier.

Double Range

This Advantage doubles the normal range of a spell, if it has a range already. For instance, a 40 base points Blast Spell would have a range of 200″ (5x points); with Double Range, the range would be 400″. Your Range Modifier would still be the same, however. This Advantage has no meaning or application to Effects without a range. Double Range is a x¼ cost multiplier.

Easy

This Advantage makes a spell easier to perform, giving the caster his full DCV (instead of the usual half DCV for casting spells). The Easy Advantage has a x¼ cost multiplier.

Explosion

This Advantage only applies to Blast and Killing Blast Effects, and has no meaning or application to other Effects. The effect of a Blast Explosion is at full value in the target hex, which is targeted like an Area Effect (see Combat). The adjacent hexes take that damage minus the largest die, the hexes after that lose the top two dice, and so on. For Killing Blast, each hex distant loses the largest half die (if you roll a 5, for instance, that would go down to a 2). The Explosion Advantage has a x½ cost multiplier.

Example:

Kedrin throws a 4D6 Explosive Blast spell at a hex where some goblins are standing. The dice rolled are 6, 4, 2, 2. Anyone in the target hex takes 14 STUN and 5 BODY (see Determining Damage); in the circle of adja- cent hexes, you drop the 6 (the largest die), so anyone there takes 8 STUN and 3 BODY; in the next circle of hexes, you drop the 4, so everyone there takes 4 STUN and 2 BODY; anyone in the next circle of hexes takes 2 STUN and 1 BODY, and anyone further away takes no damage.

Fast

This Advantage allows a spell that normally takes a full phase to cast to take only a half phase action to cast. The Fast Advantage is a x¼ cost multiplier.

Immediate

This Advantage allows a spell that normally takes a full phase to cast to take only a zero phase action to cast. However, this Advantage doesn't apply to Effects that require an Attack Roll or an Ego Attack Roll. Attack actions of any kind always take at least a half phase action. The Immediate Advantage is a x½ cost multiplier.

Increased Area

This Advantage must be applied to an Effect that already has an area, whether from the base Effect description or from the Area Effect Advantage. This Advantage allows the spell to cover an area of 1 hex for every 5 base points in the spell, instead of just one hex. These hexes may be arranged in any regular geometric form; the form can be different each time the spell is cast, as long as the caster makes a successful Magic Roll to change the form. The GM may apply penalties to this roll if the caster is trying to be particularly tricky with the shape of the area. The Increased Area Advantage has a cost multiplier of x½.

Invisible

This Advantage allows a spell to work invisibly. Normally, any instant spell is quite visible and the source of the Effect is obvious. Constant spells are obvious the phase they are cast, and invisible thereafter. This Advantage allows a spell to work unseen and unheard; the source of the spell remains inobvious. The Invisible Advantage is a x¼ cost multiplier.

No Magic Roll

This Advantage means that the caster does *not* have to make a Magic Roll for the spell to go off. This removes that nagging uncertainty even the most skilled wizard may have about whether or not he'll roll an 18. This Advantage has one further use: if it's used on a spell with the Independent Limitation, that spell may be used by anyone. If this Advantage isn't taken on the Independent spell, that spell may only be used by a character who has a Magic Roll. This Advantage is a x¼ cost multiplier.

Persistent

This Advantage allows a spell to continue working even if the caster is Stunned or Unconscious (though it won't work if the caster dies). Of course, the spell still requires END, unless it has been bought down to 0 END cost. A Persistent spell can only be turned off by a conscious decision of the caster (unless the spell gets

Dispelled, of course). If the spell costs any END, it continues to drain END while the caster is unconscious until he loses all of his END (and STUN, by burning it as END); at that point, the Persistent spell will stop. As you can see, this Advantage is most useful when the spell has been bought to zero END cost. The Persistent Advantage has a x¼ cost multiple.

Radius

This Advantage applies to spells that already have a 1 hex area (in their base form or from the Area Effect Advantage). Radius gives a spell an area of 1" in radius for every 10 base points in the spell, instead of the base 1 hex area. The Radius Advantage has a x½ cost multiplier.

Range

This Advantage allows a spell that normally has no range to be used at a range of five times the base points of the Effect in inches. This Advantage has no meaning or application to spells that already have a range. The Range Advantage has a x½ cost multiplier.

Variable Result

This is a powerful Advantage that allows the caster to vary the exact results of the Effects in his spell. For instance, taken on Shapechange, it allows the caster to change into any animal shape he wants (as long as all other normal Shapechange restrictions are met). Taken on Shield or Ward, it allows you to change the relative amount of PD or ED in the spell. On Summoning, Variable Result allows you to call up many different types of creatures.

The effects of the spell will remain where you set them last unless you vary them. Varying the effects of the spell requires an additional Magic Roll, after the normal Magic Roll required to cast the spell. Once the spell is cast, the effects can't be varied; you have to recast the spell in order to vary the effects. Variable Result does *not* allow you to change the special effects of your spell, and thus doesn't apply to many spells. If your Blast is a lightning bolt, then Variable Result won't allow you to make it a fire bolt. Variable Result doesn't apply to Detect Object, Detect Set, or Detect Type, however. The Variable Result Advantage is a x¼ cost multiplier.

General Modifiers

There are two General Modifiers to Effects: Reduced Endurance and Variable Advantage. These modifiers are put onto Effects after all Advantages have been taken—though in the case of Variable Advantage, you don't take *any* Advantages. Limitations will reduce the cost of the General Modifiers, just like they reduce the cost of Advantages.

Reduced Endurance

This Modifier allows a character to use a spell at half the normal END cost. Reducing the END cost of a spell costs one-fourth of the active points in the spell as an additional cost. Reduced Endurance may be taken several times on the same spell; the fractions multiply together when figuring the final END cost of a spell. So, for one-fourth the active cost of the spell, the END cost is ½ normal, for one-half the cost of the spell, the END cost is halved again, and for three-fourths the cost of the spell, the END cost is halved again, and so on. Each END cost rounds down to the nearest whole number when halved. When the END cost is ½ Pip or below, the spell is at zero END cost.

Example:
Kedrin buys 6D6 of Blast Effect (30 base points) with

the x¼ Fast Advantage, so the active cost of the Blast spell is 37 points. The END cost for that would be 37/5 = 7 END. Kedrin decides that he wants to pay less END than that, so he takes the Reduced Endurance Modifier. Buying Reduced Endurance once would cost x¼ additional, or 9 points; the END cost would be halved to 3 END (since it rounds down), and the total modified cost of the spell would then be 37 + 9 — 46 points. Kedrin could reduce the END cost further by buying Reduced Endurance again. This time, the cost would be x½ (to reduce the END twice), or 18 points. The END cost would be 7/2 — 3/2 — 1 END, and the total modified cost of the Blast spell would be 37 + 18 — 55 points. If Kedrin decided to reduce the END cost again, this would cost him x¾ of the active points, or 28 points (you'll notice that 27.75 rounded up to 28, if you do the math). The END cost would be 7/2 — 3/2 — 1/2 — ½, which means the spell costs 0 END to throw. The modified cost would be 37 + 28 — 65 points, a high price indeed. Kedrin will have to find many Limitations or a lot of Character Points to pay for this spell.
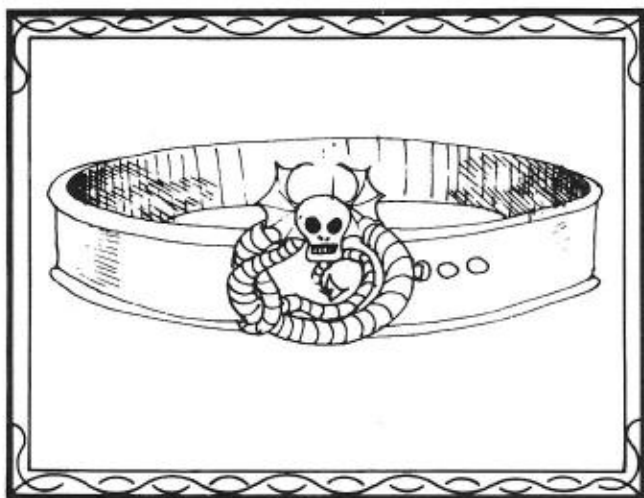
Variable Advantage

This is a powerful modifier on a spell that allows the caster alter the Advantages he has on a spell. The cost of this modifier is half the cost of the spell, and a Magic Roll (in this case, a half phase action) is required to change the Advantages of the spell. The active points of the spell can never exceed the initial amount you have, so adding Advantages reduces the base points of the spell.

Example:

Kedrin buys 40 base points of Blast, and decides to take the Variable Advantage Modifier on it. This would cost him (40 x ½) — 20 more points, for a total expenditure of 60 points (though this, of course, will be reduced by Limitations). Kedrin can now throw a 40 point Blast spell (for 8D6); or, with a half phase and a successful Magic Roll, he can alter that to a Blast with the Explosion Advantage on it (a x½ Advantage). This means he could do 40 active points worth of Explosion Blast (about 5½D6). Or he could change it to Area Effect with Increased Area (a total of x1 Advantage), and do a 4D6 Area Effect Blast in four hexes. Or a Fast,

Easy, Invisible Blast (4½D6 worth). Or any other combination of Advantages.

Any combination is acceptable, as long as the total active points don't exceed the amount of active points in the spell (40, in our example). Variable Advantage can't be used to include Reduced Endurance, since that's a Modifier and not an Advantage. The Limitations on a spell *cannot* be altered in any way.

Limitations

Limitations are taken on spells for two reasons: to reduce the real cost of the spell, and to provide "special effects" that make the game more interesting. You don't have to take Limitations, but the cost of most spells will be out of reach unless you do. The more clever and inventive you are in describing how your spell works, the more potential Limitations you'll find. Creativity pays off!

All Limitations are listed with their bonus, ranging anywhere from +¼ to +5. The process of applying Limitations to the cost of spells is described at the beginning of the Magic section.

Concentrate

This Limitation on a spell requires the caster to concentrate totally on casting that spell. As a result, the caster is DCV 0 (instead of half DCV), and once he begins the casting, he can't stop for any reason, because he notices nothing of what's happening around him. Even if a barbarian is rushing at him with a sword, the caster takes no notice. If the caster is struck during the casting and loses one or more Stun Pips (after his defense is applied), the spell is interrupted and must be started over again. Any Knockback done to the caster will interrupt the spell. The spell will also be interrupted by any spell requiring an Attack Roll that successfully gets through the caster's defenses (for instance, a Drain or a Dazzle).

If the Limitation only applies during the casting of a constant spell, the bonus is +½. For an instant spell, the bonus is +1. If the Concentration lasts the whole time the constant spell is on, the bonus is +2. Continuous Concentration means the caster will be unable to cast any new spells or take any action (including movement) until the Concentrated spell ends. The caster must set a predetermined time for the spell to last in such a case, since he can't turn it off based on information he gains during the course of the spell. If the spell has the Persistent Advantage, then Concentrate is only worth a +¼ bonus. Concentrate gives the spell a +½ bonus for a constant spell only during casting, a +1 bonus if the spell is instant, and a +2 bonus if the Limitation applies during the entire time of a constant spell.

Conditional

If the spell will only work under certain conditions,

or doesn't work in certain conditions, this Limitation is applied. Because there's so many different possible conditions, and their relative Limitation value will vary from campaign to campaign, the GM must approve of the bonus taken.

The Condition Frequency chart shows the bonus given for how frequently the condition or circumstances occur. The bonus ranges from a +¼ to a +2. The player may define several different conditions or circumstances where his spell does or doesn't work, but these limits only increase the frequency of the Limitation, and don't add together separately; the maximum bonus is +2. For instance, several common circumstances (sunlight, forest, afternoon, people nearby) should be considered as a set; the GM may only want to give that a +1 or +1½ bonus.

CONDITION FREQUENCY

Frequency	Bonus
Very Common	+¼
Common	+½
Uncommon	+1
Rare	+1½
Very Rare	+2

The following examples are intended as guidelines. Each GM will have to decide what the value of a particular Limitation is in his campaign. If you're the GM, you should be very careful about allowing wizards to take Limitations on where they can cast their spells. This could lead to "optimizing" the character for the particular type of adventure that you're running. (If the player knows the adventure takes place in a forest, he hauls out his character whose spells only work in the forest, and thus is significantly more powerful). This is bad for the play-balance of the game. The best way to stop this is to make sure the players never have a very good idea of what's going to happen to their characters.

Won't work in sunlight +¼
Only works in sunlight +½
(The difference is because shade is fairly common)
Only works in moonlight +1
Won't work near metal +½
(Can be defined as any amount more than a dagger's worth within the same hex as the caster; this would prevent him from wearing more than 3 defense armor)
Only works by permission +¼ to +2
(This is a classic Limitation of priests. The spell only works if the priest's god or gods approves of the priest and of the spell. The bonus depends on the exact conditions for approval by the god or gods—which must be defined by the player and the GM before this bonus can be taken.)

Endurance Reserve

This Limitation allows the character to set up a reserve of Endurance Pips to use for casting spells. This Reserve is separate from his normal Endurance; END

in the Reserve can *only* be used for the spells connected to the Reserve. Conversely, the character's normal END can't be used for spells connected to the Reserve.

When you take this +1 Limitation on a spell, you start with a Reserve equal to the amount of END it normally takes to throw the spell at full power; in other words, 1 END for every 5 active points in the spell. For instance, let's say you take an Endurance Reserve for your Blast spell that has 40 active points. The normal END cost to throw the spell at full power would be 8 END, so your Endurance Reserve has 8 END in it. Every spell that has the Endurance Reserve Limitation contributes to the total Endurance Reserve, and all of those spells can draw off of the Reserve. (You could define each spell as having a separate Reserve, if you want to, but it's usually not the most effective way of building your spells). For instance, if you have a 30 active point spell, a 40 active point spell, and a 45 active point spell, each with the Endurance Reserve Limitation, the Endurance Reserve starts with a total of 6 + 8 + 9 = 23 END.

The amount of END in the Reserve can be increased by paying 1 Character Point for every 2 END placed in the Reserve. The cost for increasing the amount of END in the Reserve is subject to all Limitations that the spells in the Reserve have *in common*. In the example of the three spells above, let's say that all three spells have the Endurance Reserve (at +1), Incantation (+½), and Gestures (+½) Limitations; the first spell also has Materials (at a +2), the second spell has Extra Time (+1), and the third one has Limited (+½). The extra END in the Reserve would be bought at a +2 Limitation, since the first three Limitations are the only ones that all the spells have in common.

The Endurance Reserve recharges the END used at a very slow rate. The bonus you get depends on the recharge rate you select, according to the END Reserve Recharge chart.

END RESERVE RECHARGE

Recharge	Bonus
1 END/3 hrs *and* 1 END/1 LTE	+½
1 END/3 hrs *or* 1 END/1 LTE	+1
1 END/1 day	+1½
1 END/1 week	+2
only by buying new END	+3
never	+5

LTE stands for Long Term Endurance, which is defined in the Combat section. The wizard may recharge one of the used END in his Reserve for every 1 LTE pip of his own he puts into the Reserve. This recharging process is subject to all of the time and other casting Limitations common to the spells in the Reserve, and the wizard must make his Magic Roll (at no penalty) in order to recharge the Reserve. He may put in as many LTE pips as he wants each time. However, if too many of these are used, the wizard will be left physically exhausted.

At the +3 bonus level, there is no ordinary way to

recharge the Reserve; the wizard must instead spend Character Points (or Experience Points) to put more END into the Reserve, at the same cost as he originally put END into the Reserve. This is very restrictive, which is why the bonus is so large. However, the final level is even more restrictive: the Reserve can never be recharged, and the spell must be bought all over again for the full cost if you want to use it again. This simulates those one or two use magic items that disintegrate after use. Depending on how much END put into the Reserve initially, the spell could be used one or many times. However, once all the END is exhausted, there is no way to recharge the Reserve.

You cannot Aid, Destroy, Drain, or Transfer END into or out of the Reserve. Spells in an Endurance Reserve *cannot* have Reduced END. They may take the Increased Endurance Limitation but their initial END contribution to the Reserve is still based on their normal END cost.

Extra Endurance

Taking this Limitation means that the spell takes more Endurance Pips than usual to use. If this Limitation is taken on a spell, you *cannot* take the Reduced Endurance Modifier on that spell. The maximum amount of END a spell uses in a phase must be less than the caster's total END score; you can't get any extra Limitation for using more END than the caster has. The bonus varies according to the amount of END you'll have to use. The amount of END is given as a multiplier on the normal END cost, as shown on the Extra END Cost chart.

EXTRA END COST

END Cost	Bonus
x1½	+½
x2	+1
x3	+1½
x4	+2
x5	+2½

Extra Time

The spell takes longer than the usual full phase action to perform. In the case of constant spells (or spells with the Delayed Effect Advantage), the bonus is half of the amount listed on the Extra Time chart. If the spell is constant and has the Persistent Advantage, then the Extra Time bonus may be one-fourth the amount listed or even less, depending on the GM's judgement. Remember the basic Limitation Rule: *If a Limitation doesn't limit you, it gives you NO bonus!*.

Once the time period is longer than one hour, this Limitation is usually only taken on the Create Effect for producing magic items. Those longer time periods don't mean that the wizard has to be constantly spellcasting day and night; he's just working steadily at it. If he's interrupted by any activity that makes him concentrate on something besides the spell and basic self maintenance like eating and sleeping, he'll have to

make a Magic Roll to keep going. If he fails the Magic Roll, he'll have to start all over again. The GM may assign penalties to this Magic Roll based on the amount of time the wizard is taken away from the casting.

EXTRA TIME

Extra Time	Bonus
+1 phase	+½
+1 turn	+1
+2 turns	+1½
10 minutes	+2
1 hour	+2½
1 day	+3
1 week	+3½
1 month	+4
3 months	+4½
1 year	+5

Gestures

This Limitation means that the spell requires the caster to make some gestures that are visible at a distance and are obviously out of the ordinary. This Limitation severely restricts the caster's ability to use magic when he's encumbered; use the DCV modifiers for encumbrance and apply them to the caster's Magic Roll for any spell using Gestures. The half DCV modifier means the Magic Roll is halved, and the 0 DCV modifier means that no magic with the Gestures Limitation can be performed.

Both of the caster's arms must be free, and he can only have Materials necessary for the spell in his hands. The Gestures must be clearly visible at a distance, and they cannot be useful for any other purpose than casting the spell (using a weapon is *not* considered Gestures). If the wizard takes any damage (after his defenses are applied) while casting a spell using Gestures, the spell doesn't go off and must be cast starting all over again. In fact, if any other spell that uses any Attack Roll gets through the wizard's defenses, the spell with Gestures doesn't go off (for instance, if the caster gets Drained or Dazzled).

If the spell has the Persistent Advantage, then Gestures may be worth no bonus (the GM may make it +¼, depending on the exact spell). Gestures are worth a +¼ bonus on a constant spell if they only apply during the casting of the spell. Gestures applied to an instant spell are worth a +½ bonus. Finally, Gestures applied to a constant spell throughout its use is worth a +1 bonus. Constant Gestures means that the wizard must continuously gesture, and he can cast no new spell that requires Gestures while he's keeping the old spell going. The bonus for Gestures is halved spells with the Delayed Effect Advantage.

Incantation

This Limitation on the spell requires the caster to speak loud magic phrases that are audible at a distance and are obviously out of the ordinary. The caster must be able to speak clearly; if he's gagged or has his mouth full, he can't cast the spell. Trying to use a spell with the Incantation Limitation in an area under a Silence spell means a -1 penalty on the caster's Magic Roll for every 5 points in Silence.

The Incantation must be clearly audible at a distance, and the words can't transmit any information except the identity of the spell (saying "Look over there!" isn't considered an Incantation). If the wizard takes any damage (after his defenses are applied) while casting a spell using Incantation, the spell doesn't go off and must be cast starting all over again. In fact, if any other spell that uses any Attack Roll gets through the wizard's defenses, the spell with Incantation doesn't go off (for instance, if the caster gets Drained or Dazzled).

If the spell has the Persistent Advantage, then Gestures may be worth no bonus (the GM may make it +¼, depending on the exact spell). Gestures are worth a +¼ bonus on a constant spell if they only apply during the casting of the spell. Gestures applied to an instant spell are worth a +½ bonus. Finally, Gestures applied to a constant spell throughout its use is worth a +1 bonus. Constant Gestures means that the wizard must continuously gesture, and he can cast no new spell that requires Gestures while he's keeping the old spell going. The bonus for Gestures is halved for spells with the Delayed Effect Advantage.

Independent

This Limitation makes a spell unconnected to the caster in any way. This has several effects: the Independent spell will work if the caster is unconscious, dead, or across the world; the Independent spell doesn't count against the total number of spells a wizard can have running all at once; any other character can use the Independent spell; and the points spent by the caster on an Independent spell may be taken away from him.

The primary use of the Independent Limitation is for making magic items. Let's take a magic wand that fires Blast spells as an example. This wand can be bought two different ways (we won't worry about all the other possible Advantages and Limitations). The first way is to say the magic wand is a necessary Material to perform the spell, and so the wizard takes the Material Limitation. The wand is just a stick to anyone else, because it's the wizard who knows how to cast the Blast spell; he just needs to have this wand handy to help him throw the spell. If the wand is taken or broken, then the wizard can't throw the spell again until he finds the wand or makes a new one. As is explained in the Materials Limitation, making a new wand doesn't cost any more Character Points on the part of the wizard.

The other way to buy this wand is as an Independent spell. If the wand is Independent, it means that the ability to throw Blast spells is part of the wand, not the wizard. Anyone who picks up the wand can use it to throw Blast spells. (Assuming they have a Magic Roll.

The wand could be bought with the No Magic Roll Advantage; then anyone could use it). The wizard can't use the spell again unless he finds the wand or makes a new one. However, making a new wand that's Independent will cost him the same amount of Character Points that he paid for it the first time! Such a wand is a magic item that can be used by anyone, and paying Character Points for each and every one is the only way to ensure that wizards don't form assembly lines and flood the world with them.

A spell with the Independent Limitation has to have a Create spell written up as well. The Create spell (as explained in the Effects section) describes the Advantages and Limitations to the *process* of making each Independent spell. What you'll end up with is two very separate and different spells. Continuing the example, there'll be the Independent spell for the wand. This spell would probably be based on the Blast Effect, perhaps with the Fast and Easy Advantages, and maybe the END Reserve, Gestures, Incantation, Independent, and Materials (the wand) Limitations. The Create spell for this Independent spell might have the Extra Time

Limitation (maybe taking 3 months), Gestures, Incantations, (a different set of Gestures and Incantations than used every time the wand is fired), and Materials (perhaps magic drawings on a stone floor, some expensive jewels that are used up in the Creation process).

Independent spells are magic items when you use the Materials Limitation. However, an Independent spell doesn't have to be tied to an item. You can also throw an Independent spell on a person or on a place. Examples of throwing the spell on a person would be a blessing, a curse, or a geas (a Dominate spell). Such an Independent spell would be permanently tied to that person (not transferable), and would last until the spell is Dispelled or the person is killed.

Casting an Independent spell on a location would attach the spell permanently to that spot, until Dispelled or the location itself is somehow destroyed. The possibilities are many: a blessed land, a magical trap, a land with a permanent Shadow over it.

A magic item with Independent spells only has one spell "slot" for each spell. For instance, a wizard with a Ward spell could have up to his INT/5 in Ward spells going at one time; if he had an INT of 20, then he could have four Ward spells operating at once. But an amulet with an Independent Ward spell can only have one Ward spell operating at a time. If you wanted the amulet to be able to use two Ward spells at the same time, you'd have to pay the full cost for the Ward spell twice (an expensive amulet).

An Independent spell on an object can "affect others" in a way, even if the spell is self only. An Adapt spell on a ring would allow the person wearing the ring to breathe water. The person could give that ring to someone else to put on, and then that person could breathe water. Buying the Adapt with the Affects Others Advantage would mean that the person wearing the ring could touch someone and allow them to breathe water *without* giving them the ring. However, since an Independent spell can only have one spell operating at a time, the person wearing the ring couldn't breathe water until he turned the spell off the other person and put it on himself.

Many examples of Independent spells are given in the Sourcebook section. These examples should be used as guidelines for creating your own magic items.

Instant

This Limitation only applies to constant spells, turning them from constant spells to instant spells. An instant spell that was formerly constant will only last till the end of that segment when it was cast. This probably means that a spell with this Limitation won't be very useful at all, unless you prepare the situation carefully. For instance, Accuracy with the Instant Limitation wouldn't be useful unless you were also able to make an attack within the same phase, so your Accuracy would probably have to be a Fast or Immediate spell. The Instant Limitation is worth a +1 bonus.

Limited

This Limitation applies whenever the spell's utility is reduced in any way. Limited covers all those circumstances not specifically covered by other Limitations. This flexibility means that the GM will have to assign the bonus, based on his best judgement. Use the Limited Effects chart as a guideline for awarding a bonus, based on the amount the limitation reduces the spell's utility.

LIMITED EFFECTS

Utility Reduced	Bonus
Very Little	+¼
Somewhat	+½
About half	+1
Severely	+1½
Almost Totally	+2

Even if the spell is Limited in several different ways, the total bonus from Limited should never exceed a +2. The bonus given for a particular Limitation will vary from campaign to campaign, and that's as it should be. The following examples will show some types of Limitations with their bonus for a particular campaign. The GM is the final judge of the bonus for any Limitation in his campaign.

Full power only +¼ *bonus*
(The spell can only be used at full power, never less.)

Target must be willing +½ *bonus*
(The target of the spell has to want the spell to affect him.)

Reduced Range Modifier +¼ *bonus*
(The spell has a -1/1" Range Modifier, instead of the normal -1/3".)

Difficult Magic Roll +½
(The Magic Roll is -1/5 active points in the spell, instead of -1/10. The bonus for this will vary depending on the size of the spell; it's worth no bonus for a 5 active point spell, and worth a +1 or more for spells of 40 or more active points.)

Lockout +½
(No other spells can be used while this one is in use.)

Noisy +½
(Any magic user, within 5 times the active points of the spell in inches, knows that the spell has been cast and the direction with a Magic Roll. No Detect necesary.)

Painful +½ *or more*
(The character loses a point or more from one of his Characteristics each time the spell is cast. He'll have to buy back that point with Experience if he wants it back. The bonus here would be based on the number of points lost each time; probably like a +1 for every 2 Character Points used (thus, losing 2 points of DEX each time is 6 Character Points, and would be worth a +3). The Characteristic Maximum could also be reduced by one each time.)

Linked

This Limitation applies when you have more than one Effect in a single spell. Putting more than one Effect in a single spell means that all the Effects happen when you cast the spell, and you don't have to cast the spell separately for each Effect (as you would if they were separate spells). However, the Linked Effects must *always* occur together, and at the same END cost ratio of power if you put more or less END into the spell. All Effects but the largest in a spell get a +¼ bonus.

These Linked Effects may well have different Advantages and Limitations upon them. The easiest way to build a spell with Linked Effects is to consider each Effect separately for Advantages and Limitations, then put any Advantages and Limitations they would all have onto each one. Finally, add together the real cost of each separate Linked Effect to get the final real cost of the spell.

Example:

Kedrin buys a spell that has three Linked Effects: Blast, Dazzle, and Drain. He decides he wants the following amount of each Effect: 40 points of Blast (8D6), 20 points of Dazzle (2D6), and 10 points of Drain (drains END, 2D6). He decides to apply the Fast Advantage (x¼) to each Effect, and to make the Drain Effect usable at range (x½). With no other Advantages, the active costs of each one become 50 (Blast), 25 (Dazzle), and 17 (Drain). Kedrin takes the same set of Limitations on each Effect: +½ Gestures, +½ Incantations, +½ +1 phase Extra Time, and +1½ Obvious, Accessible Material that takes 1 hour and a Skill Roll to prepare, for a total of a +3 Limitation. There's two additions to this set. First, the two smaller Effects (Dazzle and Drain) each get a +¼ Linked Limitation. Second, Kedrin decides that the Drain Effect only works on humans, so the GM gives him a +¼ Limited bonus.

Applying these Limitations, the real cost of the Blast would be 12, the Dazzle would be 6, and the Drain would be 4 points, for a total of 22 real points. When Kedrin throws the spell at full power and hits the target, the target will suffer 8D6 Blast, 2D6 Dazzle, and 2D6 END Drain (if he's human); Kedrin's END cost to throw this would be 18 END. If Kedrin threw the spell at half power for 9 END, the target would take 4D6 Blast, 1D6 Dazzle and 1D6 END Drain.

Materials

This is a common Limitation on spells in fantasy fiction; the spell requires some Material in order to be cast. This Material is not in itself magical, it's just that the wizard requires this to focus his magical energies. In some cases the Material may be destroyed in the casting of the spell.

Materials can be many different things, from a magician's staff to a pool of water, a pentagram to a gemstone, or even a fire. The Limitation you get for the Material is based on a number of factors. Choose one line from each group on the Materials Bonus chart, and add up the total to find the bonus for the Material. Each group is explained after the chart.

MATERIALS BONUS CHART

Preparation	Bonus
None	+0
1 turn	+¼
1 hour and Skill Roll	+½
1 day or more and Skill Roll	+1

Visibility	Bonus
Inobvious	+¼
Obvious	+½

Accessibility	Bonus
Inaccessible	+¼
Accessible	+½

Portability	Bonus
Portable	+0
Clumsy	+¼
Static	+½

Rarity	Bonus
Easy to find (14 or less)	+0
Hard to find (11 or less)	+¼
Difficult (8 or less)	+½
Dangerous	+1

Cost Per Use	Bonus
No Cost	+0
Cost 1 sp	+½
Cost 2 sp	+1
Cost 8 sp	+1½
Cost 3 gp	+2

Preparation: This means that you have to take some time to set the Material up before it's used. This might be drawing a pentagram in the dirt, or carving and chanting over a staff. If you lose the prepared Material (or it's used by the spell), you have to prepare a new one. If you want a spell where you have to prepare the material each time, then you should use the Extra Time Limitation instead of Preparation.

Visibility: An Obvious Material makes it clear to anyone watching that your spell comes from the Material—no Perception Roll is necessary. This is important, because people who know you have a magic Material will probably try to take it away. You can define your Material as Inobvious, which means that it's not apparent where the spell comes from at a glance. An Inobvious Material can be spotted with a Deduction Roll at -5; this roll is usually only made out of combat, with the GM giving additional modifiers (positive if the spell was used frequently, negative if the spell wasn't used much). An Inobvious Material can be detected by a Detect spell, of course; Analyze Magic will tell you what the Material can do.

Accessibility: The next step is to decide whether your Material is Accessible or Inaccessible. An Accessible Material is easily removed from a character by a Grab maneuver (see Combat Maneuvers), or by any ranged attack taking an extra -2 OCV (like a Blast or a thrown rock; just take a -2 on your chance to hit). The attacker must state before he rolls his Attack Roll that he's trying for the Material. If he makes his Attack Roll, he has

the Material in his hand (if he made a Grab) or knocked it away with a Grab or a ranged attack (up to 1 hex per BODY done by his attack, assuming that there are no walls in the way).

An Inaccessible Material can't be hit with a Grab or a ranged attack while in combat. However, an Inaccessible Material can be taken away by someone taking one turn out of combat. That is, he's DCV 0 while taking away the Material, and can't do it if the person is struggling or resisting. It's not a Material if removing it causes damage to the Material user, or you have to perform major surgery to take it away.

Portability: If the Material is portable, that means that it can be easily carried without taking any encumbrance or DCV penalty (like a gem, or a staff). A clumsy Material cuts the wizard's DCV in half while he's carrying it—examples might be a straw dummy, or ten gallons of wine. A static Material cannot be moved at all. It must be recreated to be used in another location, like a pentagram, or having to use a pool of pure water. However, you can use the Material in that location as long as you like.

Rarity: The Material is something that's difficult to find; the bonus is based on how difficult the Material is to get. Some Materials will have a cost (like gems); others can't be bought, they are just hard to find (like a pool of pure water). The GM must exercise judgement here, because his campaign circumstances will change the bonus. If the campaign takes place in the desert, water will be much rarer, but maybe gemstones litter the ground. Ordinary iron and such relatively low-cost things are easy to find. Expensive Materials like gold or gems may not be found in small towns, and the character will have to pay a stiff price for them (set by the GM). Very rare substances like dragon teeth or crown jewels are dangerous to obtain, and cannot be purchased. If the Material is difficult or dangerous to get, the GM should require the caster to go on a quest during the game; characters shouldn't start with these Materials.

Cost Per Use: The next category covers Materials that are used up, destroyed, or otherwise incapable of being used for the spell again. The character must pay to start with a quantity of these *(see Money)*. Let's say the Material is cheap gemstones that cost 1 silver apiece, and the spell uses these up. This gives you a +½ bonus. If the caster has a gold piece and is in a town that sells these gemstones and they have them in stock, he can buy ten of them, and thus be able to throw the spell ten times before he has to find some new gemstones.

The caster must have his Material handy throughout his spell; if it's taken away, broken, or Dispelled, the spell will stop. All Materials can be destroyed by sufficient force or a powerful enough Dispel Magic. For most spells, the Material has whatever BODY and DEF are appropriate for its natural substance *(see The Environment)*. Independent spells placed on objects are somewhat different; such a Material has 1 BODY and a DEF equal to the (Active points/5) of the largest spell bought through the Material, with a minimum DEF of

3. For instance, a wand with a 10D6 Blast has 1 BODY and a DEF of 10; if the wand also had 50 points in Ward and 20 points in Detect, its DEF would still be 10. Any Independent spell with a Material that provides PD or ED to the character (through whatever spell) can use whichever defense is higher (its own or the one it gives the hero) to protect itself from damage; the defenses never add. Making a magic item fragile (DEF 1, 1 BODY) is an additional +½ bonus.

No Range

This Limitation only applies to spells with a range; for a +½ bonus, the spell no longer has a range. The spell may only operate by touch or on the caster.

Self Only

This Limitation only applies to spells that affect others; for a +½ bonus, the spell will only affect the caster.

Side Effects

This Limitation means that when the caster fails his Magic Roll trying to cast a spell, bad things happen. This Limitation can't be taken if the spell has the No Magic Roll Advantage. The exact nature of the Side Effect is up to the player (with the GM's approval), but it's always bad and usually directly connected to the type of spell. The player and GM can choose any type of Effect for the Side Effect. Blast is a popular favorite, but other choices might include Drain or Destroy. The bonus is based on the number of points in the Side Effect, according to the Side Effects chart.

SIDE EFFECTS	
Points in Side Effect	Bonus
10	+½
20	+1
30	+1½
40	+2

Any Side Effects happen to the caster without the need for an Attack Roll or a Magic Roll, and the caster gets no defense of any kind against a Side Effect.

Visible

This Limitation applies to a constant spell. Normally, constant spells are only visible during the casting phase, and thereafter the constant spell cannot be seen or heard. With this Limitation, the spell is visible and audible as long as it's operating, and the spell gets a +½ bonus.

Money & Equipment

Characters will need equipment before they're ready to adventure, things like swords, armor, horses, food, lanterns, and so on. Starting characters can just be given their initial equipment by the GM according to the Starting Equipment chart. If they want more equipment or better equipment, they can buy money with Character Points and then go shopping through the equipment list given in the Sourcebook section.

Characters may start out with the following gear at no cost:

STARTING EQUIPMENT

Clothing
A small pack with 3 days worth of food
One weapon for each Skill Level the character has (the weapon must be one of the weapons the Skill Level applies to; weapon and shield counts as one weapon).
A suit of armor, up to 3 DEF
A horse if they have Riding Skill
1 SP for each Profession Skill, if they make their Skill Roll

Buying Money

This basic monetary system is provided to make things easier for the GM to start out. Money can be a lot more fun, with interesting names for coins, fluctuating rates of exchange, debased coinage, or barter. Feel free to juggle things around, but try to keep in mind basic economics when you do so. If gold is very common, it isn't worth very much. Since fantasy worlds are generally at a medieval level of technology, you can use medieval economics as a guide. Some good sources are recommended in the Bibliography.

A quick, easy alternative to research in medieval economics is given here, with equivalents to today's dollars. When in doubt, think of today's prices for something, and convert to the coinage below. Remember that items that take careful craftmanship such as swords and plate armor will be much more expensive, and food will be cheaper.

MONEY

1 Copper Piece (cp) = $1
100 CP = 1 Silver Piece (sp) = $100
10 SP = 1 Gold Piece (gp) = $1000

If a character wants to start out with more weapons, better armor, tools, or just some loose cash, he may trade Character Points in for money *only* when starting his character. (It may be necessary to pay for some Materials, if the character is a wizard). The conversion runs according to the Cost of Money chart.

COST OF MONEY

Points	Money
1 pt.	1 sp
2 pts.	2 sp
3 pts.	4 sp
4 pts.	8 sp
5 pts.	2 gp
6 pts.	3 gp
7 pts.	6 gp
8 pts.	12 gp
9 pts.	25 gp
10 pts.	50 gp

The character should not obtain more than 50 gold pieces at the start, though the chart can be extended if the GM allows. The GM may wish to restrict the chart at a lower level.

A price list of some common goods is provided in the Sourcebook section. Of course, these prices may vary tremendously depending on availability and the situation determined by the GM.

Disadvantages

a character can have certain problems or disadvantages as well as Skills. When such disadvantages affect the character strongly, the character gets more Character Points to buy Skills, increase Characteristics, or buy Magic. Players looking for more Character Points for their characters might want to take one or two Disadvantages from the following section. Each Disadvantage has several different possibilities, each one with different Character Points.

These Disadvantages are a good way to create a personality for your character. The GM should work with the player in picking each of the character's Disadvantages. Good reasons for Disadvantages can be found in the character's background. A good set of Disadvantages provides a picture of the character's history, his friends, enemies, likes, and dislikes. Thus, each Disadvantage should fit with the player's conception of his character.

Disadvantages also help the GM, making it easier for him to connect the character with events in the campaign. Often, Disadvantages will lead directly to adventures and role playing with the other characters. If the GM doesn't have an idea for the night's adventure, a quick look at the character's Disadvantages will usually give him several good plots.

The GM and the players should always remember the primary rule about Disadvantages: *A Disadvantage which doesn't limit the character in some way isn't worth any points!* A character who takes Hunted by Goblins, when he knows that the campaign takes place in a city where the goblins wouldn't dare enter, shouldn't get any points for that Disadvantage. Similarly, a character who takes Psychological Limitation: Fear of Demons, when the GM's running a

DISADVANTAGE COST

Disadvantage	Cost
First one	x1
Second similar one	x½
Third similar one	x¼
Fourth similar one	x0
Any more similar ones	x0

political intrigue campaign with no demons ever involved, doesn't get any points. Only Disadvantages that actually hinder the character in the regular course of play should be allowed by the GM.

The GM should be aware of the character's Disadvantages, and take advantage of them. A Disadvantage shouldn't be overemphasized (example: every adventure the character is pursued by the minions of Cthulhu), just brought into play often enough so that the character is aware of it.

When taking more than one Disadvantage of the same type (for instance, several Hunteds or several Psychological Limitations), successive Disadvantages are worth less, according to the Disadvantage Cost chart.

Example:

Sarnak tries to pile up some Character Points by taking three Hunteds: a 14 point Hunted, a 9 point Hunted, and an 8 point Hunted. Since these three Disadvantages are similar, Sarnak won't get full points for all of them. Instead, referring to the Disadvantage Chart, the most expensive Hunted is given full points, the second Hunted is worth x½ points, and the third Hunted is worth x¼ points. Thus, Sarnak ends up with 14 + (9/2 = 5) + (8/4 = 2) = 21 points.

Other Disadvantages that the players or GM might think of can be modeled after one of the existing Disadvantages. Encourage the players to be creative with their Disadvantages, and the game will be more interesting as a result.

Characters may "buy off" their Disadvantages with Experience Points *(see Experience Points)*. This should be discussed with the GM beforehand, and the GM should try to come up with a scenario that provides an exciting reason for the character's Disadvantage to be removed. For example, a character who has Hunted by Assassins because he owes someone money, decides to

spend some Experience Points and remove the Disadvantage. He tells the GM, who sets up a run where the character finds the money, talks to the lender, and the lender agrees to call off the assassins. The character then spends the Experience Points equivalent to the cost of the Disadvantage, and the Disadvantage is no more.

It's a good idea to keep the number of Disadvantages low for starting characters. The more Disadvantages they have, the more difficult it is for the GM to keep track of all of them and actually use them. Of course, Disadvantages that players may incur in the course of the game (like making the Assassin's Guild *really* mad at you) don't give the character any points. That's just part of the hazards of roleplaying.

The Disadvantages

Age

A character may choose to have certain limitations placed on his Characteristics because of age. Normally, characters are assumed to be in the peak of health no matter what the player decides their calendar age to be; in other words, your character can have any values for his Characteristics at any age. A character with the Age Disadvantage has different maximum values on certain Characteristics.

AGE

Characteristic Maxima	Age	Bonus
STR 15, CON 15, BODY 15, INT 25, EGO 25, PRE 25	40+	3 pts.
STR 10, CON 10, BODY 10, INT 30, EGO 30, PRE 30	60+	5 pts.

The benefit of Age is that the character has the opportunity to buy certain Characteristics beyond the normal maximum values. Age is especially valuable for wizard characters who may need to have a higher INT or EGO than normal. Of course, if the character doesn't want to buy up his INT, EGO, or PRE, there's less reason to take the Age Disadvantage. The Age Disadvantage may only be taken once.

Distinctive Looks

A character with this Disadvantage has some easily recognizable feature that is difficult to conceal. Distinctive Looks could be such things as bright red hair, a facial scar, unusual height (large or small), a peculiar walk, a strange voice, or some other trait. This Disadvantage may only be taken once; having several scars just makes you more distinctive. The Character Point bonus is shown on the Distinctive Looks chart.

DISTINCTIVE LOOKS

Concealability	Bonus
Easily concealable	1 pt.
Concealable (with Disguise)	3 pts.
Not concealable	5 pts.
Distinctive Looks cause fear, disgust, etc. in viewers	2x pts.

For instance, a strange voice would be Concealable (worth 3 points), since the character could avoid talking. Since this would be unusual, it would not be Easily Concealable. If the voice was so frightening that it would affect most people, it would be worth 2x points, or 6 points. Clothing may be considered Distinctive Looks, but the character has to dress that way even in inappropriate situations.

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Friends

A character with this Disadvantage has a non-player character friend or loved one who gets in the way and gets into trouble a lot, requiring the character to protect or save them. The character should define how competent the NPC is and how often the NPC gets involved in scenarios. The points for a Friend are given on the Friend chart.

FRIEND

The Friend gets involved	Bonus
Infrequently (8 or less)	+3 pts.
Occasionally (11 or less)	+5 pts.
Frequently (14 or less)	+8 pts.

The Friend is:	Bonus
Competent (A normal person, with about +20 points in Characteristics and Skills)	+0 pts.
Normal (A normal person, no extra points, but possibly some points are shifted around)	+3 pts.
Incompetent (A normal person with -20 points in Characteristics)	+5 pts.

The GM should determine at the beginning of the adventure whether or not the Friend will be involved; the roll is given as a guideline. The Friend should be someone very close to the character, so the character will take extra care to make sure that he isn't harmed. Remember, a Friend is a Disadvantage—he may help the character once in a while, but on the whole he just causes more trouble. If he's too helpful, the character shouldn't get any points for the Disadvantage. For instance, the helpless girl who's always attracting ruffians, the squire who always boasts of his master's prowess to the wrong people, or even the minstrel who sings of the character's courage are all good examples.

The player must determine who his Friend is before he begins to play his character. The GM can help choose a Friend, develop his personality, and write him up. The Friend should always be written up on a character sheet, and have a fully developed background. Friends, being the kind of Disadvantage that they are, rarely gain Experience Points (only if the character buys off the Disadvantage first). The GM might even give the Friend some Disadvantages, thus making the character more interesting. Sometimes the player may leave the Friend entirely up to the GM, and let the GM surprise him. The Friend can also change from time to time, or even every adventure (the character has a new girlfriend every time).

If you want to take another player's character as a Friend, use the Psychological Limitation Disadvantage. A Friend can more easily influence a character's course of action, so give Friends a +2 to their Persuasion Roll when attempting to persuade their character.

When a Friend dies, the character has several choices, depending on the nature of his personality. He can find a new Friend (provided by the GM), or he can gain the equivalent Character Points in a Psychological Limitation. Such a Psychological Limitation could be revenge, violence in general, or depression and uncertainty.

Hunted

A character with this Disadvantage is hunted by some person or group in the campaign; he may or may not know he's being Hunted (player's choice). Taking this Disadvantage means that sometime during some of your adventures, the Hunters will show up and attempt to do something nasty to your character (beat him up, find out something, retrieve an object, or even try to kill him).

The Character Points a character gets for being Hunted depends on how many, how good, and how actively the Hunters are looking for the character. The Character Point bonus is listed on the Hunted chart. First, choose the number of Hunters (one of the first three choices). These group sizes are intentionally vague, so the GM can modify them if necessary for his campaign. Next, decide if the Hunters use highly trained (75 points or more) people or magic; if so, take the 3 point bonus.

The chance for a Hunter to show up in each game session is a base 8 or less roll on 3D6. The GM secretly rolls this chance at the beginning of the adventure; if he rolls an 8 or less, the Hunter should show up sometime during the course of the adventure. This chance to show up is meant as a general guideline for the GM, not a rule. Feel free to ignore the roll if you have another adventure planned. Just make a note of it somewhere, and someday make sure the character gets what's coming to him. If a character is Hunted more actively than an 8 or less, he gets more points; a 3 point bonus for an 11 or less roll, or a 5 point bonus for a 14 or less roll.

All Hunteds must be approved by the GM, and all Hunters should already be written up by the GM. The player (with the GM's help) should figure out why he's being Hunted by that particular individual or group. The Hunters may be involved with the character's origin or some part of his early (nonplayed) career. The Hunters may want to kill the character, discover the source of the character's power, take revenge on the character for some act, or retrieve something the

character has taken. Use your imagination; the more creative the reason for the Hunted, the more fun the game will be.

Characters don't get points for individuals or groups that begin Hunting the character after he's started play.

HUNTED

Bonus	Type of Hunter
1 pt.	Hunter is a single person.
3 pts.	Hunter is a small group (5 to 20 people).
5 pts.	Hunter is a medium group (50 to 100 people).
8 pts.	Hunter is a large group (500 to 1000 or more people).
+3 pts.	Hunters are 75 points or more, or use magic.
+3 pts.	Hunter is after character full time (11 or less).
+5 pts.	Hunter is after character fanatically (14 or less).

Physical Limitation

A character with this Disadvantage has a physical problem which hampers him, such as lameness or blindness. The amount of points given for a Physical Limitation is determined by how often the limitation gets in the way and by how damaging the limitation is. The GM, of course, is the final judge of how many points a Physical Limitation is worth. The points given for a Physical Limitation are shown on the Physical Limitation chart.

Often, Physical Limitations can have some other effect on the character. For instance, if you have the Physical Limitation Lameness, you should sell back some of the 6″ of Running that every character has, maybe two or three inches. This would give you an extra 4 or 6 Character Points in addition to the bonus for the Physical Limitation.

Examples:

Missing one eye (no peripheral vision on one side): (infrequent, slightly limiting) = 3 pts.

Lame (also sell off some Running) (frequent, slightly limiting) = 5 pts.

One hand missing (all the time, greatly impairing) = 11 pts.

Blind (all the time, fully impairing) = 13 pts.

PHYSICAL LIMITATION

Limitation Occurs	Point Bonus
Infrequently	3 pts.
Frequently	5 pts.
All the time	8 pts.
Limitation Impairs	**Point Bonus**
Slightly	+0 pts.
Greatly	+3 pts.
Fully	+5 pts.

Psychological Limitation

A character with this Disadvantage has a mental quirk about a given thing or situation. The character reacts unusually to this thing or situation, usually with fear or hatred.

The player defines how often the situation for his character's limitation occurs and how damaging it is. The Psychological Limitation always affects the character when that situation turns up. The character gets points according to the Psychological Limitation chart.

PSYCHOLOGICAL LIMITATION

Bonus	Situation Is:
3 pts.	Uncommon
5 pts.	Common
8 pts.	Very Common

Bonus	Intensity
+0 pts.	Moderate—decides character's choice of targets, reactions to situations, may only change with Ego Roll.
+3 pts.	Strong—character takes irrational actions concerning the situation, may only change with Ego Roll at -5 penalty.
+5 pts.	Total—character becomes totally useless or completely irrational in the situation, will not change his mind for any reason.

Once the situation has occurred, the character must react as his Psychological Limitation dictates for at least one phase. Then, the character may attempt to shut away his fears through strength of will. If the character makes an EGO Roll, the Intensity of the Psychological Limitation is one category less on the chart.

Even if the character has made his EGO Roll, the GM may impose combat effects on the character, such has half normal CV, when the Psychological Limitation deals with fear. The GM should feel free to modify the EGO Roll up or down considering the exact situation the character is in.

Psychological Limitations should be used to define the major outlines of the character's personality. The GM should not allow frivolous or silly Psychological Limitations (fear of mice, hatred of pink).

Examples:

Code of Chivalry: Common Situation, Total Commitment (10 pts.)

Claustrophobia: Uncommon situation, Strong Reaction (6 pts.)

Overconfidence: Very common situation, Moderate Commitment (8 pts.)

The amount of points for these examples could of course vary due to the Intensity of the limitation, which varies from character to character. Remember, this is a Disadvantage, so the GM should stress the bad aspects of the limitation. Occasionally, overconfidence may help the character, but most often it should cause him to get into trouble.

Reputation

This Disadvantage means the character has (in his career previous to being played) built up enough of a Reputation that people will recognize him and know about him. This can occasionally be useful, but more often it serves to inform people of the character's whereabouts and give them knowledge they wouldn't ordinarily have, about battle tactics or magic. Characters may, of course, build up a reputation during the course of adventuring, but this won't give them any Character Points. The bonus is awarded according to the Reputation chart.

REPUTATION

Recognized	Bonus
Sometimes (8 or less).	0 pts.
Frequently (11 or less).	3 pts.
Almost always (14 or less).	5 pts.
Bad Reputation	+3 pts.

Unluck

A character with this Disadvantage has improbable, unlucky things happen to him. The GM should ask the character to make an Unluck Roll when the character is winning easily in a fight, depending on a sure thing, taking a simple task for granted, etc. The GM should be careful not to overemphasize this Disadvantage, as Unluck can be most frustrating and annoying. The GM might well want to roll secretly for Unluck, and let the player worry about whether or not it's working. Usually, Unluck should only be rolled for once during an encounter, to give the GM a general idea of the outcome.

The character rolls 1D6 for every 5 Character Points of Unluck. Each "1" that appears on the dice counts as one level of Unluck. The more levels of Unluck, the more intense the effects should be. The following chart gives some suggested effects for Unluck.

UNLUCK

Levels	Possible Effects
1	The character might slip and be put at a combat disadvantage, or his weapon might fumble. The character could lose a vital clue or magic item, or get involved in a fight.
2	Bystanders might get between the character and his target, normally friendly people might be unwilling or unable to help the character, his weapon might break. Perhaps a fumble might injure a friend.
3	The character might suddenly be Stunned in a fight by falling debris, another enemy might show up, a downed enemy is revived by a spectacular coincidence.

Unluck is not just a roll; it should affect the character in minor ways when a character is winning or on top of a situation. A character may be Lucky when losing and
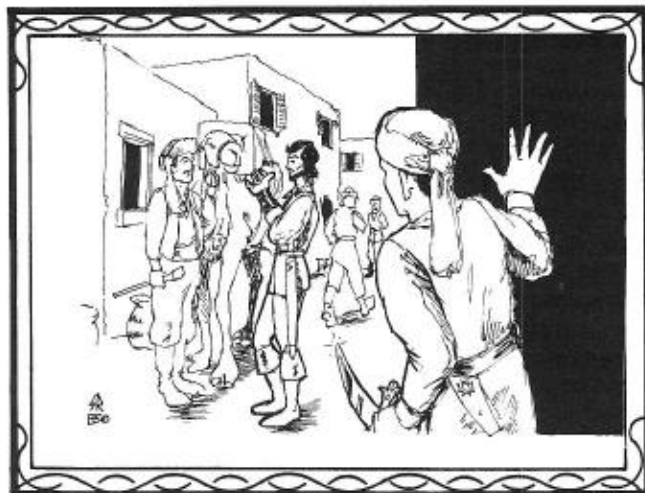
Unlucky when winning (resulting in a very confused character). The maximum amount of Unluck allowed is 3D6 (15 Character Point bonus). Any more than this and the character would have great difficulty staying alive in a dangerous world.

Watched

With this Disadvantage, the character is being Watched by some person or organization. They may be keeping track of him by normal means (spies, informers) or by magical means (Clairvoyance, Detect). The Watchers always have a good reason for keeping an eye on the character, and when that reason comes up, the Watch will turn into a Hunted. The Watchers may be looking to see if the character breaks any rules or laws (possibly part of a Package Deal), or waiting for him to lead them to some treasure, or just to be able to sell the information to the highest bidder.

The GM should always be consulted when the character wants to be Watched. Normally, only one organization will be Watching a character. The bonus is found on the Watched chart.

WATCHED

Bonus	Type of Watcher
1 pts.	Watcher is a small group (5 to 20 people).
3 pts.	Watcher is a medium group (50 to 100 people).
5 pts.	Watcher is a large group (500 to 1000 or more people).
+0 pts.	Watcher is after character sometimes (8 or less).
+3 pts.	Watcher is after character full time (11 or less).
+5 pts.	Watcher is after character fanatically (14 or less).

Combat

Introduction

onflict is an important part of any story or roleplaying game. Most of the time, the outcome of the story will depend on one or two battles. *Fantasy Hero* gives you a set of simple rules that nonetheless rings with the heroic clamor of combat in fantasy fiction. As you gain expertise with the rules, there are many optional rules that you can use to bring even greater realism to your combats.

This section presents the different steps of combat in the order that a combat occurs. The first section talks about Noncombat time and how to start a combat. Then Perception (how you spot someone) is discussed. Next, Entering Combat is explained, including the Order of Combat (who strikes when) and Action Phases. The next section explains Movement and the game scale. Now that you're familiar with these things, the Fighting section explains the fun stuff: Combat Value and Attack Rolls (how to hit), Magic, Combat Modifiers, Hand-to-hand Combat Maneuvers, Weapons, Determining Damage, Taking Damage, Armor, Recovering from Damage, the Effects of Damage (what happens when he hits him), Hit Location, Encumbrance, Endurance, and Long-term Endurance. This covers all the basic facts about combat. The remaining sections cover additional important rules, including Presence Attacks, Characteristic Rolls, and Experience Points.

Noncombat Time

n any roleplaying game, there are two types of time: combat and noncombat. Combat time is usually very precise, advancing second by second, with exact actions and results. Such a precise time scale means very exact rules about how long it takes a character to do something, what the results are, and how to perform different actions. It often takes a couple of hours (real time) to play out a couple of minutes (game time).

Noncombat time, on the other hand, isn't very exact. This is where the GM sets the scene for all the players, and tells them what's happening to their characters, and begins the plot of the evening's adventure. Hours, days, or weeks of game time can pass in a few minutes of real time as the GM describes what's happening. This tremendous variation in time is similar to what happens in stories and novels—within a story, weeks may pass in one paragraph or sentence, or a whole chapter may describe a fight that lasts for a minute.

The GM should think of the play session like a story that he's telling with the help of the players. First, the GM describes where the characters are, perhaps dealing with each one individually, or starting with a group. As he tells them what's going on around them, the characters will probably want to do things. If the GM says, "Thorgrim, you hear a women's scream—it sounds like it's right around the corner.", the player may respond (as Thorgrim) "I'll run around the corner to see what's happening." The GM shouldn't worry about exactly how far it is to the corner, or how long it takes Thorgrim to get there, because this is noncombat time. What's important to the adventure is that Thorgrim gets to the corner, looks around, and sees some thieves attacking a woman.

So, unless it looks like there's going to be a fight, there's no need to be exact about things like time or distance. Exactly how long it took Thorgrim to eat his breakfast, chat with the serving wench, and get his horse ready isn't important. The GM should just try to get his adventure going by letting each character know where he is and what he's doing. Then there may be some investigation, conversation between the players and NPCs, perhaps even some nice mood-setting emotional scenes. All this happens in noncombat time.

Usually, the event that marks the change from noncombat to combat time is Perception—the character spots the monster (or vice-versa). Sometimes this is very obvious, as in the example of the ruffians above. But other times things aren't so obvious, and that's where Perception Rolls come in to play.

Perception

a character may not always be aware of everything that's going on around him, especially when he's fighting for his life. Whenever something is obvious to a character, the GM tells the player about it ("You see the building in front of you"), but often there are things that the character might or might not see. This is shown in *Fantasy Hero* by requiring a Perception Roll to notice something inobvious, or to notice something while a character is in a combat situation. Every character's base Perception Roll is equal to 9 plus the character's Intelligence divided by 5.

Perception Roll = 9 + (Intelligence ÷ 5)

To make a Perception Roll, the character should roll his number or less on 3D6. Range and conditions modify a character's Perception Roll; the GM decides what modifiers will apply. Perception Rolls have a base range modifier of -1 per 3''; sight Perception Rolls at night have a range modifier of -1 per 1''. Remember that not all things at a given range are equally easy to perceive.

As a general rule of thumb, use the modifiers on Attack Rolls on the Perception Rolls. For example, if a character looks at an object for two full phases he might get the "Set" modifier which would add +1 to his Perception Roll and x2 to his range modifier. A character trying to sight something very small would use modifiers for target size.

The GM should use these modifiers as guidelines when applying a Perception Roll to a situation. Normally, a sight Perception Roll allows an object's position to be known well enough to allow combat with no modifiers. A hearing Perception Roll normally allows only the general position of an object to be known, so accurate combat is very difficult. Smell Perception Rolls are not normally allowed unless the character has the Perception Effect in a spell. Sight Perception Rolls at night are normally at a base chance of -3.

A GM should be careful not to overload an adventure with too many Perception Rolls. Use your common sense. If a character walks into a tavern he'll see the obvious bar, but he may need a Perception Roll to realize that the man in the black cloak is signifigant. Also, Perception Rolls may be used in combat. In the heat of a battle, our character will probably notice the thug about to cut him, but he may not notice the henchman sneaking away with the jewels. Use Perception Rolls only when needed; that is, when it makes the game more interesting, and not when it slows the game down for no good reason.

Generally, if a character wants to "take in" an entire scene, he should spend a half phase action looking around. If he does so, the GM should tell him all the obvious things in sight. If the character doesn't want to take the time, have him make a Perception Roll (apply modifiers for the complexity of the setting) to know who's who and who's where.
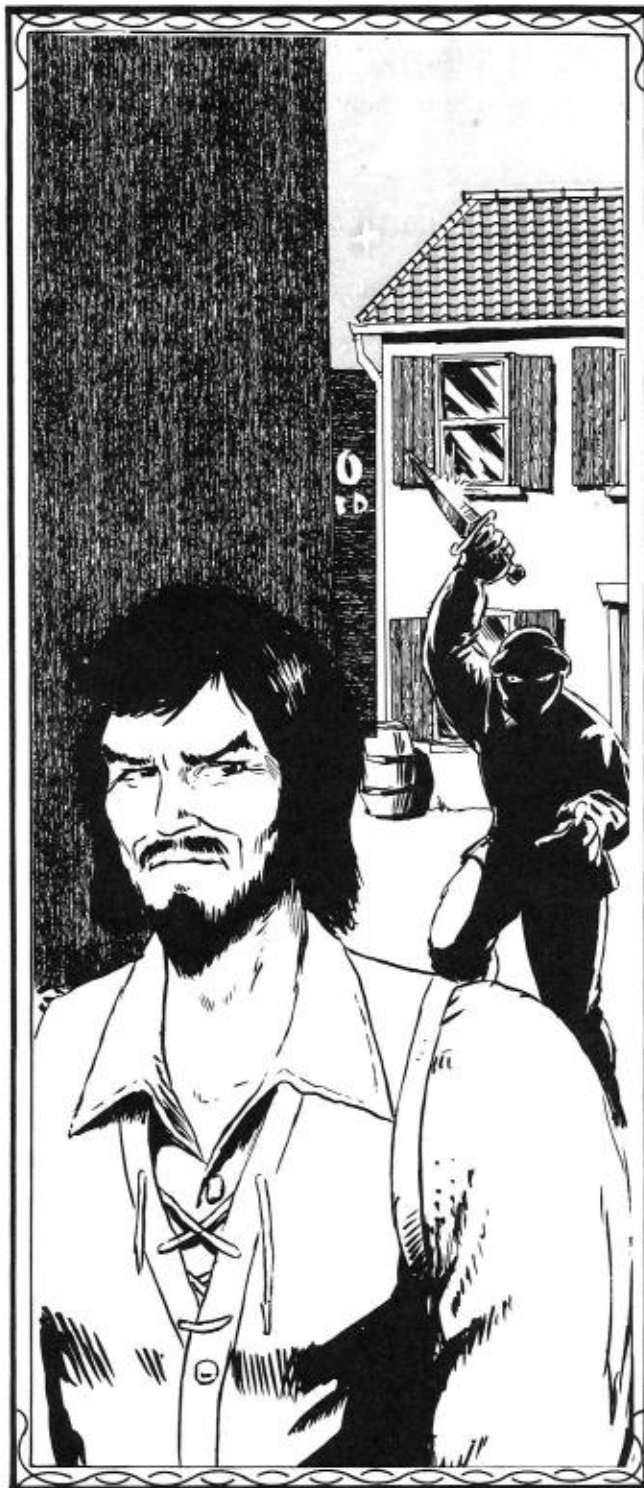
n ow that the GM's decided to begin combat, time becomes very important. *Fantasy Hero* uses an exact combat time to make play much easier—it reduces arguments about how long it takes to do something. First, the time frames used in *Fantasy Hero* (and all other Hero System games) are described, then you're shown how to begin combat. Action Phases are discussed next, listing how long it takes to do different things.

Combat Sequence

Combat may only take a few sword strokes between unequal opponents, but a good fight can last much longer. Because of the importance of this dangerous situation, combat in *Fantasy Hero* concentrates on very small fragments of time. There are three separate time increments; each is defined below.

Turn
The basic time frame of a *Fantasy Hero* combat is called a Turn. Each Turn is equal to 12 seconds of real time. Each Turn a character is allowed to do a number of actions equal to his Speed. A Turn is divided into 12 Segments.

Segment
Each Turn consists of 12 Segments that are approximately 1 second long. Each Segment in a Turn is done in order; any characters who can perform an action in a given Segment do so in order of their DEX values. The character with the highest DEX score goes first, the second highest goes next, and so on. Two or more characters with the same DEX that act in the same Segment should each roll 1D6. The characters then act in order of their roll on the 1D6, from high to low. Ties should roll again.

Phase
Each character has a certain number of Action Phases he can do in one Turn, equal to his Speed. For instance, a Speed 3 character has three Action Phases; each Phase he gets to do one or two actions (depending on the action). Each Phase begins on a Segment; the Speed Chart tells you what Segments a character's Phases begin.

Each time a character's Segment comes up, he may execute a Phase. The Speed Chart shows the Segments a character's Phases begin on. Find the character's Speed on the top line of the chart, and look at the column below it. Every Segment marked with an "X" in that column is a Segment where the character may begin a Phase. For instance, a character with a SPD of 3 has Phases that begin on Segments 4, 8, and 12.

SPEED CHART

Segment	Character's Speed											
	1	2	3	4	5	6	7	8	9	10	11	12
1	—	—	—	—	—	—	—	—	—	—	—	X
2	—	—	—	—	—	X	X	X	X	X	X	X
3	—	—	—	X	X	—	—	X	X	X	X	X
4	—	—	X	—	—	X	X	—	X	X	X	X
5	—	—	—	—	X	—	—	X	—	X	X	X
6	—	X	—	X	—	X	X	X	X	X	X	X
7	X	—	—	—	—	—	X	—	X	—	X	X
8	—	—	X	—	X	X	—	X	X	X	X	X
9	—	—	—	X	—	—	X	X	—	X	X	X
10	—	—	—	—	X	X	—	—	X	X	X	X
11	—	—	—	—	—	—	X	X	X	X	X	X
12	—	X	X	X	X	X	X	X	X	X	X	X

Beginning Combat

Combat always begins on Segment 12. This gives everyone a chance to act and then take their post-Segment 12 Recovery *(see Recovery)*. If combat begins with a surprise attack by one side, then the targets don't get to act on that Segment 12, giving the attackers a free action (which they'll put to good use, hopefully).

The character with the highest DEX of those acting in that Segment goes first; the GM should then count down the DEXes until no one is left to act on that Segment. ("DEX 19, 18, 17, 16...okay, Thorgrim, your action.")

A character may choose not to act when his DEX value indicates it's his Phase. He may delay until a lower DEX value or until some action occurs ("I wait until he strikes"; "I wait until he comes around the corner"). A character may even delay his Phase until another Segment, but he may never take two actions in one Segment. He loses any Phases he's saved when his next Phase occurs, since he can only have one saved Phase at a time. If he waits a whole Turn without acting, he still only has one Phase saved.

A character may also choose to perform a half-Phase action and then reserve the second half of his action. He is considered "ready", and may perform a half-Phase action at any time. If someone runs up to a "ready" character, the ready character may attack first, even if the attacker has a higher DEX. If the GM dislikes having the ready character always strike first, have both characters make a DEX Roll *(see Characteristic Rolls)*; whoever makes his DEX Roll by more goes first, and ties go to the character with the saved action.

Action Phases

The kinds of actions that your character can do in an Action Phase are listed on the Action Phase chart. Any actions not listed must be judged by the GM as to how much time they take. The GM should compare unusual actions to the ones listed. For instance, if a player says he wants his character to pick up the magic item and run for the door, the GM might call that a Grab maneuver and a half move.

Any attack action such as a sword blow or a punch takes a half Phase (some, like a spell or firing a bow, may take a full phase), but must be the last action performed in the action Phase. A character can half move and then attack, but he can't attack and then half move. The 0 Phase actions can be done at the beginning or the middle of a Phase, as many different ones as wished, but not after an attack action. Similarly, Skill Levels are shifted only at the beginning of a Phase.

You may choose to cancel your character's next action to perform a defensive Combat Maneuver. This requires the character's next full Phase to perform. Once a character has attacked in his Phase, he can't cancel to any action before the next segment.

The usable maneuvers when cancelling are Block and Dodge. A character can't cancel to a movement action without the permission of the GM (which should only be for exceptional cases).

ACTION PHASE		
Action	Time required	Move required
Attack Maneuvers *	½	—
Dialog	1	—
Draw Weapon	½	—
Drop Pack	½	—
Firing a bow	½	—
Full Move	1	full
GM asks you to make a roll	0	—
Half Move	½	half
Other Maneuvers	½	—
Perception Roll	½	—
Presence Attack	0	—
Ready Shield	1	—
Recover from being stunned	1	—
Reload	½	—
Soliloquy	0	—
Throwing a spell	1	—
Throwing something *	½	—

*You may not perform another action after these, but you may perform a half Phase action before these actions.

Movement & Game Scale

now that you know how the time frame works and how to start combat, it's time to find out how a character moves over to the monster so he can begin fighting. You can play without using a map or a board, but this means that the GM has to tell everyone how far they are from everything else. This gets tiring and very complicated if you're doing it for more than a couple of characters. *Fantasy Hero* is best played on a floor or tabletop. The GM can then lay out exactly where each character is in relation to the surroundings and the other characters.

Whenever an "inch" is referred to in the game, it's equal to an inch on a playing surface. In real life, each inch represents 2 meters (about 6½ feet). This scale allows you to use 25 mm (1/72 scale) miniatures to represent your characters if you want.

Running

Every character has a base running distance of 6" in a phase. A character may move all or any portion of his movement in his Phase. A full move is defined as moving greater than half of a character's movement distance. If a character has made a full move, he can't do any other action.

All movement costs END at the rate of 1 END per 5 inches of base movement distance used (see Endurance). Noncombat movement at multiple distances does not increase the END cost of a movement action. Whenever a character makes a noncombat move, his OCV and DCV are considered to be zero (he can still try to fight, if he wants to).

If a character starts a phase out of combat and ends a phase out of combat, he may multiply his base Running distance by two (x2). A character may not use this double movement when moving into or out of combat. Running costs 2 Character Points per inch, up to four extra inches; thereafter, the cost doubles.

Swimming

It costs one Character point to be able to swim a base distance of 2" per phase. This can be increased by 1" for 2 points, up to 3 more inches; after that, the cost doubles.

Fighting

Your character is now in position, ready to begin combat. This section will deal with all aspects of fighting, starting with how to hit a target. Different modifiers to combat will be discussed next. Then we'll show you how to determine damage, how to take damage, and the effects of taking damage. Finally, the Endurance cost for fighting, and how a character gets END back.

Combat in *Fantasy Hero* is really quite simple. When it's your action Phase, your character decides what he wants to do. (This was just discussed in the section on Action Phases.) If he wants to try to hit someone or something, he rolls an Attack Roll. If he misses the roll, then his Phase is over, and the GM goes on to the next character's action Phase. If he makes his Attack Roll, then he determines his damage or other effects of his attack, and what the result is to the target. Then his Phase is over, and the GM goes on to the next character's action Phase.

There are many optional rules for fighting that can be used. However, it's easier to ignore those when you're just learning the game, and concentrate on the basic rules. Also, the more players you have, the fewer optional rules you should use, just to keep the game moving faster. With six or more players (unless they're very familiar with the rules), no optional rules should be used most of the time.

Here's the checklist of events to follow for any combat sequence; these take place in a character's Phase when he's attacking someone. These steps will be explained in the following sections.

COMBAT SEQUENCE CHECKLIST

1) Determine the attacker's OCV.
2) Determine the defender's DCV.
3) Attacker makes his Attack Roll (3D6); his chance to hit is 11 + attacker's OCV − defender's DCV.
4) If the attack was a spell, the attacker pays the END cost for the spell.
5) If he misses, his action Phase is over; go to the next character's Phase.
6) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.

Optional rules would add to the Combat Sequence given already. The optional rules are in italic; use any one or all of them, as the situation indicates. If you do use all of them each time, combat will go much slower, but be very realistic. Normally, the GM would only want to do this for a very special battle, usually a single combat. Use these rules only if you want to; they're not ₁ uired.

OPTIONAL COMBAT SEQUENCE CHECKLIST

1) Determine the attacker's OCV.
2) Determine the defender's DCV.
3) Attacker makes his Attack Roll (3D6); his chance to hit is 11 + attacker's OCV − defender's DCV.
4) *Pay the END cost for using your weapon or your spell.*
5) If he misses, his action Phase is over; go to the next character's Phase.
6) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.
7) *Roll on the Hit Location chart to find where the blow landed; this will affect the damage result.*
8) *Check for Knockback; target may be knocked back or down.*
9) *Check for a Wounded result; target makes Ego Roll to keep fighting next phase.*
10) *Target may be Bleeding; keep track of blood loss.*
11) *Check for severity of wound; target may be Impaired or Disabled.*

Combat Value and Attack Rolls

Whether or not an attack actually hits a target is determined by an Attack Roll of 3D6. The basic chance to make an Attack Roll is 11 or less (that is, the total of the three dice is 11 or less). If you roll 11 or less on 3D6, your attack hits the target; if you roll 12 or more, the attack misses. This is the simplest case, of course; this Attack Roll has many modifiers according to circumstances.

The basic modifier to the Attack Roll is called Combat Value (abbreviated as CV); CV is often different for offense and defense, so Offensive Combat Value (OCV) and Defensive Combat Value (DCV) are used. The Attack Roll is calculated by the following formula:

Attack Roll = 11 + Attacker's OCV − Defender's DCV

If a character is attacking with punches, swords, offensive spells, crossbow bolts or any attack (aside from

Mind Attacks and other mental spells; see Ego Combat), then a CV based on the character's DEX value is used. The DEX based CV is simply called Combat Value (CV). Your character's CV is modified by Skill Levels, Range, Combat Modifiers, any Weapon modifiers, and Combat Maneuvers; these modifiers usually add to or subtract from your CV. Often, these modifiers will affect your offense and defense differently; for instance, a Dodge Combat Maneuver adds +3 to your CV for defensive purposes only, but doesn't affect your offensive CV. Thus, your Offensive Combat Value (OCV) may well be different from your Defensive Combat Value (DCV).

This CV is a basic number that all characteres have; it reflects how good the character is at combat. The CV is figured with the following formula:

Combat Value = DEX ÷ 3

If the result of the formula is a fraction, round the CV to the nearest whole number (for a DEX of 14, CV is $14 \div 3 = 4.66$ which rounds to 5). This formula also appears on the Character Sheet.

Both the attacker and the defender in a combat have a CV. The Attack Roll is determined by adding 11 plus the attacker's OCV and subtracting the defender's DCV. For instance, if the attacker's OCV is 6 and the defender's DCV is 4, then the Attack Roll is $11 + 6 - 4 = 13$ or less. If the attacker has a OCV of 5 and the defender has a DCV of 8, then the Attack roll is $11 + 5 - 8 = 8$ or less.

Anytime a character attempts any roll of 3D6, a roll of 3 will always hit or succeed; a roll of 18 on 3D6 will always miss or fail. This applies not only to Attack Rolls, but also to Skill Rolls, Magic Rolls, Perception Rolls, and Characteristic Rolls. The GM should consider giving a character some advantage for rolling a 3 (perhaps some extra dice of damage), and some disadvantage for rolling an 18 (perhaps reducing his DCV for a phase).

The steps in determining a character's OCV and DCV are given on the following checklist. These steps will be explained in the following sections.

OCV CHECKLIST

1) Determine base OCV (character's DEX ÷ 3).
2) Add any applicable Skill Levels.
3) Apply any modifiers for the particular Weapon being used.
4) Apply any modifiers for the particular Combat Maneuver being used.
5) Apply any Combat Modifiers.
6) Apply any Modifiers due to Magic.
7) Apply any Range Modifiers.

DCV CHECKLIST

1) Determine base DCV (character's DEX ÷ 3).
2) Add any applicable Skill Levels.
3) Apply any modifiers for the particular Weapon being used.
4) Apply any modifiers for any Shield or Armor being used.
5) Apply any modifiers for the particular Combat Maneuver being used.
6) Apply any Combat Modifiers.
7) Apply any Modifiers due to Magic.

Skill Levels

Skill Levels can modify the character's CV. For every applicable Skill Level a character wants to use to increase his CV, his CV goes up by 1. Skill Levels can also be used for defense, adding to a character's CV when he is attacked. You must state how you're applying your Skill Levels before you make your Attack Roll.

Skill Levels with a ranged attack (like bow & arrow) can be added directly to OCV (see Skill Levels), or added to increase the Range Modifier; each Skill Level will increase the Range Modifier by +1, which happens before the Range Modifier is doubled or halved by any Combat Modifiers. For instance, a -1/3" Range Modifier is -1/4" when increased by 1 Skill Level.

Skill Levels may not apply to DCV in all cases, though. Skill Levels with ranged attacks (like arrows or some spells) cannot be used for defense. Only the three point Skill Levels with Shield or Weapon & Shield can be used against ranged attacks, and then only if the character is using a shield at the time. Other three point Skill Levels *cannot* add to DCV against ranged attacks. Five point Skill Levels with melee combat may be applied to DCV only against hand-to-hand attacks, not against ranged attacks, *unless* the character is using a shield at the time. DCV modifiers from eight point Combat Skill Levels do apply to DCV versus all attacks, regardless of whether or not the character is using a shield. Any DCV modifiers from Combat Maneuvers or Combat Modifiers will also apply to DCV versus all attacks.

Range Modifiers

When a character attacks a target at a distance, his attack is given a Range Modifier. The Range Modifier is given as "-1 per 3 inches", or -1/3". This means that if the character attacks a target from 0 to 3 inches away his OCV will be normal; if he attacks a target from 4 to 6 inches away his OCV will be -1. For each additional multiple of the attack's Range Modifier, the character's OCV is reduced by another -1. Similarly, if the Range Modifier was -1/4", a target from 0 to 4" away would be -0, a target from 5 to 8 inches away would be -1 OCV, and so on.

Skill Levels with a ranged attack (like bow & arrow) can be added directly to OCV (see Skill Levels), or added to increase the Range Modifier; each Skill Level

will increase the Range Modifier by +1, which happens before the Range Modifier is doubled or halved by any Combat Modifiers. For instance, a -1/3" Range Modifier is -1/4" when using 1 Skill Level to increase it.

Casting Magic

Offensive spells require an Attack Roll (as well as a Magic Roll) to hit their target, just like a bow and arrow. The offensive spells are listed on the Effects List as requiring an Attack Roll. (The mind spells are also offensive, but they require an Ego Attack Roll.) All spells, however, take a full phase to throw, and the caster is half base DCV while throwing the spell. These limits on spell casting can be bought off with the appropriate Advantages. The basic Range Modifier for spells is -1/3".

Non-offensive spells don't require an Attack Roll; they only require a successful Magic Roll, -1 per 10 active points in the spell. The other restrictions still apply. However, spells with an area effect (like Images or Ward) require an Attack Roll to target the area appropriately. The caster has a choice: he can either pick an upright target (like a person) and use that DCV for his Attack Roll, or he can pick a point on the ground and try to hit that, in which case he'd use the Area Effect rules (presented in the Combat Modifiers section).

Ego Combat

Almost all attacks in *Fantasy Hero* use the ordinary Attack Rolls and CV that have already been described. However, the so-called mind spells use Ego Combat Value instead of the normal Combat Value. The spells that use Ego Combat Value (or ECV) are Mind Attack, Illusions, Dominate, Locate, and Telepathy. Ego Combat Value is determined using the following formula.

Ego Combat Value = EGO ÷ 3

Substituting ECV for CV, Ego Combat works just like normal combat. The Attack Roll is 11 + Offensive ECV − Defensive ECV on 3D6. Apply any modifiers for Skill Levels, just as normal. However, Ego Combat works on a line-of-sight basis; if you can see the target, you can affect it with no Range Modifier. None of the Combat Modifiers apply, either. Note, however, that few characters bother to increase their Ego, leaving them much easier to hit with Ego Combat than they are with normal attacks.

Combat Modifiers

Where and how combat takes place affects Attack Rolls. The following Combat Modifiers are the most important things affecting combat. Each description below explains the situation where the modifier is used,

and exactly how it works. These are guidelines for the GM; he may use his own modifiers as he pleases.

When you play, many situations will occur that aren't covered in the Combat Modifiers. Some of these, like fighting in total darkness, can be found in some of the Effect descriptions. Other situations you won't find any rules for, like fighting on a rocky hillside at midnight during a thunderstorm. In such cases, the GM should apply a modifier that seems reasonable to him; if you have doubts, try to find similar things on the Combat Modifiers chart to compare with your situation. Always remember, though, that this is a game about fantasy fiction, where incredible feats are possible—don't make things too difficult. In fact, the GM should give players a bonus for especially creative and exciting maneuvers, since they make things more fun for everybody. The GM should apply modifiers to help make the situation feel more real and exciting.

The Combat Modifiers chart summarizes the information about the Combat Modifiers. Explanations of the items on the chart are on the following pages.

Area Effect

This section covers spells with the Area Effect or Explosion Advantage. Area Effect Attacks may be made at either a hex or at the target's normal DCV; the player chooses which one his character is aiming for before making his Attack Roll. Generally, it's easier to hit the hex the person is standing in if the target hex is close by; it's easier to hit the target itself if it is far away.

The DCV of a hex is 3, and Area Effect Attacks are half the normal Range Modifier. Thus, an attack that normally has a Range Modifier of -1 per 3" would have a Range Modifier of -1 per 2" if done as an Area Effect (the character gets the benefit of the round-off). Hexes directly adjacent to the hex the character is in have a DCV of 0.

The character picks the hex he's aiming for; this will be the central hex of his Area Effect. The center of the Area Effect will miss the target hex by 1" for every 1 point that the Attack Roll is missed by; the maximum miss distance is half the distance to the target. Roll 1D6 and look at the Miss Diagram to see which direction the Area Effect misses towards.
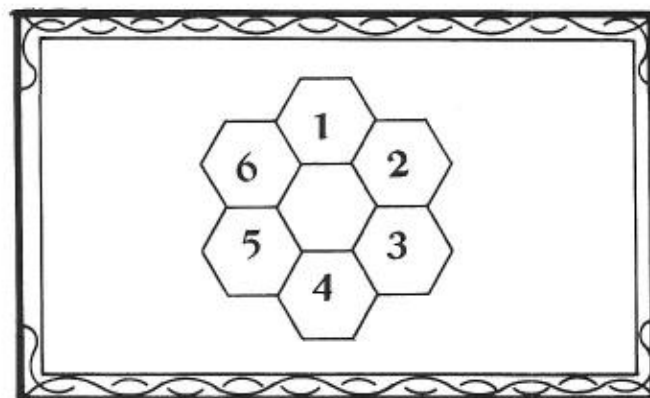
Everything in the area of the Area Effect attack will take the damage, without requiring a separate Attack

Roll on each target. Note that even if the center of the Area Effect misses the target hex, it still may catch the target with one of the hexes in the Area Effect, depending on how far the Area Effect misses by and in what direction. A good tactic is to aim at a stationary object next to the target, for the chance to hit a wall is generally better than the chance to hit a hex when the target is far away because the Range Modifier isn't halved when aiming at a special target.

Concealment

Targets that are partly concealed are harder to hit from a distance. Something that's half concealed (like a person behind a table or leaning around a corner) means that the Range Modifier is halved ($x\frac{1}{2}$). A person who's only showing his head (like someone peering out of a door) quarters the Range Modifier ($x\frac{1}{4}$). Of course, they're just as easy to hit in hand-to-hand combat as they were before, though the GM may want to let you roll on the Special Hit Location charts without a penalty.

Explosion

These are handled the same way as Area Effect Attacks. You may choose to attack a target hex or a target, determine the miss point, and so on. Explosions subtract the largest 1D6 of normal damage for each hex distant from the center of the Explosion; an example is given with the Advantage description.

Mounted

Characters will be riding horses much of the time. Trying to treat the horse as a separate character is very time-consuming, and usually not worth the effort. Most characters won't be riding warhorses, since a warhorse is expensive and difficult to train. The standard riding horse won't fight; in fact, it does its best to avoid fights.

A mounted character's OCV remains the same as it would on the ground. However, his DCV is equal to the worst of his horse's or his own. If the horse has a DCV of 4 and the character has a DCV of 6, his DCV is 4 when he's on the horse. Characters on the ground trying to hit a character on a horse take no modifier.

A character on horseback does get to use the horse's movement. Divide the horse's movement per turn in inches by the rider's Speed; the result is the number of inches each phase the rider can move. Horses are detailed in the Sourcebook section.

Characters with Riding Skill may use certain special Combat Maneuvers from horseback: Charge, Lance charge, and Ride by.

Prone

Characters who are lying flat (prone) have half their normal DCV, because their movement is so restricted. They can't use most weapons from this position; any they can use are at half OCV, except for crossbows. Characters attempting to shoot at a prone target are at $x\frac{1}{2}$ Range Modifier, or even $x\frac{1}{4}$ if the prone character has some concealment.

Surprised

A character who is surprised while not in combat has a DCV of 0 and takes 2x STUN from the attack. He must be totally unaware of the attack and not expecting any attacks at all. Someone who's running at "noncombat" speed toward a fight is expecting trouble, and isn't totally unaware, so he wouldn't take 2x STUN even though his DCV is zero because of using noncombat speed.

A character who is attacked by surprise while he is in a combat situation has his normal DCV halved. This can happen when someone sneaks up behind the character, or a new attacker shows up from a totally unanticipated direction.

Surprise Move

A character who comes up with a move that the GM judges to be sufficiently startling to his opponent may earn a bonus to his OCV of +1, +2, or +3 (sometimes even greater).

Such a Surprise Move might be shooting past the opponent to knock a torch down onto his head, faking unconsciousness and then attacking, using your shield to strike after using your sword, or a similar unusual attack. The GM should reward such inventiveness on the part of his players with a bonus, for this type of playing adds great interest to the game. Of course, the bad guys should also get their chance to pull Surprise Moves on the characters.

Target Size

Targets larger or smaller than normal man size affect the Range Modifier. Big objects are easier to hit at a distance; if the object fills one hex, it's x2 Range Modifier; if it fills 2 hexes, it's x4 Range Modifier; if it fills 4 hexes, it's x8 Range Modifier; if it fills 8 hexes it's x16 Range Modifier, and so on. Targets smaller than man size have the opposite effect. Something half man size is $x\frac{1}{2}$ Range Modifier, something one fourth man size is $x\frac{1}{4}$ Range Modifier, something one eighth man size is $x\frac{1}{8}$ Range Modifier, and so on.

Throw

An unbalanced object like a chair or a battleaxe has a -1/1" Range Modifier. All melee weapons are considered unbalanced, except for the few listed on the Missile Weapons List. Throwing a balanced object like a round rock, a throwing knife, or a pole has a -1/2" Range Modifier. The Throwing Chart in the Characteristic Rolls section tells you how far you can throw different types of objects.

Weapon Length

All weapons are ranked into three lengths: Short, Medium, and Long. Short weapons are hands, feet, throwing knives, or daggers. Long weapons are long spears and pole arms. All other weapons are Medium length. If you're attacking someone whose weapon is one rank longer than yours (Short vs. Medium, Medium vs. Long), you are -1 OCV; if his weapon is two ranks longer (Short vs. Long), you're -2 OCV.

If you're using Hit Location (optional), Short Weapons will use the 2D6+1 Special Hit Location chart with no modifier (normally it's -2 OCV). This reflects the fact that short weapons won't hit people in the foot.

A more complicated variation on the Weapon Length rule can be used in special circumstances (requiring GM approval). The variation is this: attacking someone whose weapon is one rank longer is a -2 OCV, *until you hit*; after that, your OCV is normal, and the person you hit has a -2 OCV until he either hits you or does a Retreat maneuver. This rule shows that you've gotten inside his effective weapon length, and thus it's more difficult for him to use his longer weapon on you when you're up close. The modifier is -4 OCV for Short vs. Long weapons.

COMBAT MODIFIERS

Modifier	Notes	OCV	DCV	RMod
Area Effect	Hex DCV 3	—	—	x½
Concealment	target half hidden	—	—	x½
	target head only	—	—	x¼
Explosion	Hex DCV 3	—	—	x½
Mounted	DCV — worst of			
	rider or horse	—	—	—
Prone	lying flat	—	x½	—
Surprise Move	GM decides	+1–3	—	—
Surprised	in combat:	—	x½	—
	not in combat,			
	take 2x Stun:	—	is 0	—
Target Size	fills 1 hex	—	—	x2
	fills 2 hexes	—	—	x4
	fills 4 hexes	—	—	x8
	½ man size	—	—	x½
	¼ man size	—	—	x¼
	⅛ man size	—	—	x⅛
Throw	balanced object	—	—	-1/2"
	unbalanced object	—	—	-1/1"
Weapon Length	weapon is 1 rank			
	smaller	-1	—	—
	weapon is 2 ranks			
	smaller	-2	—	—

Combat Maneuvers

Although the number of different ways to strike someone in combat is nearly infinite, the differences between the vast majority of these maneuvers are minimal. In *Fantasy Hero*, combat maneuvers have been reduced to several that cover most of the possibilities. These Combat Maneuvers can be used by any character, provided he has the necessary weapon (if any) or meets other special conditions listed. Certain Weapon Maneuvers cost Character Points to learn; these are listed in the Combat Skills section, and don't appear on the Combat Maneuvers chart.

A few definitions are in order before we begin. Hand-to-hand combat, as used in *Fantasy Hero*, means fighting without weapons. Of course, most of the time your characters *will* be using weapons. But in that bar fight a sword is an excessive use of force—fists are much better for solving certain problems. Melee combat refers to fighting with weapons close-up—without using missile weapons. Missile weapons are any weapons used at a distance (like thrown daggers, or arrows); ranged combat refers to both missile weapons and spells that work at a distance.

These Combat Maneuvers can modify the character's OCV, DCV, the damage he does, or other qualities. Any modifiers from the Maneuver are in effect when the character performs the Maneuver until the beginning of his next phase. Your character can elect to use any of these Combat Maneuvers, according to the restrictions listed on the Combat Maneuvers Chart. However, you must state what Combat Maneuver he's using before you roll the dice. Any Combat Maneuver (except Brace) takes either a half phase or a full phase action; in either case, it must be the last action the character performs in a phase. He can half move and Strike, but he cannot Strike and then half move.

Players are free to try any action they want to, even if they're not listed on the Combat Maneuvers chart. The GM should interpret this action in terms of the Combat Maneuvers listed. If the action is sufficiently odd, the GM should give the character a Surprise Move bonus. After all, this is fiction—let the players swing from the chandeliers!

Generally, the actions players suggest will actually consist of several parts, and may take them more than one phase to accomplish. For instance, "I'll draw my sword, cut through the rope, grab it and swing down into that big guardsman." Analyzing this action, it consists of: half phase (draw weapon), half phase (cut rope—like a Strike, but don't bother to roll it unless the rope is particularly tough), half phase (Grab the rope) and half phase (swing down into the guardsman). Since the Grab maneuver allows the character to throw or do damage to the Grabbed object in the half phase after Grabbing it, the GM decides that the character can swing down and hit the guardsman in one phase. This probably counts as a Surprise Move, and the guardsman might even be Surprised if he wasn't looking. Also, the GM may give the character one or two extra dice in addition to his normal STR damage, reflecting the added momentum of the swing.

As you can see, the GM was very flexible in his interpretation. That flexibility made the action a lot more fun to watch, and probably gave the player more satisfaction. That's exactly the kind of flexibility a good GM should develop.

COMBAT MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Block	½	—¹	+0	stops one attack
Brace	0	+1	0	x2 range mod
Club weapon	½	+0	+0	normal damage
Charge	1	+0	+0	horse STR + move
Covered	½	—²	+0	target held
Disarm	½	-3	-1	target disarmed
Dodge	½	—	+3	vs. all attacks
Flail	½	-1	+0	no shield bonus
Grab	½	-1	-2	grab, do x1 STR
Hold	½	-2	-2	both stopped
Lance charge	1	+0	+0	lose lance³
Pin	½	-2	-2	continuous block
Retreat	1	—	+0	get out of Pin
Ride by	1	-2	+0	+1 DC ½ move, +2 DC if full
Set	1	+1	+0	x2 range mod
Shield block	½	—⁴	+0	blocks attack
Strike	½	—	+0	by weapon type
Trip	½	-2	+0	target falls down
Unhorse	½	-2	+0	unhorse target
Use bow	½	—	x½	must reload
Use sling	½	—	x½	must reload

¹ Use OCV mod of weapon type
² Use OCV mod for Hit Location; usually -8
³ Damage is armor-piercing, add DC as for Ride by, make DEX Roll or fall if you miss
⁴ Use shield DCV bonus as OCV bonus

DC: Damage Class

Block

This action blocks an opponent's blow and sets the character up to deliver the next blow. A character rolls his Block as his OCV compared to his opponent's OCV (for that blow). Any OCV modifiers for the character's weapon will apply to his Block (so a broadsword would add +1, for instance). If the character successfully Blocks, he takes no damage (and no Knockdown, if you're using that optional rule). If these two characters both have their next action Phases in the same Segment, the character who blocked automatically gets to strike first regardless of relative DEX.

This is more difficult to do if your opponent has a weapon and you're using you're bare hand, since you have to hit the attacker's wrist. This is an additional -1 OCV over the normal Weapon Length modifier.

Brace

This action doubles the character's Range Modifier with a missile weapon and gives him a +1 OCV, but reduces his DCV to 0. Doubling a Range Modifier would mean that a -1/3" weapon would be -1/6" when Braced. Bracing is a zero phase action, and so it's possible to Brace and Set in the same phase, though you'll have to wait until your next phase to attack. Bracing has no effect on melee weapons or spells.

Club Weapon

Most melee weapons are a killing attack which causes great harm to the target. Sometimes it's better to subdue someone without killing them; normal attacks are best for this purpose. Most melee weapons can be used to do a normal attack by "clubbing" the weapon—using the flat of the blade or the haft of the weapon to strike with, instead of the edge. Look up the Damage Class of the weapon under the Killing Attack column, then look over to the same line under the Normal Attack column. The Clubbed weapon will use the same Damage Class as a normal attack. For instance, a broadsword normally does 1D6+1 killing damage; using the flat of the blade (clubbed), it would do 4D6 normal attack.

Some weapons may not use this maneuver. The GM will have to decide this on the basis of the weapon's description. A mace that's a ball of spikes would be difficult to use as a club. Also, using the flat of your swordblade is a good way to break your sword—consider the DEF of the sword reduced by 2 when clubbed. Other weapons like axes will probably have their normal DEF when clubbed.

Charge

A mounted character can use his horse to charge into people standing on the ground, attempting to strike them with the horse's shoulder. If successful, the target will take the horse's STR ÷ 5 as a normal attack, adding +1D6 if the horse made at least a half move, and +2D6 if the horse made a full move. The horse must move at least one hex to use this maneuver. Regardless of how far the horse moves, this maneuver takes a full phase (controlling the horse to do this takes time). This is one of the few maneuvers where you can do a full move and an attack in the same phase.

Covered

If you make your Attack Roll against a specific Hit Location, you can elect to hold the target Covered rather than just running him through. This can only be done with pointy weapons like swords or daggers, and maybe things with sharp edges like axes (if the GM is feeling generous). Normally, this works best if you've chosen the Head or Vitals location (a -8 OCV under normal circumstances), but it can also be applied to pin someone's hand against a table and threaten to remove it. Once you've successfully Covered someone, you need no further Attack Roll to do your damage to that location. Anytime you want, just roll your damage and the target takes it right there. You can also shift your grip or even move the weapon around slightly without losing this advantage.

This process is a great way to capture people, because they don't have much of a chance if they try to struggle (the attacker just pushes the sword on through). In this case, the GM should state that even an Impairing wound would kill the character (yes, even for PCs). How does the defender get out? He waits for (or arranges for) a distraction. Any 1x Presence Attack will do the trick, but note that the defender is at -3D6 for any Presence Attack *he* does (after all, he's at a big disadvantage). If the attacker is successfully distracted, then make a DEX versus DEX Roll (target first). If the defender fails, he's Covered again (or can take the

damage, if the attacker is tired of playing around). If he succeeds, he gets a free phase action—combat begins at Segment 12, if it wasn't already going on. If combat was in progress, you get a phase to act (a saved action) and your attacker must wait until his next phase to act. The former attacker is usually Surprised by this, though he is normally considered in combat.

Disarm

This maneuver, when successful, knocks the opponent's weapon from his grasp. This maneuver only works against weapons or items held in one hand; things grasped by both hands must usually be Grabbed, and then Strike the holder (or use STR versus STR) to make him let go. The Disarmed object goes flying ½D6 hexes in the direction of the strike (player's choice, but be reasonable).

Once again, this maneuver is more difficult for an unarmed man to use against an armed opponent. Apply an additional -1 OCV penalty over the normal Weapon Length modifier.

Dodge

A character performing a Dodge can't attack, but he's much harder to hit. This is a useful maneuver when you're not sure how much damage that attack might do, or when you know exactly how much damage that attack will do and you know your character can't take it. The character adds +3 to his DCV against all attacks from any source.

Flail

If you're using a Flail and your opponent has a shield, you can use a Flail maneuver. This is a -1 on your OCV, but your opponent does not get his shield

bonus for DCV (though he still gets any Skill Levels he has applied to DCV).

Grab

A character who successfully does a Grab maneuver can get a hold of an Accessible Material or even an opponent. If the character Grabs his opponent he can throw or squeeze him in the same phase, doing up to his normal STR damage (STR ÷ 5). The character and his target both occupy the same hex when Grabbed.

When a character tries to escape from being held, use STR versus STR Rolls (see Characteristic Rolls). A character who is Grabbed can still use his weapons or attack, but his DCV is halved.

Hold

This maneuver can only be done when the character is not holding anything in his hands (no weapons or shields). Successfully performed, a Hold means that his opponent's arms are immobilized and he cannot attack until he has first broken the Hold. However, both of your character's arms are tied up in doing this, so he can't attack until the Hold is broken. Breaking out of a Hold requires a STR versus STR test (see Characteristic Rolls). Breaking free takes a full phase unless the STR Roll is made by more than 5, in which case it takes a half phase.

Lance Charge

Lances can be used from horseback with a Strike or Ride By maneuver, but there is a special maneuver used with lances: the Lance Charge. With this maneuver, the lance is thrust directly into the target, doing armor-piercing damage (the total PD of the target is halved against this attack). If the horse made a half move, the lance does one extra damage class; if the horse made a full move, the lance does two extra damage classes. However, the lance will either break or be deeply stuck into the target—in both cases, the lance is useless for the rest of the battle. If the Attack Roll is missed, the character must make a DEX Roll or fall off his horse (the lance stuck in the ground or a tree or something).

Pin

This maneuver can only be used with a weapon. A Pin blocks the target's attacks with the Pinned weapon. An example: two swords Pinned together near the hilts. The Pin can only be broken with a successful STR versus STR roll or by using a Retreat maneuver. A character can also use his STR to thrust back his opponent if he's won the STR versus STR roll—the loser will fall back 1 hex.

Retreat

A Retreat maneuver allows a character to get out of being Pinned. This maneuver takes a full phase and the character must move back at least 1". He can move back up to a half move if he wants to. A Retreat also means the character is no longer "inside", if you're using the optional Weapon Length rules. That is, he no longer suffers the -2 OCV penalty for having an attacker with a shorter weapon "inside" his effective weapon arc.

Ride By

This maneuver allows a mounted character to add more damage to his weapon strike by using the horse's momentum. Add 1 damage class to the weapon if the horse made a half move, add 2 damage classes if the horse made a full move. Regardless of how far the horse moved, a Ride By takes a full phase to perform.

Set

Characters use this maneuver to double the range modifier and add a +1 OCV to their missile weapons. It takes a full phase to Set, and the character must have picked out the target (or a target spot). If the character loses sight of the target, he'll have to Set again to regain the bonus. A character may Brace and Set with a missile weapon, making him +2 OCV, 0 DCV, and x4 Range Modifier. Characters may Brace and Set in the same phase (since Brace is a zero phase action). This maneuver may be performed with missile weapons only.

Shield Block

This action blocks an opponent's blow and sets the character up to deliver the next blow, just like a normal Block. A character rolls his Shield Block as his OCV compared to his opponent's OCV (for that blow). The DCV modifier for the shield applies to the OCV of the character attempting to Shield Block. For instance, a +2 DCV shield would add +2 OCV to the Shield Block chance. Of course, a shield block may only be performed if the blocker has a shield. It otherwise acts exactly like a Block maneuver.

Strike

This is the basic attack maneuver. The OCV modifier and the damage vary by the weapon type; see the Weapon List to find the OCV and damage. A Strike performed with a fist (or foot, elbow, or knee, for that matter) has an OCV modifier of +0, and the damage is the character's STR ÷ 5 in normal dice. A STR 20 man could do up to 4D6 normal damage with a Strike using his hand. The GM may well award a particularly creative Strike with a Surprise Move bonus. For instance, a sudden head butt or back kick may be worth an OCV bonus.

Trip

This maneuver makes the target fall down, but causes no other damage (unless of course the target falls off a cliff or something equally nasty). A Trip maneuver can only be done with a quarterstaff, a pole arm, or a foot. Don't forget the Weapon Length modifiers. Also, if the target has moved 3″ or more in the last phase, the OCV modifier is only -1 instead of -2. However, a Trip only works on people—not on horses or monsters. The GM should be prepared to interpret this maneuver according to the situation, since that will affect the chances of Tripping someone quite a lot. A character expecting to be Tripped will be much harder to Trip (-3 or -4 OCV, or more).

Unhorse

This maneuver makes the target fall off his horse,

causing normal damage equal to the attacker's STR ÷ 5 plus 1D6 if the horse made a half move, plus 2D6 if the horse made a full move. An Unhorse maneuver can only be done with a quarterstaff or a pole arm (though the GM may make exceptions if the player can come up with a very good reason). Don't forget the Weapon Length modifiers. Also, if the target has moved 3″ or more in the last phase, the OCV modifier is only -1 instead of -2. The GM should be prepared to interpret this maneuver according to the situation, since that will affect the chances of Unhorsing someone quite a lot. A character expecting to be Unhorsed will be much harder to Unhorse (-3 or -4 OCV, or more).

Use Bow

Using a bow takes a half phase and means the character is at half DCV. It also takes a half phase to pull out another arrow and put it into the bow. Some of the Weapon Maneuvers listed in the Combat Skills section will take care of these modifiers.

Use Sling

Using a sling takes a half phase and means the character is at half DCV. It also takes a half phase to pull out another stone and put it into the sling. Some of the Weapon Maneuvers listed in the Combat Skills section will take care of these modifiers.

Weapons

The glittering interplay of flashing blades and shining armor is part of the thrill of fantasy roleplaying. The weapons listed here represent (generally) the types of weapons available in Europe during the Dark Ages and early Medieval period, which is what most fantasy fiction is based on. There are literally thousands of other weapons from around the world, and many more specialized weapons even in Europe. More weapons will be appearing in future products, but until then the GM should feel free to improvise based on the weapons listed.

The Weapons List provides all the facts you need to use weapons during play. Players should copy the information about the particular weapons they've selected onto their Character Sheet. The GM will probably want to keep this page handy for reference during the game.

The weapons are grouped by similarity in stylistic use. As explained earlier in the Combat Skills section, both Familiarity and Skill Levels apply to groups of similar weapons. Some weapons appear in more than one group, because they're used in more than one style. Notably, the battle axe, morningstar, military pick, and war hammer appear in both the Axes & Maces group and the 2 Handed Weapons group; the bastard sword appears in both the Swords group and the 2 Handed Weapons group; and the Weapon & Shield group includes weapons from several groups.

Each weapon name really refers to a variety of different weapons that all happen to have the same game

effect in *Fantasy Hero*. Weapons terminology is remarkably vague; the word "mace", for instance, is used to refer to almost any weight on the end of a stick used as a weapon, with differing lengths, weights, flanges, and spikes. The numbers are really what's important here. If you have a favorite weapon name that you really want to use, find one of the weapons on the chart that's the closest, and substitute the weapon name you like. Some of these names may not immediately suggest the appearance or nature of the weapon, so the following explanations should make that clear.

Explanation of Terms

The terms used on the Weapons List are explained in detail elsewhere in the Combat section, but some explanation here is useful.

OCV: The modifier to the character's Offensive Combat Value when he's using this weapon to strike.

Damage: The dice to roll to find out how many Body Pips the target will lose when he's hit by the weapon. If this number is in parentheses, like (2D6), it means normal damage *(see Determining Damage)*.

STUNx: The die roll to find out how many Stun Pips the target will lose. Multiply the number you rolled on the STUNx die roll by the total BODY you rolled for Damage; the result is the number of Stun Pips taken by the target. The STUNx is always a minimum of 1, even if you roll a "1" on a 1D6-1 die.

STR Min: The minimum STR necessary to use the weapon. If you have less than this STR and want to use the weapon, you must Push your STR to get up to the minimum *(see Pushing)*.

RMod: The abbreviation for Range Modifier, the OCV minus you take when using a missile weapon against a distant target.

Axes & Maces

The battle axe, francisca, and hand axe are all axes—a wooden handle (called a *haft*) with a blade attached lengthwise to the end of the haft, like the axes you use for chopping wood. The blade is usually curved, sometimes extremely so. The hammer and war hammer consist of a haft (usually of metal) with a blunt mass of metal on the end, usually in a ball. The mace is a haft with several sharp flanges on the end. The morningstar is a longer haft, and may have flanges or short thick spikes on a ball at the end. The small pick, pick, and military pick are all hafted weapons with one or more long, thin spikes set at right angles to the end. Picks are often used on the opposite side of the haft from an axe or hammer. If you look at the numbers, you'll see that each type of pick corresponds to an axe or hammer (small pick to hammer, pick to francisca, military pick to battle axe). For an extra silver piece added to the cost of the weapon, you can have a both the pick and the axe (or hammer) on the same haft. At any phase in combat,

you may elect to use either side, doing the appropriate damage.

Clubs

Any character can use a club, since everyone has Familiarity with Club for free. Clubs can be any blunt instrument like a stick, a chair, a box, or a barrel. Most of the everyday items you'd find in a tavern would be classified as some sort of club if used as a weapon. The GM should decide which type of club best represents a given item; for instance, a mug would probably be the equivalent of a stick.

Pole Arms

These weapons are all Long weapons for purposes of the Weapon Length Combat Modifier. The boar spear is the shortest, being about two meters long. Since it's used for thrusting, it's classified as a long weapon. The long spear is between two and three meters long, with a larger blade. The pole arm refers to a very general class of weapons that were between two and three meters long, with all sorts of interesting "business ends". All types of pole arms fit into this one category, including bills, glaives, guisarmes, halberds, partisans, and voulges.

Swords

The most common weapon for fantasy characters is the sword. There were many different lengths, thicknesss, and shapes of sword blades, with one edge or two, a sharp point or a rounded point. The knife, dagger, shortsword, and broadsword are fairly common names, used here to indicate increasing blade length. The unusual names here that you might not recognize are the bastard sword and the stiletto. The bastard, or hand-and-a-half sword, has a longer hilt than normal, so that two hands may be used on the grip for greater power. The stiletto has a very narrow blade, sharply pointed, designed for piercing armor.

2 Handed Weapons

These are, of course, weapons that are used in two hands. The basic disadvantage of a two-handed weapon is that you can't use a shield with one. However, the amount of damage you can do is greater than one-handed weapons. These are larger versions of the weapons explained before, and the names clearly point this out. The maul is a very large hammer. You'll note that several of these weapons appear in other groups; these can be used either one-handed or two-handed.

Weapon & Shield

This style group refers to the classic knightly combination of shield forward, weapon held in back ready to strike. Most of the one-handed weapons can be used in this style. Shields provide a DCV bonus, as shown on the Shields chart. A shield can also be used to strike, as shown on the listings here, either with the flat or with the edge. If you're using the shield for an attack, you lose the DCV bonus during that attack. Skill Levels with weapon and shield are particularly handy, since they can apply to your DCV against all attacks, even ranged attacks.

Flails

These are weapons with a haft, a length of chain (two links to many links) attached to the end, and a ball or spiked stick attached to the other end of the chain. This flexibility makes it harder to learn how to use the flail, but it's useful when attacking targets with a shield, since the weapon can curve around the shield (see the Flail maneuver). The different names refer to different sizes of flail.

Lances

These are spears designed for use from horseback, with a long thin double-edged blade on the end of a very long haft. Lances are long weapons that can only be used from horseback, but they only require one hand to use. Several maneuvers can be used with a lance; see the Combat Maneuvers.

Quarterstaff

This is simply a cylindrical length of wood about six feet long. Used with two hands, it's very flexible in the ways the user can attack, giving it a +1 OCV. The quarterstaff also costs far less than most weapons, being about half a silver piece. It's also one of the most innocuous of weapons, looking innocent enough that it can be carried into places that would never allow a sword or an axe.

Whip

This version of the whip is a long, very heavy whip set with bits of metal and a metal tip, to provide the maximum cutting power. It can be used at a range of up to 3''; there's no range modifier. Whips can also be used for Grab maneuvers.

Shields

The small shield can be a small disk of wood or metal with handgrips inside. However, small weapons, a rolled cloak, a stool, or other impromptu items could be used as small shields with the GM's permission. The shield and large shield are made of wood (sometimes with added metal), with straps on the inside to hold the shield on your arm. The shape of the shield varies widely, from round to "flatiron" shaped (called a "heater"), to other exotic or decorative forms. In all cases, the shield adds to your DCV when you're wearing it. It takes a full phase to put on your shield.

An optional rule for shield use: if you Shield Block an attack, or the attack would have hit you except for the shield DCV bonus and Skill Levels with Weapon & Shield on DCV, the attack hits your shield. In that case, add the DEF of the shield to your armor DEF and your PD; however, any BODY that gets through the shield DEF will subtract from the BODY of the shield. This reflects the fact that shields get destroyed after being in a few fights, and it's necessary to repair or buy new ones every few fights.

Bows

The light bow, medium bow, and heavy bow are all small enough to be used from horseback; the light long bow, the medium long bow, and the heavy long bow are all too long to be used from horseback. The reason that there are three bows for each category is that you can't use a greater STR with a bow than the STR Min listed. With any other weapons except crossbows, you can use more STR than the minimum and increase the damage *(see the Added Damage chart)*. Each bow must be used exactly as presented.

Firing a bow takes a half phase, makes you half DCV, and requires another half phase to reload, unless you've bought the right Weapon Maneuver presented in the Combat Skills section. Bows have DEF 4 and BODY 3. Arrows cost five coppers per arrow.

Crossbows

Crossbows, like bows, must be used as presented; you can't add damage by using a greater STR. The STR Min listed is the STR required to cock the crossbow. Firing the crossbow uses a STR 3 less than listed. It's possible to keep your crossbow cocked and with a bolt in it, ready for use. However, doing this for long periods can harm the bow. All crossbows have a DEF of 4 and 2 BODY.

Firing a crossbow takes a half phase and requires some time to recock and reload; the time is listed for each crossbow. Crossbow bolts cost 10 coppers apiece.

Javelins

This name refers to any type of light throwing spear.

Thrown Weapons

These are melee weapons that are balanced for throwing. The distance they can be thrown depends on the character's STR; see the Throwing Distance chart in the Characteristic Rolls section.

Slings

A very simple missile weapon consisting of a couple of strips of leather attached to a pouch. The staff sling has one strip attached to the end of a haft for greater leverage. Both types of sling take two hands to use, and the slinger is at half DCV when using the sling. The damage listed assumes that the slinger is using lead missiles. Normal stones can be used, but they do one less Damage Class. Slings are DEF 1 and BODY 1. The sling is the most concealable of any weapon, consisting as it does of a couple of leather straps and a pouch. Lead missiles cost 5 copper pieces per missile.
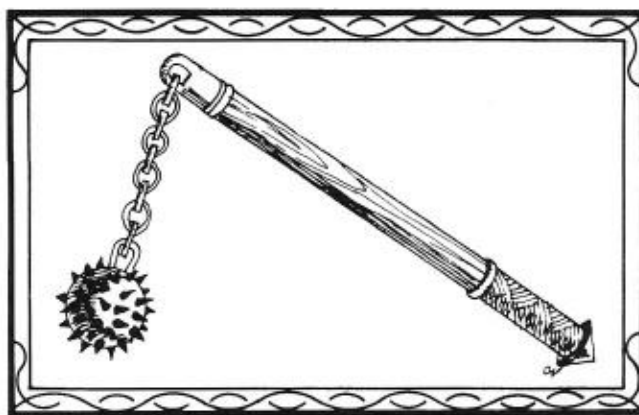
Melee Weapons
COMMON MELEE WEAPON GROUPS

Axes & Maces	OCV	Damage	STUNx	STR Min
Battle Axe	-1	2D6	1D6-1	16
Francisca	0	1½D6	1D6-1	13
Hammer	0	1D6	1D6	10
Hand Axe[1]	0	1D6+1	1D6-1	11
Mace	0	1D6+1	1D6-1	10
Morningstar	-1	2D6-1	1D6-1	13
Military Pick	-1	1½D6*	1D6-1	16
Pick	0	1D6+1*	1D6-1	13
Small Pick	0	1D6*	1D6-1	10
War Hammer	-1	1D6+1	1D6	12

Clubs[2]	OCV	Damage	STUNx	STR Min
Stick[3]	0	(2D6)	—	5
Baton	0	(3D6)	—	9
Club	0	(4D6)	—	12
Large Club[4]	0	(5D6)	—	16
Great Club[5]	0	(6D6)	—	17

Pole Arms[5,6]	OCV	Damage	STUNx	STR Min
Boar Spear	-1	1½D6	1D6-1	10
Long Spear	-1	2D6	1D6-1	15
Pole Arm	-1	2D6	1D6-1	16

Swords	OCV	Damage	STUNx	STR Min
Bastard Sword	0	1½D6	1D6-1	14
Broadsword	+1	1D6+1	1D6-1	12
Dagger[3]	+1	1D6-1	1D6-1	5
Knife[1,3]	+1	½D6	1D6-1	3
Shortsword	+1	1D6	1D6-1	8
Stiletto[3]	+1	½D6*	1D6-1	5

2 Handed Weapons	OCV	Damage	STUNx	STR Min
Bastard Sword	0	1½D6	1D6-1	12
Battle Axe	-1	2D6	1D6-1	14
Great Axe	0	2D6+1	1D6-1	18
Great Pick	0	2D6*	1D6-1	18
Great Sword	+1	2D6	1D6-1	17
Maul	0	2D6-1	1D6	16
Morningstar	-1	2D6-1	1D6-1	11
Military Pick	-1	1½D6*	1D6-1	14
War Hammer	-1	1D6+1	1D6	10

Weapon & Shield	OCV	Damage	STUNx	STR Min
Small Shield bash	+0	(2D6)	—	5
Small Shield edge	+0	½D6	1D6-1	5
Shield bash	+1	(3D6)	—	13
Shield edge	-1	1D6+1	1D6-1	13
Large Shield bash	+2	(4D6)	—	18
Large Shield edge	-1	1½D6	1D6-1	18

Shield plus any Axe, Mace, Pick, Sword, or one-handed Flail, but no Short weapons.

UNCOMMON MELEE WEAPON GROUPS

Flails	OCV	Damage	STUNx	STR Min
Battle Flail[5]	0	2D6+1	1D6-1	18
Bladed Flail	0	1½D6	1D6-1	13
Flail	0	1D6+1	1D6-1	10
Military Flail[4]	-1	2D6	1D6-1	16
War Flail	0	1D6+1	1D6	13
Lance[6]	0	1½D6	1D6-1	12
Quarterstaff[5]	+1	(4D6)	—	10
Whip[7]	0	1D6	1D6-1	10

Key
*Armor-piercing; target's defense is halved
() Normal damage
[1]Can be thrown
[2]No Familiarity needed
[3]Short weapon
[4]-2 STR Min if used two-handed
[5]Two-handed
[6]Long weapon
[7]Range of 3''; can do a Grab maneuver

SHIELDS

Shields[1]	DCV	DEF/BODY	Weight	STR Min
Small Shield	+1	5/3	2	5
Shield	+2	5/5	4	13
Large Shield	+3	5/8	7	18

[1] For a metal reinforced shield, add +2 DEF, +2 BODY, +1 kg of weight, for double the normal money.

Missile Weapons

COMMON MISSILE WEAPON GROUPS

Bows	RMod	Damage	STUNx	STR Min
Light Bow	-⅓''	1D6	1D6-1	8
Medium Bow	-⅓''	1D6+1	1D6-1	11
Heavy Bow	-⅓''	1½D6	1D6-1	15
Light Long Bow	-¼''	1D6+1	1D6-1	12
Medium Long Bow	-¼''	1½D6	1D6-1	16
Heavy Long Bow	-¼''	2D6	1D6-1	19

Crossbows	RMod	Damage	STUNx	STR Min
Arbalest[1]	-⅙''	2D6	1D6-1	12
Heavy Crossbow[2]	-¼''	1½D6	1D6-1	14
Light Crossbow[2]	-¼''	1D6+1	1D6-1	10

Javelins	RMod	Damage	STUNx	STR Min
Javelin	-½''	1D6	1D6-1	7

Thrown Weapons	RMod	Damage	STUNx	STR Min
Hand Axe	-½''	1D6+1	1D6-1	11
Knife	-½''	½D6	1D6-1	3
Thrown Rock	-½''	(3D6)	—	6

UNCOMMON MISSILE WEAPON GROUPS

Slings	RMod	Damage	STUNx	STR Min
Sling	-½''	1D6+1	1D6	11
Staff Sling	-⅓''	1½D6	1D6	16

Key
[1] 2 phases to reload, 2 hands, x½ DCV while reloading
[2] 1 phase to reload, can not reload on horse, 2 hands to reload

Added Damage: Increase a weapon's Damage Class by 1 for every 5 STR over the STR Min the character uses. This applies to all weapons *except* Bows and Crossbows. Example: a Broadsword used with STR 17 does 1½D6.

Cost: A weapon's cost is equal to its Damage Class in silver pieces (except for Damage Class 2 weapons; they only cost half a silver piece). Example: a Broadsword costs 4 silver pieces.

END Cost: Weapons cost 1 END to use for every 5 STR used, paid each phase the weapon is used. Example: a Bastard Sword costs 2 END per phase used two-handed (STR Min 12), 3 END per phase used one-handed (STR Min 14).

DEF and BODY: Weapons have a DEF equal to the maximum you could roll for their listed damage +2, and a BODY equal to half their STR Min. For weapons that do normal damage, their DEF is 1½x their average BODY done by an attack, and their BODY is equal to one-third their STR Min. Example: a Broadsword has DEF 9, BODY 6; a Quarterstaff, DEF 6, BODY 3.

Range: Missile weapons have a range equal to their Damage Class times 20" for Bows, Crossbows, and Slings. Example: a Heavy Long Bow would have a range of 120". For Javelins and Thrown Weapons, the range is found on the Throwing Distance chart in the Characteristic Rolls section.

Shield Use: Add DCV bonus to character's DCV. The END cost is the highest of either the weapon or the shield that you're using. Example: a Broadsword costs 2 END, a Shield costs 3 END; Broadsword and Shield costs 3 END.

Weight: A weapon's weight is equal to half its Damage Class in kilograms (kg). Example: a Broadsword weighs 2 kg.

Determining Damage

The result of striking someone or something is some amount of damage. In *Fantasy Hero*, the amount of damage is determined by rolling dice. This means that the damage done by an attack is variable, but it centers around an average. The variation in damage from rolling dice makes combat more interesting.

The number of dice to roll is given by weapon type for weapons; for STR (punches) or Blast spells, it's determined by the rule of five: 1D6 of effect for every 5 Character Points in a spell. When applied to STR, just divide the character's STR by 5; a character with a STR of 20 could roll up to 20 ÷ 5 = 4D6 of damage. An amazingly strong man with a 25 STR could roll up to 5D6.

Of course, STR or a spell can be bought in other than multiples of 5 Points. If the spell or STR is over half way to the next multiple of 5 (3, 4, 8, or 9) then the hero can add ½D6 of effect. For instance, someone with a STR of 23 would do 4½D6 of damage with a punch.

Killing attacks are three times as expensive as normal attacks. A hero gets 1D6 for every 15 Points of Killing Blast. If a hero had 30 Points into a Killing Blast, he could throw up to 30 ÷ 15 = 2D6 killing damage.

Killing Blasts can also be bought in other than multiples of 15 Points. If the hero has one third (5-9 Points) more than a multiple of 15 he may add +1 to his damage roll. If a hero has more than two thirds (10-14 Points) more than a multiple of 15 may add +½D6 to his damage roll.

Normal Attacks

Punches, weapons like clubs or quarterstaves, and Blast spells are "normal attacks". This type of damage tends to knock people out (cause Stun Pips) rather than kill them (cause Body Pips). The total of the dice rolled for normal damage is the number of Stun Pips done to the target. Each die also does some BODY damage—any die that rolls a "1" does 0 BODY, any die that rolls "2-5" does 1 BODY, and any die that rolls a "6" does 2 BODY. The number of BODY done will usually be close to the number of dice rolled.

Example:

Sarnak uses his 25 STR to hit a thief, and decides to do his full damage. Sarnak rolls 25 ÷ 5 = 5D6 for damage. He rolls the dice and the following numbers come up: 2, 6, 1, 5, 4. The total of the dice is 18, so 18 STUN are applied to the thief. There's a single "1" among the dice, which does 0 BODY damage; three rolls of "2-5", which do 1 BODY each, for a total of 3 BODY; and a single "6" among the dice, which does 2 BODY. The total BODY damage is 0 + 3 + 2 = 5 BODY.

If a character needs to roll a ½D6 he determines damage differently. The half die should be rolled separately or segregated by color to identify it as the ½D6. The face value of the die is multiplied by one half and rounded up to get the number of STUN done. The ½D6 does 1 BODY only if the roll is a 6.

Killing Attacks

Damage for Killing Attacks (most weapons, Killing Blast) is determined differently than normal attacks. Generally, Killing Attacks do 1D6 of Body Pips per 15 Points invested, if it's a Killing Blast spell. The total of the dice is the number of BODY applied to the target. The character then rolls 1D6-1 (some weapons have a different Stun Multiplier), and multiplies the result by the amount of BODY done. The minimum STUN multiplier is 1. The result of the multiplication is the amount of STUN damage done to the target.

Example:

Sarnak slices another thief with his sword, doing a 2D6 Killing Attack (he added some damage for his STR; see Added Damage). The dice roll 4 and 3, for a total of 7 BODY. Sarnak then rolls 1D6, rolling a 5. Since the multiplier is 1D6-1, he subtracts 1 from the 5 he rolled for a STUN multiplier of 4. The total STUN damage done is 7 × 4 = 28 STUN.

Added Damage

For every +5 STR over the minimum required to use a melee or a thrown missile weapon, the character may use that STR to increase the damage class by one level on the Damage Class chart. The damage done by a weapon may never be more than twice its base damage class; thus, a 1D6 weapon may never do more than 2D6 damage no matter what Strength is used.

DAMAGE CLASS

Damage Class	Killing Damage	Normal Damage
2	½D6 or 1D6-1	2D6
3	1D6	3D6
4	1D6+1	4D6
5	1½D6 or 2D6-1	5D6
6	2D6	6D6
7	2D6+1	7D6
8	2½D6	8D6
9	3D6	9D6

Taking Damage

Now that you know how to dish out damage, we'll show you how to take it. A character's PD is subtracted from the amount of damage done to him by normal physical attacks (punches, kicks, falling, clubs, some Blast spells, or other normal attacks). The character's PD (plus any armor Defense) is subtracted from the total STUN done by the attack, and again from the total BODY done by the attack.

Example:

Sarnak is hit from behind with a club; the attack does 6 BODY and 23 STUN. He has a PD of 7 plus armor with a Defense of 4, so he takes 23 − 11 = 12 STUN and 6 − 11 = −5 or 0 BODY.

A character's ED works the same way as PD, but against energy attacks (most Blasts, fire, or other such attacks). An armor's Defense works for energy attacks the same way.

Killing Attacks are applied differently from normal attacks. First, you find the BODY and apply the STUN multiple to find the STUN done by the attack, then you apply the character's defenses, if he has any applicable ones. A character's PD or ED does not subtract from either the STUN or the BODY damage done by a Killing Attack (like swords) unless the character has armor of some kind.

A character with armor that gets hit with a Killing Attack gets the armor's Defense against the BODY of the attack. He gets his total appropriate defense against the STUN of the attack. Any character takes a minimum of 1 STUN for every 1 BODY that gets through his defenses.

Example:

A thief hauls out his shortsword (which does a 1D6 Killing Attack) and stabs Sarnak with a lucky blow. The GM uses the optional Hit Location rules, and finds that Sarnak was hit in an area covered by neither his armor, nor his group insurance policy. The thief rolls 3 BODY and 12 STUN. Since Sarnak has no armor in that area, he takes 3 BODY and 12 STUN.

The thief, flushed with victory, tries again. This time his knife does 4 BODY and 18 STUN. Unfortunately for the thief, he hit Sarnak's armor this time, so Sarnak subtracts his armor Defense of 4 from the BODY done: 4 − 4 = 0 BODY gets through. Sarnak totals his PD

and the armor Defense and subtracts that from the STUN: 18 − 11 = 7 STUN gets through. Sarnak proceeds to teach the thief the error of his ways.

Effects of Damage

There are three major effects of damage: the effects covered in this section, in order of severity, are Stunning, Knockout, and Death.

Stunning

When a character (after subtracting his defenses) takes STUN from a single attack that exceeds his CON, the character is Stunned. If the character takes STUN less than or equal to his CON, there's no effect (other than the loss of the STUN, of course). A character who's Stunned instantly has his DCV reduced to 0. The character remains Stunned and can take no action until he recovers on his next Phase. A character who is Stunned or recovering from being Stunned can take no action, no Recoveries (except a free post-Segment 12 Recovery), and can't move. Any spells that cost END to use turn off, even those that have been reduced to 0 END cost, unless they were bought with the Persistent Advantage.

Recovering from being Stunned requires 1 full Phase. If, for instance, a SPD 4 character was Stunned by an attack on Segment 5, he would use his Phase on Segment 6 to recover, but he wouldn't be able to take any action until his next Phase on Segment 9. Immediately after the DEX rank, the character recovers from being Stunned, regaining his full DCV, even though he can't act until his next action Phase. The Phase after the character recovers from his Stunned condition he can act normally. There is no limit to the number of times that a character can be Stunned and recover.

Knockout

If a character's STUN total is ever reduced to 0 or below he is Knocked Out. A character who is Knocked Out is lying on the ground, instantly has his CV reduced to 0, and can't do anything until he recovers. Heroes who are Knocked Out will take recoveries until their STUN total is greater than 0. As soon as the character has a positive STUN total, he's awake.

When a character is Knocked Out his body puts its entire energy reserve into awakening the character. Because of this, when a character wakes up with a small portion of his STUN, his END will equal his STUN total.

Example:

Sarnak was Knocked Out by a monster; he was taken to -4 STUN. He has a REC of 7, so he'll have 3 STUN at the end of his next action Phase (when unconscious, the body automatically tries to recover, since it can't do anything else). Since Sarnak was Knocked Out, he awakens with the same END total as STUN, so he wakes up with only 3 END.

Being Knocked Out doesn't affect a wizard's Endurance Reserve if he has that Limitation; only his personal END is affected. If a character is both Stunned and Knocked Out by the same attack, he spends his next Phase recovering from being Stunned and does not get a Recovery that Phase.

If a character is Knocked Out by a large amount, he won't get to Recover every Phase. Compare the Knocked Out character's STUN total to the Recovery Time chart below to find out how often the character Recovers. The Stun total is compared to multiples of Recovery; thus Sarnak's chart, with a REC of 7, would be -0 to -7, -8 to -14, -15 to -22, -23 and over.

RECOVERY TIME

STUN Total	Take a Recovery
-0 to -1x	Every Phase and post-Segment 12
-1x to -2x	Post-Segment 12 only
-2x to -3x	Once a minute only
-3x or more	GM's option (a long time)

A character can Recover one level better on the chart if someone is helping him to Recover (slapping his face, pouring water on him, or similar aid). Helping someone requires a full Phase, and the character only gets his Recovery benefit as long as someone is helping him.

Death

Whenever a character is at or below 0 BODY, he is dying; he loses 1 BODY each turn (at the end of segment 12). When a character with the usual amount of BODY reaches negative 10 BODY, he is dead. Characters with a lower BODY, say 8, would only have to reach -8 BODY to die. Characters with higher BODY, like 12, would not be dead until they reached -12 BODY.

This unpleasant fate is not inevitable. A character can be saved from 0 or negative BODY with a successful Medical Skill Roll, -1 for every negative 2 BODY. This doesn't give him back any BODY; this just stabilizes his condition so he doesn't lose any more BODY. The GM should modify this number for circumstances. With good medical care, good food, rest, warm and dry conditions, the character's chances are greatly improved (up to +5). Poor conditions, dirt, additional shocks, extreme cold would be a -1 to -3 penalty.

Optional Effects of Damage

The rules in this section are all optional. They all take more time and effort to use during play, giving you added realism at the expense of slowing down the action. It's a good idea to avoid using these rules if you have more than five or six players, even if they're very experienced players. If you're just learning how *Fantasy Hero* combat works, then it's an even better idea to leave these optional rules for later.

The GM chooses when to use any of these optional rules. Players may request a chance to use Hit Location or Knockdown, but it's up to the GM to decide if he wants to let them use those rules. During the course of one adventure, there may be battles where these rules aren't used at all (a fight against many goblins) and fights where these rules are used each blow (single combat against the duke's champion). It's up to the GM's good judgement to employ these rules wisely.

Bleeding

This optional rule means that characters can continue to take damage after a blow because of blood loss. Bleeding is very useful for letting characters know they've been hit because of the continuing effect. Primarily, this rule also allows the GM to state that NPCs may bleed to death if untended (sometimes useful for plot purposes). In situations where the characters can get immediate medical care, there's no sense in using the Bleeding rules. There's rarely any need to use this rule for NPCs in any exact way. Generally, this rule should be applied when a character gets shot and yet wants to keep on going or fighting. The GM should decide when the circumstances warrant the use of this rule.

Whenever a character loses BODY, he will bleed, causing him to lose STUN and occasionally some extra BODY. The following chart shows the STUN taken each turn by a wounded character.

BLEEDING

BODY Lost	No. of Dice/Turn	Stop Bleeding
1-5	1D6	1
6-10	2D6	2-3
11-15	3D6	3-5
16-20	4D6	4-7
21-25	5D6	5-9

Thus, a character who has lost 3 BODY due to a wound would lose 1D6 STUN every turn.

Wounded characters should roll the dice Segment 1 of each new turn. The STUN lost from bleeding may be recovered normally *(see Recovery).* Whenever the character rolls a six on any of the dice, he will lose an additional 1 BODY. This might well push the character over into a higher rate of bleeding.

However, there is a chance for the bleeding to stop of its own accord. If the character is unconscious, or is not engaging in hand to hand combat nor making a full move in any phase of that turn, the bleeding will stop if the character rolls the number shown in the third column.

Bleeding may stop of its own accord or a character with Medic Skill may attempt to stop the bleeding. All characters have Medic Skill with an 8 or less roll, so anyone may try to stop the bleeding from a wound. The

Medic Skill Roll will take a -1 for every 1D6 of bleeding (i.e., a character bleeding 3D6 per turn will mean a -3 to anyone's chance to stop the bleeding).

Characters attempting to stop their own bleeding will take a -1 on their roll (-3 if their good arm is not usable). Note that appropriate tools (bandages, pressure packs, needle and catgut) can add up to +3 to the roll, as can taking additional time.

Wounds that have stopped bleeding can reopen if the character exerts himself. Check Segment 1 if the character exerted his STR or made a full move in the previous turn. Roll 9 + (No. of dice character would bleed), minus the amount the Medic Roll was made by (if indeed a Medic Roll was made to stop the bleeding). If that number or less is rolled, the wound reopens and he's back where he started from.

Blunt weapons or normal damage are less likely to induce bleeding. Such damage is -1 level on the bleeding chart. Thus, a character who has taken up to 5 BODY from normal damage only will not bleed; 6-10 BODY, 1D6 per phase, and so on.

Critical Hits

When a character makes his Attack Roll by less than half the number needed, this is a Critical Hit. A Critical Hit does the maximum BODY damage possible on the die that you're using. For instance, a Critical Hit when you're using a 1½D6 weapon will do 9 BODY. The STUN multiplier will be normal (roll the die or use the Hit Location chart). The Attack Roll must be less than half the number you needed to hit; for instance, if you needed an 11 or less to hit, you'd have to roll a 5 or less on the dice to get a Critical Hit. If you get a Critical Hit with a normal attack, do the maximum possible STUN and BODY (a 6D6 normal attack on a critical hit would do 36 STUN and 12 BODY). This optional rule can be used with Hit Location, resulting in particularly devastating blows.

Hit Location

The Hit Location optional rule can be used to determine where a particular weapon or blow hits a character. This is, of course, a complicated procedure, and shouldn't be used when you have a lot of players or wish combat to proceed swiftly.

Once you've hit your target, roll 3D6. Consult the first and second columns of the Hit Location chart to find out where your blow struck the target. Then roll the BODY damage done (assuming your attack was a killing attack; we'll deal with normal attacks in a moment). Multiply the BODY done by the STUNx instead of rolling a STUN multiplier. The result is the amount of STUN the target receives.

Subtract the target's armor from the BODY of the attack. Then multiply the BODY total by the BODYx to find the number of BODY the target receives.

The remaining two columns are for different circumstances. Use the N STUN column when using normal attacks; multiply the STUN done by the multiplier

listed. Once all the damage is determined, then the target gets to subtract any applicable defenses (specifically any armor or other resistant defense).

HIT LOCATION

3D6 Roll	Location	STUNx	BODYx	N STUN	To Hit
3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x½	x½	-6 OCV
7-8	Arms	x2	x½	x½	-5 OCV
9	Shoulders	x3	x1	x1	-5 OCV
10-11	Chest	x3	x1	x1	-3 OCV
12	Stomach	x4	x1	x1½	-7 OCV
13	Vitals	x4	x2	x1½	-8 OCV
14	Thighs	x2	x1	x1	-4 OCV
15-16	Legs	x2	x½	x½	-6 OCV
17-18	Feet	x1	x½	x½	-8 OCV
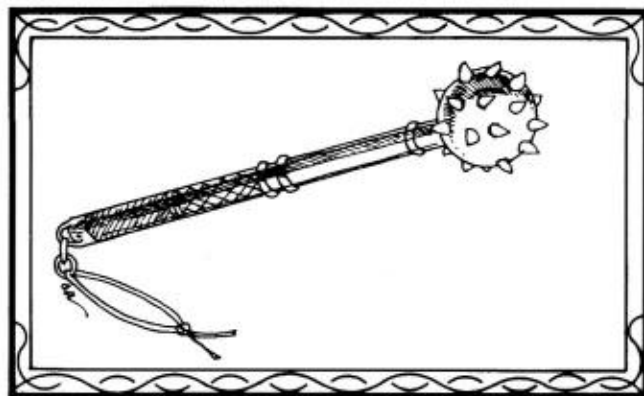
Placed Shots

Use the To Hit column to determine the OCV modifier for trying to hit a particular area. If you make your Attack Roll even with the OCV modifier, you have hit the area listed, doing the BODYx and STUNx listed, plus any of the special effects possible.

Important Note: Whenever the target is not "in combat" (taken by total surprise), the placed shot modifiers are halved. For instance, shooting at the head becomes a -4 OCV shot instead of a -8 OCV shot. This rule applies when holding someone at swordpoint (the Covered maneuver).

If your character takes an extra phase against an immobile target (a bound or unconscious person), he may place his weapon against some specific portion of the target's body; in such case, he doesn't need to make an Attack Roll to hit the target in the spot he wants.

Special Hit Locations

Sometimes a character may want to take a placed shot at a group of areas on the target, and not just one area. Or perhaps the target is partly concealed, and only certain areas of his body could be hit. In such circumstances, use the Special Hit Location charts. These charts list the different circumstances, the OCV modifier of the attacker, and the dice roll to consult the main Hit Location Chart.

Circumstances	OCV	Dice Roll
Head Shot (Head-Shoulders)	-4	1D6+3
High Shot (Head-Vitals)	-2	2D6+1
Body Shot (Hands-Legs)	-1	2D6+4
Low Shot* (Shoulders-Feet)	-2	2D6+7
Leg Shot (Vitals-Feet)	-4	1D6+12
* Count 19 as Feet		

Consult the Hit Location Chart normally, using the number from the dice roll indicated in the third column.

Impairing

Whenever the BODY damage done to an area (before or after the BODYx) is more than half the character's total BODY, that area is considered impaired. Consult the following chart to determine the effects of impairment on different areas. The impairment effect for head and torso areas should occur if the character fails to make a CON Roll (see Characteristic Rolls), or at the GM's discretion.

These effects are optional, and the GM should use his judgement concerning the nature of the attack that caused the wound and the situation. Sometimes using these effects strictly is not the way to have the most fun. Feel free to alter the effects by the circumstance.

Each area is listed, and possible effects of impairment are discussed after each listing.

IMPAIRMENT TIME

1D6	Time condition lasts
1	1 turn
2	1 minute
3	10 minutes
4	1 hour
5	1 day
6	Several days

Head: The character may be unconscious at the GM's discretion. When he awakens, he could suffer from dizziness, double vision, or impaired speech. The GM could apply a -1 to -3 penalty on the character's CV, Perception, and all Skill Rolls to reflect this. Roll 1D6 on the Impairment Time chart to see how long this condition could last.

The GM may also decide that an NPC who has taken an Impairing shot to the head is dead or dying; at least, he's out of the fight. This is a good tool for getting unimportant ruffians out of the way. Used wisely, this rule can add to the drama of an adventure. Player characters would almost never be killed by an Impairing blow to the head. The GM should only do that to a player character in extreme circumstances, such as if the player character is trying to commit suicide with a small dagger.

Hands, Arms and Shoulders: The character loses the ability to perform delicate actions with that hand. He is -3 OCV with any attacks using that arm, and -3 with any Skills involving that arm. Striking someone with that arm would cause the character to take 2D6 STUN, with no defense.

Chest, Stomach and Vitals: The character no longer receives his segment 12 Recoveries (see Recovery). An Impairing shot to the Vitals may leave an NPC dead or dying, if the GM so decides (as for head wounds).

Thighs, Legs and Feet: The character's movement is cut in half. The character is -2 DCV because of his reduced mobility.

Disabling

Whenever the BODY damage done to an area (before or after the BODYx) is more than the character's total BODY, that area is considered disabled. Consult the following list to determine the effects of disabling on different areas.

The disabling effects should occur at the GM's discretion. Generally, unimportant ruffians and NPCs could be considered dead for the sake of faster game play. Player characters should be given the benefit of the doubt; after all, they're the important ones.

If the character makes his CON Roll, the long term effects should be less severe, and possibly only temporary in nature (roll on the Impairment Time chart). If the character fails his CON Roll, then he should have to buy back any lost Characteristics, movement, or Perception. The GM can also say the cost is doubled, or even that the effects are permanent, if the character rolls a 16, 17, or 18 on his CON Roll.

The GM should apply disabling effects as plot devices. The roleplaying possibilities are legion for characters suddenly blinded, losing an arm, being paralyzed. Of course, this being a magical game, these problems can all be cured with the right quest or adventure.

Each area is listed below with the possible effects of Disabling.

Head: The character may be dead if the GM so decides. If not, then the character will probably suffer a long term effect such as loss of of memory, impaired speech, some partial paralysis, hearing loss, or impaired vision. The GM may decide to reduce some characteristics such as INT, EGO, or COM to reflect this. Roll 1D6 on the Head Disabling Chart to determine the type of damage.

Hands, Arms and Shoulders: The arm may be totally severed depending on the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If he fails

HEAD DISABLING

1D6	Effect
1	Lose 1D6 EGO
2	Lose 1D6 INT
3	Lose 1D6 COM
4	-½D6 to Perception Rolls
5	-½D6 to all Skill Rolls
6	Limb paralyzed (see next listing)

the roll, his arm will be permanently impaired, with the same effects as Impairment. If he can make his CON Roll, then he can retrain the arm to normal by paying 10 Character Points and taking several months of therapy.

Chest, Stomach and Vitals: The character may be considered dead. Long term effects could be loss of various Characteristics. Roll on the Chest Disabling Chart.

CHEST DISABLING

1D6	Effect
1	Lose 1D6 STR
2	Lose 1D6 CON
3	Lose ½D6 BODY
4	Lose ½D6 REC
5	Lose 1D6 END
6	Lose 1D6 STUN

Thighs, Legs and Feet: The limb may be totally severed depending on the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If he fails the roll, his limb will be permanently impaired, with the same effects as Impairment. If he can make his Con Roll, then he can retrain the limb to normal by paying 10 Character Points and taking several months of therapy.

Knockdown

Weapons, especially big ones, can knock people down. This knockdown system works with the Hit Location Chart. Whenever a character takes an impairing wound (the weapon does half his BODY before or after the BODYx is calculated), he must retreat one hex and make a DEX Roll; if he fails the roll, he falls down. Whenever the character takes a disabling wound (the weapon does his BODY before or after the BODYx is calculated), then he is automatically knocked down, going back one hex for every 2 BODY over his total. For instance, a warrior does 12 BODY using an axe to a character who only has 9 BODY; the character goes flying back two hexes. For normal attacks, add +2 to the BODY done by the attack, only for the purpose of determining knockdown.

Wounding

This useful option prevents characters from totally ignoring wounds. Whenever a character takes BODY damage for any reason, he must attempt to make an EGO Roll (*see Characteristic Rolls*), -1 for every 2 BODY done to him. Since you always round in favor of the character, a 1 BODY wound would be no minus to the EGO Roll.

If the character makes this roll, then there's no effect beyond whatever damage is normally done by the injury. If, however, the character fails to make his EGO Roll, then he can't take any offensive action in his next phase; he can't shoot, strike back, or use any offensive Combat Maneuver. He may still move to cover, dodge, or use any other neutral or defensive Combat Maneuver. This is intended to simulate the instinctive response to being wounded—saying "ouch!" and clutching the wound, and perhaps ducking back behind a wall.

This rule is more applicable to NPCs than to player characters. The player character is assumed to be tough; he just grits his teeth and keeps going. Sometimes the NPCs don't have the drive or motivation that the players have. They're just hired to do a job, so their commitment is less intense. The GM should apply this rule sparingly for best effect. Use it primarily to give the players a break, and sometimes to slow the players down or keep them from getting too cocky.

Armor & Encumbrance

Armor is important for your character; it helps him stay alive when he gets into combat. Most fantasy characters don't wear much armor, and with good reason. Heavy armor is difficult to march in, it's hot and uncomfortable, it curtails movement, and people are understandably wary of characters who look like they're ready for a fight. The knight covered head to toe in plate armor is a rarity in fantasy fiction. The rules given here help reinforce that picture.

The Defense (or DEF) value of Armor will subtract that much from the STUN and BODY of a normal or a killing attack (whether Physical or Energy). Armor also allows the character to subtract his normal PD or ED (whichever is applicable) from the STUN of any attack (and from the BODY of a normal attack). If your character has a PD of 5 and is wearing armor with a Defense of 3, he subtracts 8 points from the STUN of a sword blow, and 3 BODY from the BODY done by that sword blow.

The simplest method of using armor in *Fantasy Hero* starts with your decision on how much Defense you want for your character's armor. This depends on what your character is like—warriors will tend to be more heavily armored than wizards, who will often go almost totally unarmored. Generally, wizards, rogues, and other characters who want to be lightly encumbered will use from 0 to 3 Defense armor. Warriors or characters who expect to be in a lot of fights will generally use from 3 to 6 Defense armor. Whatever your choice, find the Defense value on the Basic Armor Defense chart. The column to the left will tell you (generally) what your armor is made of, and the column to the right lists the weight of a full suit of armor.

These armor types are actually very broad—they're not meant to refer to only one type of armor. The Defense value of the armor is related solely to its weight, not to the material of which it's made (a useful simplification for game purposes; given the limited scope of Defense values possible for armor, it's even reasonable). So if you want to say that you're wearing really strong chain mail, it would give you a Defense value of 7, and a weight of 28 kg. On the other hand, you could say you're wearing a very light suit of chain mail, and give it a Defense value of 4 (and a weight of 10 kg.) Usually, you can only move up or down one step, at most two. But this gives some flexibility to your descriptions. The GM can even define mythical armor types on the scale given—for instance, dragonhide might be Defense 6.

Now that you know the weight of the armor, add in the weight of any items that the character will be carrying in a fight (except for the weapons or shield in his hands) including such things as clothing, other weapons, a quiver of arrows, and so on. A good rule of thumb is to add 1 or 2 kg for other stuff that you might be carrying. You'll notice that if you plan on carrying a fair traveler's pack (containing food, water, rope, lanterns, etc.), you'll either want to leave it on the horse or drop the pack if you think your character is going to be in a fight. Dropping a pack is a half phase action.

Now that you have your character's total weight carried into a fight, look this up in the left hand column of the Encumbrance chart. The middle column shows you the modifier to your DCV for being Encumbered by that amount. This modifier also applies to your DEX Rolls, any DEX-based Skill Rolls, and your Magic Rolls (if you're a wizard).

The column on the far right of the Encumbrance chart shows the END cost you must pay each turn to carry that much weight. The GM doesn't have to use the END cost rules, since using END cost is optional *(see the Endurance section).* If the GM is using the Endurance rules, then you must pay the END cost listed on Segment 12 of each Turn, before you take your post-Segment 12 Recovery. (The rules about Recovery and Endurance are explained in the next sections.)

Characters with a lower or higher STR than normal may pay a different END cost. The Modified Encumbrance chart shows how to modify your END cost per Turn (derived from the Encumbrance chart) by your STR. If you have a STR of 10 to 14, there's no modification. If you have a STR of 15 to 19, then the END cost is -1 from the listed cost on the Encumbrance chart. For instance, if your total weight carried was 15 kg, you'd be paying 3 END per Turn according to the Encumbrance chart if your STR was 10-14; if your STR was 15-19, you'd only pay 2 END per Turn, and if your STR was 6-9, you'd pay 4 END per Turn. This modification of your END cost does not affect the DCV or DEX modifications at all.

Armor & Hit Location

The basic armor system just described assumes that the armor covers the character completely. If the GM is using the optional Hit Location rules, then any hit anywhere on the target will encounter that armor Defense if the target is wearing a full suit of armor. There is an alternative to this system, but it's more complicated. The Sectional Armor system allows each character to pick and choose what type of armor he has in each possible Hit Location on his body, ranging from no armor to 8 DEF armor. The advantage of sectional armor is that the character can have a higher DEF in the most vulnerable areas (particularly the head and chest), and not have as much overall weight so the DCV mod is lower. The disadvantage is that if the character gets hit where he's lightly armored or not armored at all, the damage is worse.

Using the Sectional Armor system is fairly straightforward. Choose the Location where you want to have armor, and find the Defense you want in that Location at the top of the Sectional Armor chart. The number on the chart is the weight in kilograms (kg) of that piece of armor. Total up the weights of all the pieces of armor you want, plus any other equipment your character uses in combat, and compare this to the Encumbrance chart to find the DCV mod and END cost per Turn. The END cost is once again modified by the character's STR, according to the Modified Encumbrance chart.

When your character is struck by a blow, the Hit Location rules should be used to determine where the blow lands, so you know what armor value to use. If the GM doesn't want to bother with Hit Location and your character has Sectional Armor, then use the Average Armor Value chart to find out what the character's armor DEF is against nonspecific attacks. Find the total weight of the character's armor pieces in the left hand column; the right hand column will show his average armor DEF.

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BASIC ARMOR DEFENSE

Armor Type	Defense	Weight of full suit (kg)
Cloth	1	3
Leather	2	5
Cuir Boulli	3	7
Brigandine	4	10
Scale	5	14
Chain	6	20
Plate & chain	7	28
Full plate	8	40

ENCUMBRANCE

Total Weight Carried (kg)	DCV/DEX Roll	END cost/Turn
0-4.8	-0	0
4.9-6.4	-1	1
6.5-9.5	-1	2
9.6-12.5	-2	2
12.6-19	-2	3
19.1-25	-3	3
25.1-37	-3	4
37.1-50	-4	4
50.1+	-4	5

AVERAGE ARMOR VALUE

Total Armor Weight (kg)	Armor Defense
0-2.9	0
3-4.9	1
5-6.9	2
7-9.9	3
10-13.9	4
14-19.9	5
20-27.9	6
28-39.9	7

MODIFIED ENCUMBRANCE

STR	END cost/Turn
0-4	x2
5-9	x1½
10-14	x1
15-19	-1
20-24	-2
25-29	-3
30-34	-4
35+	-5

SECTIONAL ARMOR DEFENSE*

Name	Locations	1	2	3	4	5	6	7	8
Full Helm	3-5	0.3	0.5	0.7	1.0	1.4	2.0	2.8	4.0
Camail	4-5,9	0.5	0.8	1.1	1.5	2.1	3.0	4.2	6.0
Helm	4-5	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Cap	5	0.1	0.1	0.2	0.3	0.4	0.5	0.7	1.0
Gauntlets	6-7	0.5	0.8	1.1	1.5	2.1	3.0	4.2	6.0
Gloves	6	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Brassards	7-8	0.3	0.5	0.7	1.0	1.4	2.0	2.8	4.0
Vambraces	7	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Rerebraces	8	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Pauldrons	9	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Hauberk	7-14	1.8	3.0	4.2	6.0	8.4	12.0	16.8	24.0
Corselet	9-15	1.7	2.8	3.9	5.5	7.7	11.0	15.4	22.0
Byrnie	9-14	1.5	2.5	3.5	5.0	7.0	10.0	14.0	20.0
Cuirass	9-13	0.9	1.5	2.1	3.0	4.2	6.0	8.4	12.0
Vest	10-13	0.8	1.3	1.8	2.5	3.5	5.0	7.0	10.0
Breastplate	9-11	0.6	1.0	1.4	2.0	2.8	4.0	5.4	8.0
Skirtplate	12-13	0.3	0.5	0.7	1.0	1.4	2.0	2.8	4.0
Chausses	14-18	1.2	2.0	2.8	4.0	5.6	8.0	11.2	16.0
Leggings	14-17	1.1	1.8	2.5	3.5	4.9	7.0	9.8	14.0
Skirt	14	0.6	1.0	1.4	2.0	2.8	4.0	5.4	8.0
Greaves	16-17	0.3	0.5	0.7	1.0	1.4	2.0	2.8	4.0
Boots	17-18	0.3	0.5	0.7	1.0	1.4	2.0	2.8	4.0
Knee Cops	15	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Demigreaves	16	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Anklets	17	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Shoes	18	0.2	0.3	0.4	0.5	0.7	1.0	1.4	2.0
Full suit	3-18	3	5	7	10	14	20	28	40

*Result is weight in kg
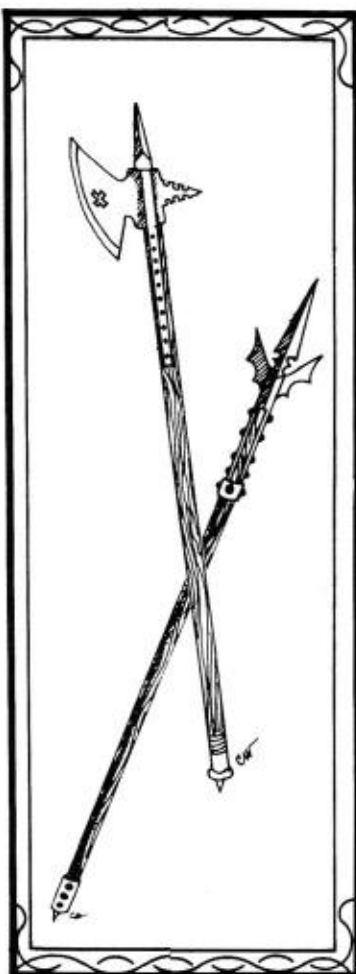
Example:

Galdor, a STR 18 warrior, decides to wear Sectional Armor. He takes the following pieces:

Helm (4-5), 8 DEF, 2.0 kg
Gloves (6), 3 DEF, 0.4 kg
Brassards (7-8), 3 DEF, 0.7 kg
Cuirass (9-13), 6 DEF, 6.0 kg
Skirt (14), 4 DEF, 2.0 kg
Knee Cops (15), 3 DEF, 0.4 kg
Boots (17-18), 2 DEF, 0.5 kg

The total weight of this outfit is 12 kg; consulting the Encumbrance chart, Galdor finds that he'll be -2 DCV, and pay 2 END per Turn. However, Galdor wants to carry an extra 4 kg of weapons and other gear into combat, bringing his total weight to 16 kg; this means he'll be -2 DCV and pay 3 END per Turn. But because of Galdor's great STR, his END cost is less—consulting the Modified Encumbrance chart, his END cost is reduced -1 to only 2 END per Turn.

Galdor is unprotected by armor in two locations: 3 (the area around the eyes) and 16 (the lower leg). If the GM decides not to use Hit Location, Galdor must use his Average Armor value. The total weight of his armor is 12 kg; looking on the Average Armor chart, this gives him an average DEF of 4.

The names for the various armor parts are explained by the locations they cover. Pauldrons, for instance cover Hit Location (9): the shoulders. Sometimes it may seem that some DEF values of armor weren't made into certain pieces, like a DEF 1 (cloth) full helm. The GM is free to disallow any specific armor piece, but remember that the armor types are meant to cover a range of different materials. Also, different cultures have very different types of armor and materials that they use in constructing armor.

Cloth armor was heavy cloth, usually quilted. Leather refers to soft, tanned leather, relatively thick. Cuirboulli is leather that has been stiffened by boiling in wax, giving it greater protective value. Brigandine armor consists of metal plates overlapping upwards, riveted to canvas (usually covered with a layer of cloth). Scale armor is heavy metal plates fastened to leather. Chain mail consists of rings of metal linked together (in various patterns). Plate & chain is a combination of chain mail with pieces of heavy plate for extra protection, and plate mail consists entirely of jointed plates of metal. These descriptions are very general, since the actual construction of armor varied tremendously from place to place and time to time. Use these definitions as approximations only.

If any pieces of armor overlap, only the best of the two DEFs apply; they don't add together. For instance, DEF 6 Gauntlets and DEF 4 Brassards both cover Hit Location 7 (lower arm); but the character only gets DEF 6 there (the best of the two DEFs).

Helms cause some restrictions on Perception Rolls. When wearing a helm, a character can only make a sight Perception Roll in his front three hexes, and he's -3 on all hearing Perception Rolls. With a full helm, the character has those restrictions, plus he's -3 on all sight Perception Rolls. A cap causes no restrictions, but a camail has the same restrictions as a helm.

If your character takes a Placed Shot at a character and hits, you can choose exactly which number you want to hit if there are more than one assigned to a Hit Location. This is very important if the target is wearing a helm or a cap and you take a Placed Shot at his head (a -8 OCV shot). Of course, you'll probably choose location (3) to avoid hitting any of the armor.

Recovery

During a battle, a character may find himself losing both STUN pips and END pips. To reflect the body's recuperative capacity, each character has a Recovery (REC) Characteristic. After segment 12 each turn, all characters get to Recover, gaining back some of their lost STUN and END. This post-segment 12 Recovery is free, and places no requirements on the character. When a character Recovers he gets to add his REC to his current STUN pip and END pip totals.

Example:

At the end of segment 12 Sarnak has lost 4 END pips and 13 STUN pips. Sarnak has a REC of 7, so he ends up after his REC still down 13 − 7 = 6 STUN pips. Sarnak also recovers 7 END, and is now down 4 − 7 = −3 or 0 END pips. At the end of the turn, Sarnak is still down 8 STUN pips, but has all of his END pips back.

A character may also Recover during any of his action phases. When a character takes a Recovery during one of his action phases, he may do nothing else. The character may do nothing that costs END to use while he is Recovering.

If the character is hit while taking a Recovery, unless no STUN or BODY gets past his defenses, he does not get to Recover. The character's DCV goes to 0 while he is Recovering. If the character Recovers during segment 12 he also gets the post segment 12 Recovery.

A character who is holding his breath does not get to recover, not even after segment 12. The character holding his breath also expends a minimum of 1 END pip per phase. A character may lower his SPD to 2, and only act as SPD 2, thus reducing the amount of END he uses. You may only declare your SPD change at the end of segment 12.

Recovering BODY

A character may only recover BODY after several days. Generally, a character will recover a number of BODY in one month equal to his REC Characteristic. For instance, Sarnak of the preceding example could recover 7 BODY in a month, or approximately 1 BODY every 4 days. This rate of healing assumes that the character is taking it easy.

If the character is running around, fighting, or traveling, the time needed to heal is doubled. If the conditions are very poor, unsanitary, overly cold or hot (in jail, perhaps), then the time for healing is also doubled.

Exceptional care can halve the time needed to heal. Impairing or disabling wounds can mean double the normal healing time, at the GM's discretion.

Endurance

The use of Endurance is an optional rule. Only characters that use magic will need to keep track of Endurance costs at all times, since most magic tends to cost a lot of END. Normally, unless you expect the characters to be doing a lot of running and hand to hand fighting, it's not necessary to keep track of END. The GM should not require the characters to keep track of END until they are more familiar with the game system, and only when the situation demands it. It's better to keep things simple when the added complexity doesn't add to the fun.

Action requires some energy, and this is reflected in *Fantasy Hero* by requiring characters to use END. The general rule is that 5 points of STR costs 1 END each phase to use. Thus, a character using up to 12 STR would use 2 END; at 13 STR, he would be using 3 END. A character does not have to use his full STR. The minimum STR listed for a weapon must be used in order to get the damage for the weapon. Some actions don't have a STR listed; in such cases, a character will spend 1 END. This includes such maneuvers as Block or Dodge. Characters also expend END for movement, at the rate of 1 END for every 5" moved *(see Movement)*. Being Encumbered will also cost the character some END, calculated on a per turn basis. Spells cost END, at the rate of 1 END for every 5 active points in the spell (unless the spell has Reduced END or an END Reserve).

END that has been expended is regained whenever a character gets to Recover *(see Recovery)*. If a character runs out of END and still wishes to take action, he may use STUN as END. For every 2 END the character wishes to use he takes 1D6 STUN damage. No defense is allowed against this damage. Yes, a character can knock himself out using this rule. Isn't it wonderful to be heroic?

The easiest way to use Endurance cost rules is for each character to calculate how much END he normally uses in a turn, then see how many turns he can fight before becoming exhausted (expending all of his END). There's something quite out of balance if the character can't fight for at least a turn or two. The GM will probably have some idea of how long a battle is going to last before it starts. If it looks like a battle that will last more than three or four turns, you may want to ask the players to keep track of their character's END use. If the character starts Pushing *(see Pushing)* his attacks, the GM will have to ask him to keep track of END use, since a Push means he'll probably get exhausted fast.

Long Term Endurance Loss

This optional rule is complicated, and isn't intended for normal use. If the GM thinks that there might be more than one battle within a few minutes or hours, or the characters are in a long chase, or to restrict wizards that use a lot of END in a turn, the Long Term Endurance Loss system can be used. This rule also answers the question "Why can't I fight all day?" The GM should only use this rule when the story will be made more interesting by its use.

Compare the character's END spent in a full Turn to multiples of his REC, as shown on the Long Term Endurance chart. If his usage was that number or less, refer to the right hand column to see how many Long Term END he loses. These Long Term Endurance Pips DO NOT return with normal Recoveries or segment 12 Recoveries. You get the first Recovery after resting for 1 minute, the second after an additional 10 minutes, the third after 2 hours, the fourth after 4 hours, and the fifth after 8 hours.

LONG TERM ENDURANCE

REC	END lost to Long Term
x½	1/20 minutes
x1	5/2 minutes
x1½	1/Turn
x2	2/Turn
x3	4/Turn
x4	8/Turn
x5	16/Turn

Pushing

Occasionally a character may need to exceed the normal limits of his STR or his spell to perform a heroic action. A character may push the limits of his STR or his spell by up to 5 points with a successful EGO Roll. The character may Push 1 point more than that for every 1 point by which he makes his EGO Roll. The character must expend 1 extra END for every 1 point he Pushes his STR in addition to his normal END cost. Pushing can take a character past his normal Characteristic Maximum without penalty. For instance, a character with a 20 STR Pushes his STR to 26 with an EGO Roll at -1. The END cost would be 4 (normal cost) + 6 (Push) = 10 END.

The GM may provide a bonus or a penalty to the character's EGO Roll, depending on how justified he thinks the Push is. If the character needs to push over the statue in order to stop the demon from destroying the city, and wants to Push his STR, the GM should give him a bonus to his EGO Roll. However, casual use of Pushing should be discouraged by applying a minus to the character's EGO Roll.

The character must declare that he is Pushing before he attempts to make his Attack Roll, not after. If he misses, he must still expend the END.

Presence Attacks

any of the people, creatures, or situations that you'll encounter in *Fantasy Hero* can be impressive. Some can be so overwhelming as to cause people to stop and listen to (or even obey) commands. A Presence Attack is an attempt to instill a little awe or fear in the targets, and can cause some very useful effects. Monsters, of course, can cause normal people to run in terror, and even heroes may quiver in their boots.

Presence Attacks affect all those that can hear the character performing the attack (or sometimes, just see, depending on the Presence Attack). However, the Presence Attack will be reduced one level of effect for those that the attack is not directed against. If one member of a group of characters performs a Presence Attack on some thugs, the group will not be affected as much as the thugs.

To perform a Presence Attack a character rolls 1D6 for every 5 points of PRE he possesses. The total of the Presence Attack is compared to the defender's PRE according to the following chart:

PRESENCE ATTACK

Presence Attack is	Effect of Attack
1x Target's PRE	Target is impressed, will hesitate enough so that the character may act before the target this phase.
2x Target's PRE	Target is very impressed, will hesitate as above and only performs a half phase during his next phase. The target will consider very deeply what the attacker says.
3x Target's PRE	Target is awed, will hesitate for 1 full phase. Targ et has half DCV, and will possibly do as the attacker commands.
4x Target's PRE	Target is cowed, and may surrender, run away, or fai nt. Target has DCV 0, and will nearly always follow commands.

The character may get extra dice for his Presence Attack depending on the circumstances. The following chart lists some modifiers for Presence Attacks.

PRESENCE ATTACK MODIFIERS

Modifier	Situation
−1D6	In combat
−1D6	At a disadvantage
−1D6	Reputation weak
+1D6	Reputation strong
+1D6	Surprise
+1D6	Hideous monster
+1D6	Violent action
+2D6	Extremely violent action
+3D6	Incredibly violent action
+1D6	Good soliloquy
+2D6	Excellent soliloquy
+3D6	Incredible soliloquy
+1D6	Appropriate setting
+2D6	Very appropriate setting

Presence Attacks can represent several different kinds of emotional statements. The character may do his Presence Attack to terrorize his targets, to impress them, to convince them, etc. The Presence Attack tends to reinforce emotions that are already present. Presence Attacks that go against the moods already present are -1 to 3D6. The nature of the Presence Attack is dependent on what the character says.

Characteristic Rolls

In certain situations, it may not be clear whether or not a character can perform a given action. Example: our hero is falling off of a cliff and tries to grab for a passing ledge. Will he make it? The GM asks the character to make a DEX Roll. Characteristic Rolls are equal to 9 plus the Characteristic divided by 5.

Characteristic Roll = 9 + (Characteristic ÷ 5)

A DEX Roll would be, therefore, 9 + (DEX ÷ 5) or less on 3D6. A character with a DEX of 15 would have a base DEX Roll of 9 + (15 ÷ 5) = 12. Characteristic Rolls should not be required too often, as they tend to slow the pace of play.

STR Rolls: These are used in a STR versus STR contest, where one person is trying to break free of someone's grasp.

DEX Rolls: Used when a character is trying to do some major feat of physicial agility. DEX Rolls can also be used when a character is attempting a feat that requires a very fine touch and a steady hand.

INT Rolls: Used when the character tries to use his knowledge, or when character attempts to remember something. INT Rolls can also be used to see if the character has some bit of information that the player does not.

EGO Rolls: Made when a character has a test of will. A character may have to make an EGO Roll to thrust his hand into boiling water or stay silent under torture.

CON Rolls: Can be used to see if a character remains healthy under severe conditions like seasickness, extreme cold, starvation, or exposure to infection.

The Strength Chart

The effects of a character's Strength Characteristic are spelled out in some detail in *Fantasy Hero*. This is fortunate, as fantasy heroes tended to use their muscles as often as they did their brains. The Strength score determines how much the character can lift (in kilograms, in the chart below), how much normal damage he does with his fists, and how far he can jump (the chart below is for meters and presumes a running broad jump). The last column in the chart gives examples of items for the various strengths indicated—i.e., if you has a Strength of 10, you can under most circumstances pick up a full-grown man.

STRENGTH CHART

Strength (kg)	Lift	Damage (D6)	Jump (m)	Example
-25	.8	—	—	Knife
-23	1.0	—	—	Hand axe
-20	1.6	—	—	
-18	2.0	—	—	Sword
-15	3.2	—	—	
-13	4.0	—	—	Greatsword
-10	6.4	—	—	
-8	8.0	—	—	
-5	12.5	—	—	
-3	16.0	—	—	
0	25.0	—	—	
3	37.0	½D6	1	
5	50.0	1D6	2	
8	75.0	1½D6	3	
10	100.0	2D6	4	Man
13	150.0	2½D6	5	
15	200.0	3D6	6	
18	300.0	3½D6	7	
20	400.0	4D6	8	
23	600.0	4½D6	9	
25	800.0	5D6	10	
28	1200.0	5½D6	11	
30	1600.0	6D6	12	

Jump—Running broad jump distance in meters.
Lift—Lift capacity in kilograms.
Damage—Normal damage in hand to hand combat.

A human-sized character needs at least a strength of 0 to stand up and walk around. In the Endurance section you're told how characters may, in times of stress, exceed their Strength scores to perform remarkable deeds—this is called "pushing" your Strength.

A note on leaping: The leaping distances in the chart above is based on the running broad jump—a character runs his full running amount and then leaps, and a second later (one game-segment later, as described under Combat) lands at the indicated distance. Fast-moving characters may leap further: For every +1″ of Running skill a character has, add +1 meter to his jump distance. If a character is performing a standing jump, he leaps only half the listed distance, and running bonuses don't count. A character may leap straight upward one-fourth of the distance he may jump forward. Remember that the game scale is one hex equals 2 meters, so a character who can jump 4 meters will actually be jumping 2 game inches.

Throwing Things Around

Another effect of a character's Strength involves tossing things all over the terrain. Characters are always throwing things. When they're not throwing rocks at one another, they're throwing each other off cliffs, tossing ruffians across bars, heaving swords into monsters, and otherwise littering the skies with their paraphernalia of sport and destruction.

Three factors come into play when a character is throwing an object: (1) How strong the character is, (2) How heavy the object is, and (3) What the character's throw is like.

Find the character's Strength. Find what Strength is necessary for the character to pick up the object being thrown (on the Strength Chart). Subtract the latter from the former; the result is used with the Throwing Chart below.

The Extra Strength the character has—the Strength by which he exceeds the Strength necessary to pick up the object—determines how far the character can throw the object. Weapons designed for throwing are considered balanced—a hand axe, for instance. Weapons not designed for throwing (like a broadsword) are unbalanced.

STR	Running Throw	Standing Throw	Prone Throw
0	0''	0''	0''
5	4''	2''	1''
10	8''	4''	2''
15	12''	6''	3''
20	16''	8''	4''
25	20''	10''	5''
30	24''	12''	6''
35	28''	14''	7''
40	32''	16''	8''
45	36''	18''	9''
50	40''	20''	10''

THROWING CHART

Example:
A STR 10 character decides to throw a knife. The knife requires a STR of -25 to pick it up. Therefore, the character has 35 STR more than he needs to pick up the knife. Consulting the chart presented moments ago to you, we find out that if he throws the knife, it can travel up to 14'' (a standing throw).

The Environment

The *Fantasy Hero* campaign is dangerous, and not just because of the monsters or magic. Natural events are often a source of danger for daring characters. The perils of falling are discussed in this section in some detail. How characters affect the environment is also detailed here—more specifically, how to break things.

It's not possible in this space to cover all the objects and circumstances that could occur in a *Fantasy Hero* world. You'll just have to take your best guess, comparing to anything similar on the charts.

Falling

All objects in *Fantasy Hero* fall at the same rate, unless they have Levitate or some other unusual aspect. Falling objects have a velocity down and move every Segment, at the DEX that they started to fall. The object falls its velocity in inches each Segment. The object's velocity increases by +5'' each Segment due to the acceleration of gravity. The object accelerates, and then moves.

FALLING

Segment	Velocity	Distance fallen
1	5″	5″
2	10″	15″
3	15″	30″
4	20″	50″
5	25″	75″
6	30″	105″
7	30″	135″
8	30″	165″
9	30″	195″
10	30″	225″
11	30″	255″
12	30″	285″

The chart can be extended for even greater falls.

A person who falls takes 1D6 normal physical damage for every 1″ per segment of velocity he has at the time he strikes the ground. A character striking with terminal velocity (30″ per segment) therefore takes 30D6 damage when he hits. People who fall less than 5″ will take 1D6 per 1″ they fall.

A fall can also be considered a killing attack if the character is falling onto rocky ground; use 1D6 killing damage instead of 3D6 normal damage on the chart. You can also do less damage if the character falls into softer substances, like tree branches, snow banks, or bushes.

Breaking Things

Property damage is inevitable in a fantasy campaign, so this section will show you how to do your share. All objects are given a Defense value and a Body Pip total. When an attack is made against the object, the Defense value is subtracted from the BODY done. If the remainder is 0 or less, no damage is done to the object; any amount left is subtracted from the Body Pip total. The Defense value is considered fully resistant, so it makes no difference if the attack is a normal attack or a killing attack. The Defense value is the same versus both energy and physical attacks.

Example:

Kedrin casts a 9D6 Blast spell at a DEF 6, 2 BODY wall. He rolls his damage and does 9 BODY worth of damage (the STUN damage doesn't matter against a wall). The wall has a hole blown in it, but is not considered totally destroyed.

The number of BODY that an object has is generally dependent upon how much it weighs and how fragile it is. A machine can have a heavy steel casing but weak insides, so it would have a large DEF but few BODY.

The Object BODY chart gives how much BODY an object will have based on its mass. The chart has two columns.

The first column in the chart is for living creatures (animals only; plants use the second column). This column has the largest BODY values. Living things are smart enough to work around any wounds, and have the strength of will necessary to overcome them.

The second column is for simple unliving objects. Things like walls, furniture, and simple machines fall under this category. The strength of these objects comes from their very simplicity. They must be totally destroyed before they lose their function.

OBJECT BODY

Mass	Living	Unliving
200g	1	—
400g	2	—
800g	3	—
1.6kg	4	—
3.2kg	5	2
6.4kg	6	3
12.5kg	7	4
25kg	8	5
50kg	9	6
100kg	10	7
200kg	11	8
400kg	12	9
800kg	13	10
1.6t	14	11
3.2t	15	12
6.4t	16	13
12.5t	17	14
25t	18	15
50t	19	16
100t	20	17

g = gram
kg = kilogram
t = ton, 1000 kg
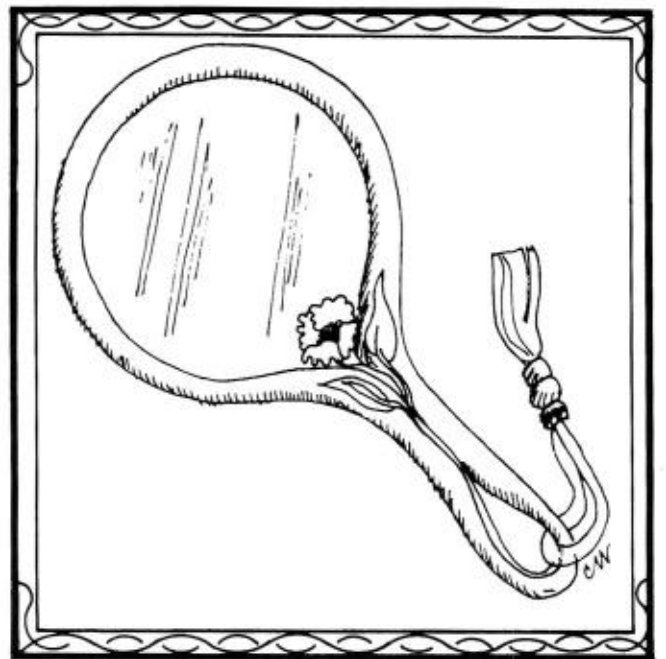
The Defense of an object is based on the material it's made from. Find the weakest material that's an important part of the object. The Object Defense chart will give the DEF of the object.

OBJECT DEFENSE

Substance	DEF
Wood	
Thin Board	2
Plywood	3
Heavy Wood	4
Very Heavy Wood	5
Metal	
Sheet Metal	4
Chain or Heavy Tube	5
Heavy Bar	6
Plate	7
Casting	8
Hardened Casting	9
Stone	
Brick	5
Reinforced Brick	7

The Object List covers some common items that characters will try to break. This list is just suggested DEF and BODY for these items; the GM should change them to fit the particular adventure.

OBJECT LIST

Material or Object	DEF	BODY
Glass	1	1
Home inside wall	3	3
Home outside wall	4	3
Brick wall	5	3
Stone wall	6	5
Reinforced stone wall	8	5
Rock	5	13
Interior wood door	4	3
Exterior wood door	5	3
Dirt	0	16
Light wood furniture	3	3
Heavy wood furniture	4	5
Bushes	2	3
Small tree (less than 1'')	4	5
Medium tree (less than 5'')	5	8
Large tree (5'' or more)	5	11

Wall BODY

You don't use wall mass to determine their BODY; use their thickness. Different types of materals get different bonuses for thickness. Stronger materials increase BODY faster than weak materials. The Wall BODY chart describes the amount of BODY a wall has.

WALL BODY

Material	Thickness (millimeters)									
	4	8	16	32	64	125	250	500	1m	2m
Wood	—	1	2	3	4	5	6	7	8	9
Stone	—	—	—	1	3	5	7	9	11	13
Metal	1	3	5	7	9	11	13	15	17	19

The Wall BODY chart is for easy reference. The formulas that were used to derive the chart are given below.

Wood: 1 BODY at 8 mm, +1 BODY per 2x thickness.
Stone: 1 BODY at 32 mm, +2 BODY per 2x thickness.
Metal: 1 BODY at 4 mm, +2 BODY per 2x thickness.
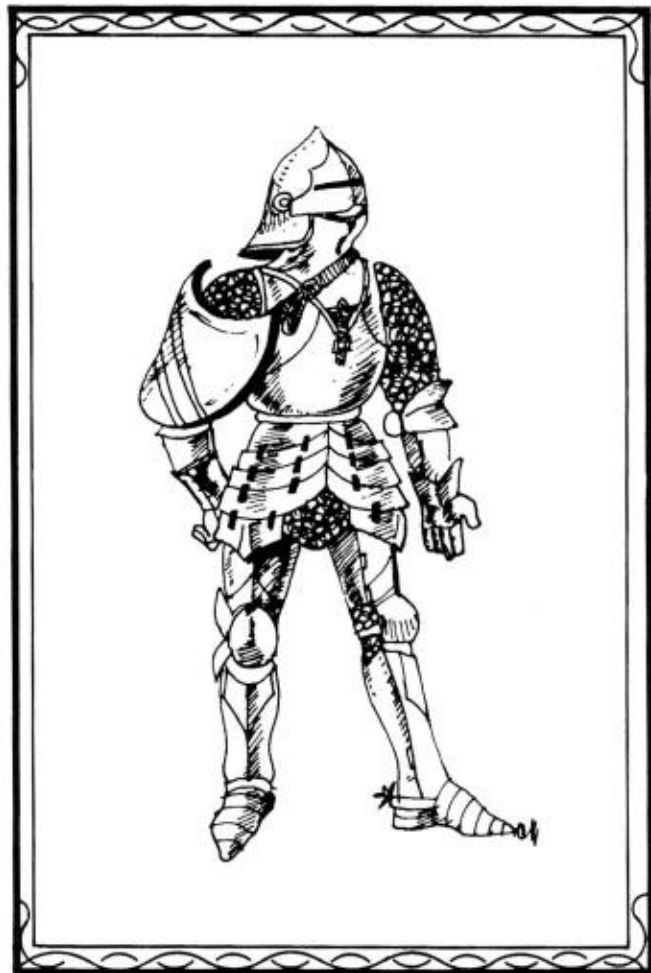
Experience Points

As the players continue their characters in your campaign, the characters should be improving, learning from their experiences. The GM should give them Experience Points to reflect their time spent improving their physical condition, learning new Skills, or improving old ones.

Experience Points act as Character Points in all ways; Experience Points are just Character Points that the character obtains as he has more adventures. A character may spend Experience Points to improve an already purchased Skill, increase a Characteristic, or buy off a Disadvantage. The character may even buy new Skills with the permission of the GM. The GM should be careful only to allow new Skills that are within the scope of the character's original conception.

The GM should decide how many Experience Points to give out; this is not an easy decision. If he gives out too few points, then the character and the campaign become stagnant. If he gives out too many points, then the character may become unrecognizable and overpowerful in a very short amount of time.

The following chart should help the GM decide how many Experience Points to give out to the characters. This chart is a set of guidelines, and should not be taken as absolute. A very large adventure with a single character heavily involved may be worth as many Experience Points as several small adventures that were resolved very swiftly.

Each character is given Experience Points on his own merits. The amount of Experience given to each character for the same adventure may therefore vary. The average Experience given out is about 1 to 2 points, with 3 points being an exceptional adventure, and 4-5 points an incredible adventure. The worst characters can ever do is gain 0 Experience Points; never take Experience Points away, much as you might like to do that.

Adding Experience Points

Normally, any change in a character due to Experience happens between adventures. A character that desires to learn a new Skill should spend a fair amount of time in the campaign (at least a couple of weeks, game time). Many Skills would require that the character be training under an instructor provided by the agency. The character may have to go out of his way to find a teacher in some of the more esoteric Skills.

Between each adventure, the GM should allow players to add about four of the Experience Points they have earned to their characters. If the GM feels that a lot of time has passed between adventures (several months), then he can allow the characters to add two or three times as many Experience Points. This process assumes that the characters have any equipment or materials necessary for adding those Experience Points. That is, if any are needed; adding points to Characteristics like STR may not need any equipment. If such equipment isn't available, then halve the amount of Experience Points the character may add.

This learning process is a slow and steady one, but often this doesn't reflect how people actually learn. The GM can allow characters to add the Experience Points they've already earned much faster, if the situation seems to warrant it. For instance, spending a week with a master swordsman might allow your character to spend up to six points on Skill Levels with Swords. Sometimes, if the characters are in a jam, the GM might even allow them to add Experience Points in the middle of a combat situation ("I've got to have more power in this spell if I'm to save the princess!").

EXPERIENCE POINTS	
Situation	Experience
Characters were on an adventure	1 pt.
Characters were on a very long, involved adventure	2 pt.
Characters were clever, inventive, thorough, and subtle	+1 pt.
Characters solved a mystery	+1 pt.
The adventure was a resounding success	+1 pt.
Characters heavily outnumbered	+1 pt.
Characters role played very poorly	−1 pt.
The adventure was a terrible failure	−1 pt.

Campaigning

Introduction

The rules you've just learned show you how to create characters and resolve their combat, but there's more to *Fantasy Hero* than just creating characters and fighting. Roleplaying a story is much more exciting than just random fighting. A roleplaying story, or *adventure*, is created by the players and the GM working together. The GM has the initial plot idea for the adventure, then the players make their own choices during the adventure, which sends the plot off in unexpected directions. The GM's job is to create adventures, know when and how to use rules, make judgements, and produce an interesting evening for the players. The player's job is to roleplay their characters, thinking their way through the adventure, helping create the story.

The best roleplaying is found in a campaign game, where the adventures are linked together by a common background and a continuing cast of characters. New adventures build upon the events in previous episodes. This requires the GM to find or create a world and its cultures, and to come up with adventures that involve the characters directly, building upon their previous actions.

The *Characters & the Campaign* section is primarily for players. It presents appropriate starting points for characters, things to look for in different types of characters, goals for characters, and character tactics. If you're playing *Fantasy Hero*, you need to know what types of characters to play, and just how good these characters should be. More than that, you need to know how to play your character in a campaign setting, roleplaying his personality and growth. The GM should (of course) read this section to get an idea of what his players will be doing.

The *Creating a Campaign* section is for the prospective GM. It tells you how to choose a campaign background, then how to create it: the world, it's history, it's people, creatures, and treasures. You're then told how to bring a true feeling of adventure to your players, by roleplaying, creating plotlines, using ongoing villains, and arranging climactic endings. Finally, some tactics for the outnumbered GM are presented.

Players and GMs should read all the way through the Campaigning section. After all, it's not fair that just one person gets to have the fun of being a GM—everyone else should get a chance, too!

Characters & The Campaign

Characters in *Fantasy Hero* are the result of many choices by the players. Making many choices is difficult without some idea of the direction you're heading. This section suggests some ways to find a direction for your character before you start to build him. This will make the character creation process easier.

Fantasy Hero is best when you create your characters to fit the campaign. The more you know about the campaign, the more your character can be designed to fit in. If you're just starting to play, ask the GM some questions about what the world is like. Details of the culture are extremely important. If wizards are persecuted, this makes a big difference in the way that you create a wizard character.

Fantasy Hero is a roleplaying game, so you should be roleplaying your characters. This means creating a personality for your character and then, while you're play-ing the game, *acting and reacting as the character would, not as you yourself would act*. If your character has no knowledge of horses, but you do, then your character's actions should reflect an ignorance of horses. If your character is courageous enough to face a dragon but you wouldn't, your character should face the dragon. This is an opportunity for you to explore other personalities than your own, and to gain some understanding of what it's like to be brave or cowardly. This is a chance most people never get in their ordinary lives.

It's certainly possible to play roleplaying games where the players act just like their characters, with the players having all the knowledge their characters have. But after a while, these kinds of adventures with these sorts of characters tend to be very dull, predictable, "go to the cave, beat up the monster, and take its treasure" sort of adventures. These can be enjoyable once or

twice, but they rapidly become boring. The true, continuing excitement of roleplaying comes when you treat your character like a character in a novel or a movie—someone with a unique personality and outlook, whose personality will grow and change in response to his adventures. Such a character will be far more interesting to play. He'll take on a life of his own as you get familiar with playing him.

Initial Choices

The easiest way to build a character is to make one or two initial choices about the character's personality or abilities, and base the rest of the character on those choices. Package Deals are good starting points, since they connect you with the campaign and give you a good idea of the character's basic abilities. Take the Package Deal and expand on it, add appropriate Skills, increase some Characteristics. Try adding some Skills that have nothing to do with the Package Deal, then come up with some reasons why your character has those Skills.

The motivations of the character are very important. Motivations suggest goals for your character, and give the GM a way to get your character involved in adventures. Some of the common motivations for characters: Loyalty (to an organization, to friends, to family); Chivalry (upholding a code of honor, doing good); Love (for someone, for your country, for an organization); Ambition (becoming powerful, gaining high office); Money (becoming rich); Knowledge (it's power, after all, especially to a wizard); Revenge (for some injury done to the character); the Quest (seeking an item, an answer, a solution to a problem). These motivations can vary in strength—your loyalty could be weak or it could be all-powerful. Very strong motivations become Psychological Limitations, a Disadvantage that's worth extra points to the character.

If you're really stuck for ideas, base your character on a fictional character that you've read about or seen in a movie. Try to change him enough so that the resemblance isn't too obvious. That way you'll avoid arguments with other people about whether the character *really* had this Skill or that many Skill Levels. Remember, the beginning character that you build won't be as tough as Conan at the height of his career. He'll be more like Conan as a young man, just beginning to learn his Skills. The most important thing to remember when you're "adapting" a fictional character is *change the name!* This way, no one will have a problem with the character ("Gee, is that the *real* Aragorn?"), and the GM won't have any trouble fitting him into his campaign.

If these suggestions don't help, ask the GM. He can suggest a character who would have been an NPC in the upcoming adventure. For instance, the GM might suggest that you play the son of the baron, both of whom were going to be NPCs. This gives you some strong ideas of what abilities and motivations your character should have, and makes the adventure stronger by involving the players more directly.

Power Levels

How good should a beginning character be? Until you've played *Fantasy Hero* for a while, it's hard to know whether a STR of 15 is wimpy, good, or exceptional. If you have 3 Skill Levels with Swords, does that mean you're an expert?

Here are some general guidelines for you to follow. Don't place too much emphasis on these, because the worth of some Skills or Characteristics will vary from campaign to campaign. Appropriate power levels are set to some extent by the GM—if all the bad guys you meet are SPD 4, then the characters will have to be SPD 4 to be effective against them. As the campaign goes on, the abilities and power levels that characters need may change.

The average value of the Primary Characteristics for the general population is 8. This average takes in everything from babies to elderly people, soldiers to wizards. The average man, between the ages of about 16 to 50, will have Primary Characteristics of 10. Someone who's trained to fight will have a 13 STR and 11 DEX, maybe with a PD of 4 (more if they're really tough or a player character, of course). Primary Characteristics below 5 mean that the character is handicapped or unusually deficient in some respect. The range of 8 to 12 is considered normal. Characteristics from 13 to 15 are notable; people will remark on your Strength or your Dexterity, using it to describe you—he's strong, he's quick. Characteristics from 16 to 20 are remarkable (one in a thousand), and characters with such stats are unusual; they're described as very strong, incredibly tough, unusually smart. Characteristics over 20 are very rare (one in a million); songs are sung and stories told of heroes with a 25 STR, or the woman with a Comeliness of 24.

The Physical Defense of fighters will usually be between 4 and 8, and their Energy Defense will tend to be from 3 to 5; characters who don't expect to get in fights very often will have PDs from 3 to 6, and EDs from 2 to 4. The Speed of a character is one of his most important Characteristics. Most people (non-player characters) that you meet will be Speed 2, including many soldiers. Most characters who fight frequently will be at least Speed 3, and sometimes even Speed 4. Wizards will likely be Speed 2, or occasionally Speed 3. Only characters that expect to fight a lot will feel the need to increase their Recovery, Endurance, and Stun beyond the amount calculated from their Primary Characteristics.

As for Skill Levels and CV, player-characters will (initially) range from a base CV of 4 to 6, with from one to four Skill Levels with their weapons. For spells, wizards will probably have from 20 to 40 Modified Points in their spells, spending about 5 to 15 Real Points per spell. It's a good idea for wizards to have at least three or four spells, to give them some variety. The more creative you are with Limitations, the more spells you can have for the amount of points you spend.

These are only suggestions, based upon 75 starting points and assuming about 25 points in Disadvantages. The requirements of the particular campaign will change these, but at least you now have some idea of where to start.

Character Types

It may help you when creating characters to think of them as types. These types are just expressions of the popular sorts of characters from fictional sources. They're useful for organizing your thoughts about character creation, and point out some interesting directions for your character to follow. These are general categories to help you create characters, not restrictive "character classes". Don't feel bound by the types described; your characters should be uniquely your own.

Use Knowledge Skills as the glue that binds together your character's list of Skills. Knowledge Skills can help explain where and how a character learned his Skills. For instance, a character with Pickpocket, Stealth, and Streetwise Skills might have Kythros City Knowledge, since that's where he learned those Skills.

Rogues

These are characters who play fast and loose with the law, tending to be dashing and reckless, with little respect for authority. They may be called thieves, bards, warriors, or bandits. Classic examples are Cugel the Clever (from the Jack Vance stories) or the Gray Mouser (from the Fritz Leiber stories). Calling them thieves isn't really proper, because these rogues aren't cut-throats—they don't like killing, they're after wealth. Of course, money is an important motive, but often they have loyalty, or love, or a quest, or revenge to spur them onward.

Rogues tend to have DEX-based Skills like Stealth, often Profession Skills (like Bard), many languages and Knowledge Skills, and good fighting Skills (probably one or two Skill Levels). Sometimes (depending on the campaign) they may know magic.

Priests

These characters are generally magic users who believe strongly in a god or set of gods. The difference between priests and wizards is that the priest probably has some restrictions on the types of things he can do (no fish on Fridays, no edged weapons, for instance).

Depending on how the GM views his campaign, the priests may derive their ability to cast magic directly from the god or gods they worship; if they fail to please their gods, they can't throw spells. (A Limitation worth a bonus on all their spells.) Normally, priests will be strongly connected to their temple organization, and they'll probably have to undertake missions for the temple, give the temple part of their income or treasure, and other such responsibilities. The GM should provide a Package Deal for any priests; if you want to play a type of priest the GM doesn't have written up in a Package Deal, ask him to write one up. Priests often have very strong restrictions on the type of magic they can learn.

As characters, priests may be warlike (if they have warlike gods) or peaceful, so their fighting Skills will vary. Normally, knowledge of their gods and rival gods is very important to them. Priests tend to be scholarly, and therefore have many Knowledge Skills. Their goals are usually; promoting their religion, enriching their temple, gaining knowledge, and destroying their enemies; among others. Priests are often Hunted or Watched by rival temples and governments. They sometimes have junior priests (acolytes) as Friends, or perhaps even a random Friend (always befriending some poor urchin in need of help). Priests are the least common type of character in fiction, but they can be fun to play in a roleplaying situation.

Warriors

The most common type of character in fantasy fiction, the warrior is usually the hero of the story. Often very strong (15 to 25 STR) and always very good with weapons (two to five Skill Levels), the warrior is a very tough fighter. He's likely to have a lot of very useful Skills, like Hunting, Tracking, or Streetwise. The classic warrior character is Conan (from the Robert E. Howard stories) or Aragorn (from Tolkien's Lord of the Rings). Warriors tend to have very good physical Characteristics, spending at least 30 or 40 points there.

Warriors have many different goals, ranging from "the Quest" to money, power, or revenge. Warriors are often mercenaries (swords-for-hire), penniless wanderers seeking employment if they can't find treasure. Common Disadvantages include Psychological Limitations, Hunteds, Distinctive Looks, and Reputation.

Wizards

The wizard is the character that uses magic. Often they're portrayed as the villains in fantasy fiction, and usually they're extremely powerful. As characters, wizards start out much less powerful than other characters. Usually, the wizard won't have very impressive Characteristics (except for INT and EGO), preferring to spend his points on spells. If a wizard can survive long enough to gain a hundred or so Experience Points, he can become a very powerful character—often more dangerous than an equally experienced warrior.

Package Deals are very important to wizard characters, since most wizards in fiction belong to some order or guild where they learned their Art. Belonging to a guild gives them a good place to learn new spells, gain knowledge, and trade information. Wizards are most commonly motivated by an overwhelming thirst for knowledge or power (often both). Finding magic items, especially scrolls and books, is an important way for wizards to attain those goals. Wizards will often have the Age Disadvantage, Psychological Limitations, and may well be Hunted or Watched by rival sorcerers.

Goals

It's very important for a character to have some long-range goals. These help explain and give more importance to his motivations. Goals also help guide the character in his choices during adventures and when spending his Experience Points. You should set some overall, situational goals for your character first—goals like becoming a king, finding the Golden Sword, or defeating the Dark Lord. These goals lead to specific character goals—becoming better in combat, gaining certain Knowledge Skills, learning a particular spell, and so on. The overall goals help you to determine which of the specific goals to accomplish first.

The GM should help the player choose ways to spend his Experience Points. The types of situations that the GM presents in his adventures heavily influences the way characters spend Experience. If the characters encounter many combats where the opponents are all much better than they are, the characters will spend Experience on becoming more effective in combat. If the characters are asked to make Knowledge Skill Rolls or other Skill Rolls frequently (and at penalties), then they'll buy more Skills and get better at the ones they know. It's best for game balance if the characters try to broaden their scope, rather than become tremendously effective at one or two things. It's more difficult to create a good adventure when one character is a tremendously powerful fighter and the other character is very fragile.

Adding points to your character should be done in a reasonable fashion—if you're in the middle of the wilderness, you shouldn't be able to learn a new Skill unless someone there can teach it to you. Sometimes you may have to undertake a special journey just to learn a peculiar Skill or Spell (a good adventure opportunity for the GM to use).

Character Tactics

Here are a number of suggestions for playing *Fantasy Hero*, tips that will make your characters more effective and enjoyable. You will discover many more in the course of playing.

Creative Combat

The combat rules of *Fantasy Hero* allow you a great deal of tactical flexibility—so use it! The more Skill Levels you have, the more flexible you can be with your attacks. If your opponent has a lot of armor but is easy to hit, trade some of your Skill Levels for extra damage. Teamwork is also very effective; the GM should usually give multiple attackers a bonus (+1 OCV for each attacker after the first, added to all attackers). With three attackers, the target will only be able to present his shield side (and thus his shield DCV bonus) to two of them. On the other side of the coin, if you're being beaten up, retreat! "He who fights and runs away, lives to fight another day." Enter combat cautiously, with your Skill Levels on DCV. Once you've gauged how tough your opponent is, then you can cut loose and throw caution to the winds. If you're outnumbered and can't run away, give up. Wait for a better opportunity to escape. The GM will always give you a chance to get away. Besides, your captors may be taking you where you want to go.

Roleplaying

Try to act out your character's speeches. Phrase things as he would phrase them. This will add to everyone's enjoyment of the game. Don't spend your time looking for loopholes in the rules, trying to find the most advantageous combination of the rules for each situation. This only takes time, and it annoys the other players and the GM. Show some restraint, and the GM will, too. Bring things to the GM's attention, but don't argue the point excessively.

Don't always fight to death. Most of the time, your opponents will try to run away if they're losing. Dead bodies often cause trouble for you with the local law. In *Fantasy Hero* it's usually easier to knock someone out than it is to kill them, so why not knock them out? Perhaps they have information that you could use or some other value.

If you're outnumbered and losing, run away or surrender. Being captured isn't the end of the world. There will be plenty of opportunities to escape. If someone's got you Covered, wait until you've got a real chance to escape.

Don't create characters who are loners. They don't fit into group situations, and that's what most roleplaying adventures are. In fact, try to bring characters who can be easily motivated into participating in the adventure. The GM will give you some suggestions about appropriate motivations before the adventure begins. Bring characters who want to be there and who want to cooperate with each other.

Creating A Campaign

for the Game Master, the *Fantasy Hero* rules give you everything you need to run an evening's adventure. But what about the next evening, and the one after that? Sure, each adventure could be entirely separate, with new characters and a new world to adventure in—but that's a lot more work than necessary for the players and the GM. It's actually easier (and more fun) to create a campaign world where a continuing cast of characters will act out their adventures.

Such campaign adventures are linked together by common storylines and characters. Roleplaying real stories rather than "Find it, kill it, take it's treasure" adventures is much more fun, especially when your character continues to grow and change. Real stories have a plot, and tie the characters directly into the story. Their involvement should be crucial—if it wasn't those exact characters, the story would be very different.

Choosing The Campaign

The first step in creating a campaign is choosing what *kind* of campaign you want. There are many different styles of fantasy, and places where fantasy stories occur. The basic questions to ask yourself are: Where and when does this campaign take place?; How common and how powerful is magic?; What types of stories will I tell?; and What types of characters are involved?

Where and when does this campaign take place?

Choose a time and a place for your campaign. Often, fantasy stories take place on a world similar to Earth, with a technology level equal to the Middle Ages, with magic and fantastic creatures. Some fantasy stories are set on Earth; either in the Dark Ages (AD 400 to 1000) with magic and fantastic creatures added in, or Earth about ten or twenty thousand years ago, where there was a medieval civilization with magic, but all traces have been erased between then and now (this is the world of Robert E. Howard's Conan stories). If you aren't sure about the setting, take a fictional setting that you enjoy and use that. Or use the "real-world" in the Dark Ages—just throw in magic. Another method is to use the supplements that we will be providing, which will detail several different fantasy worlds. Or take fantasy supplements put out by other game companies and adapt them to the Hero System (a fairly easy task).

How powerful is magic, and how common is it?

Now that you know the setting, this is the next most important question. Generally, magic in fantasy stories is rare enough that it doesn't affect day-to-day life—in fact, most people have never seen magic performed. Wizards are very rare. There are other stories where magic is commonplace, used by nearly everyone. Decide for yourself how common you want magic to be, and what the general public thinks about magic and its use. Are wizards hated and feared, or honored and cherished? If you want to, the basic rules about magic can be altered to provide a different balance in your campaign. For instance, saying that you didn't need Magic Skill to learn spells, or didn't have to make a Magic Roll to cast spells, would make wizards much more powerful. If you want flight to be a common ability of wizards, reduce the cost of Levitation. The rules about magic and the costs of different spells are arbitrary. They were designed to represent the most common type of sword-and-sorcery fiction, with fairly rare magic. If you want your campaign to be different, change the rules to help alter the way magic is bought and used. If you want, you can impose other rules about magic, so that all magic in your campaign uses the same general style. For instance, saying that all spells are accompanied by Incantations might (or might not) give everyone a bonus on all spells, but all spells would have to have that Limitation. Changing the rules of magic is the best way to recreate fictional worlds.

What types of stories will I tell?

This influences the answers to the first two questions. Choose the kind of stories that you like—heroic quests, political intrigue, saving the world, rescuing princesses, or just traveling the world and solving problems. The kinds of stories you play influence the kinds of characters the players build. Heroic quests will need heroes with appropriate motivations. Political intrigue can require all types of characters, from heroes to rogues. You may even want to have an overall theme to your campaign, like preventing the Dark Lord from conquering the world, or trying to regain a lost throne.

What types of characters are involved?

This depends on the stories and the campaign background. Characters should fit in with each other and the campaign, and have good reasons for taking part in the stories you play. Tie the characters directly into the stories as much as possible—have their sister kidnapped, their money stolen, their religion threatened, their Psychological Limitation violated. Anything that strongly motivates the character is good for the adventure. Of course, this means choosing characters who *can* be strongly motivated for the adventure.

Campaign Background

You know what kind of world you want, but how do you write down all the details? It's simpler than you might think. If you're using a world from one of our supplements or from another company's supplements for their games, it's easy—just make a few notes on any changes you might have. But even if you want to generate your own campaign, it doesn't take that much work. Start off small, with just the area you need for your first adventure (as in *The Affairs of Wizards*, presented in the Adventures section). If players ask you questions about the areas outside of this, make up an answer and jot it down, so you remember it later. Or have the player help you make up an answer about his character's home country.

A sketchy map of the immediate area, say a couple of hundred miles across, is all that's necessary to start with. Fill in details as the players journey to specific spots. Look to an atlas to find what types of terrain go together. In fact, the area map for *The Affairs of Wizards* was taken from an atlas and slightly modified. If you're basing your campaign on Earth, use real maps—just change the names.

The history and cultures of the campaign world can be very detailed, but all you need to start with is a general idea or two. Draw up a sketchy timeline, like this one:

5000 B.N. (Before Now): first civilization appears
4000 B.N.: war against the goblins, destruction of first civilization
3000 B.N.: new human empire arises
2000 B.N.: Wizard Wars occur, elves and dwarves decimated, empire fragments
1000 B.N.: separate kingdoms gain power, feudal economy in place
 500 B.N.: religious campaigns drive remaining elves and dwarves into hiding
 200 B.N.: Dark Lord gains power in southern kingdoms
 100 B.N.: Dark Lord wars against the northern kingdoms; is thrown back
Now: Dark Lord is readying for another war

This timeline was created in a few minutes, using very round numbers and sweeping generalizations. But this will give your players an idea of the Big Picture, enough to start with. When you have more time, go through and put actual dates on the timeline, some names for the countries and civilizations, and think about each event. Make sure you take notes when players ask questions about these events. Create legends and past heroes as needed for adventures, fitting these into the timeline. Look through real history, and model people and events after real historical occurences. This will make your timeline seem very real to the players.

You've got the general outline for your campaign, but in order to run adventures you'll need some Package Deals, Spells, Magic Items, and Monsters. Initially, you can use the Sourcebook section for these things. If you have the time, you can write up a lot of these in advance, but it's usually easier just to create what you need for each evening's adventure. Most of the time, all you need to do for the NPCs (Non-Player Characters) is write down their combat characteristics—filling in a line for them on the Adventure Record Sheet. If you need to know something else about the NPC during the adventure, just create it on the spot and write it down for future reference.
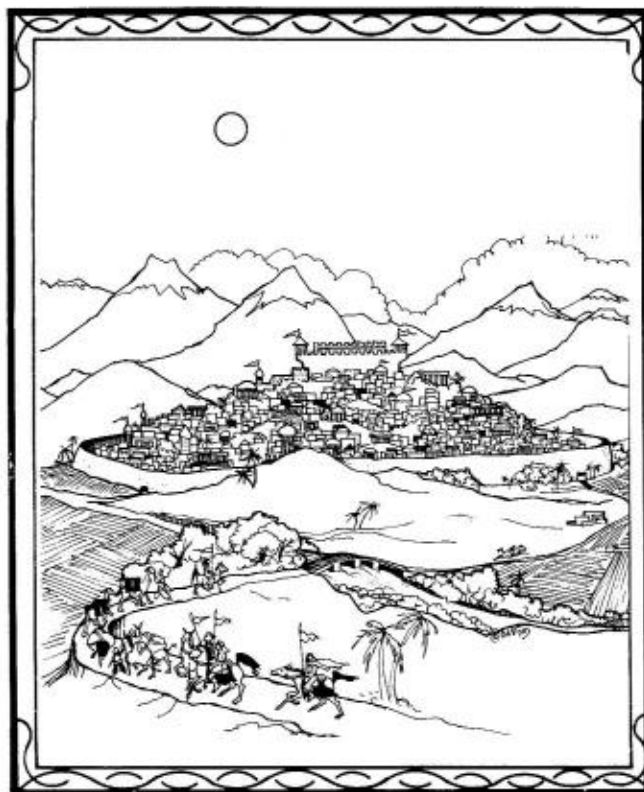
How To Game Master

The process of Game Mastering follows the same steps for every adventure. First decide on the plot, then get the characters together for the start of the story in a logical fashion. Then introduce the characters to the story, get them started, and then put obstacles in their way. Finally, the adventure is resolved by the characters.

The solo adventure (*The Hunt*) shows you how to GM a combat situation in detail. The group adventure (*The Affairs of Wizards*) shows you how to tell a story for roleplayers, moving the adventure along, describing surroundings, asking for actions from the players, roleplaying the NPCs, and making decisions.

Being a GM requires a number of skills. You have to create a campaign world, create stories, and most important of all, guide the players through those stories. How do you learn those skills?

Imitation is a good place to start. Read fantasy fiction and decide what things you like best about some stories, and what you don't like about other stories. Play in other people's roleplaying games of all kinds. Watch how the GM does his job. You can learn from both good GMs and bad GMs—in fact, you'll probably learn more about GMing from the bad GMs. Find out what you don't like about a GM, then try not to do that when you GM.

Try to get your players to help you as much as possible. Let their characters make choices, instead of telling them where their characters are going all the time. Ask their advice after you've finished your adventure. Find out what they liked and didn't like about your game, and use their advice to make your next game better.

Creating Stories

How do you come up with roleplaying stories? There's a number of different ways. Of course, the easiest is to use an adventure that's already been written for you, like *The Affairs of Wizards* in this book or other adventures from Hero Games. Next easiest is to use adventures written for other roleplaying games, adapting their game statistics into Hero System numbers (which is fairly easy, once you get the hang of it). More difficult, but more appealing, is to write your own stories.

The basic plot outline is to create some kind of problem to be solved by the characters; then put obstacles in their way, make the problem worse; then resolve the problem. Almost any fantasy story you read will have this structure. Stories are a great place to gather ideas for your adventures. Pull out the plot elements from various stories and put them into your own adventures. Find the problem presented by the story, and use that as the basis of your adventure. Take plot complications from many different stories and throw them at the players, if they're capable of handling it.

For your initial stories, take plots directly from fantasy stories, but change them to directly involve the particular characters being played. It's always helpful to know the characters that are playing; having a copy of their Character Sheets is a very good idea. This enables you to tailor the adventure to their specific Disadvantages, which in turn strongly motivates the characters to undertake the adventure. In fact, the Disadvantages can suggest adventures—a character's Hunted or Watched showing up, or a Friend being threatened, or a Psychological Limitation being violated—all of these create stories.

For the ongoing campaign, try to foreshadow the plots for future adventures. That is, give hints about what next week's adventure will be. Perhaps the characters, on their way to rescue the princess, encountered a band of knights headed in the other direction. The knights seemed surly and didn't talk much; though suspicious, the characters moved on to their urgent adventure. But next adventure, the characters find out that those knights were heading toward the capital to throw their support behind the Usurper Prince Verges. Such foreshadowing of events helps tie the adventures together, creating a sense of continuity for the campaign.

Use the events from previous adventures to create new adventures. If the evil bandit chief escaped the wrath of the player characters, have him return in some future adventure, more powerful than ever and seeking revenge. These stories are easy to create (if you took notes the first time), and strongly reinforce the campaign.

Important Elements

Common plot features of fantasy stories should be used freely in creating your adventures. The Quest, for instance, is part of many stories, and should be part of your adventures. Sometimes you'll impose or give quests to the characters, because of their Disadvantages or Package Deals. Other times the characters will choose their own quests, perhaps seeking power or a cure for some malady.

An element central to good fantasy fiction, but often neglected or ignored in roleplaying adventures, is a Strong Cash Flow. In other words, the characters tend to get money and magic items in the course of their adventures, and tend to lose it just as fast. As GM, you should try to take money and magic away from the characters. After all, as NPCs in the campaign see the wealth of the player characters, more and more attempts will be made on it. If the players are smart and lucky, they'll be able to hang onto their goods. Sometimes, though, a smart GM will even arrange for the players to give the money away to deserving charities. The players, in their turn, should stick tenaciously to their money and magic items. It's no fun being a greedy Midas; besides, there's always more where that came from.

Money is bad for characters because it tends to destroy their motivations. Why go adventuring to get rich if you're already rich? Why go rescue the princess when you can hire someone to do it? You begin to see the problem. Part of the solution is making sure the characters are continually paying for their travel, lodgings, and general upkeep. Most player characters will be spending five to ten silver pieces a month on those expenses. Also, keep the amount of money in the treasures and rewards low. Do you know how hard it is to carry a thousand ounces of gold? And where do these traveling characters keep all this money, anyway? Moneylenders can act as banks, but then who knows how reliable they are, or whether a sudden reversal in their business might wipe you out. Don't forget taxes, either, or bribes to officials, priests, merchants, informers. It all adds up.

Capture and escape is also one of the common elements of fantasy, as well as a great way to relieve a character of excess goods. Players should have sense enough to give up when the GM has them cornered by

overwhelming force. Even Conan got captured many times, often because someone dropped a drug in his drink or popped him on the back of the head when he wasn't looking (half DCV when surprised in combat, remember?). Trying to escape from prison is an exciting and different experience. The GM should give the players every opportunity to think of a clever way out; of course, if they don't, something will have to be arranged (usually having them perform some incredibly difficult mission that no one is expected to survive).

The End

Don't neglect the endings of your adventures. This is really the most important part. Exciting adventures can be thoroughly spoiled by a flat, dull, unstisfying ending. The GM usually manipulates events somewhat during the course of the adventure, but the ending is where his manipulation must be very strong. Try for a climactic confrontation—a big battle, finally meeting or discovering the bad guy, a single combat between champions (with cheating on the sidelines occupying the other characters). Maybe the characters will lose this adventure; if so, give them a chance to solve the problem in the next adventure. Try to resolve the plot strongly. Tie up most of the loose ends you presented earlier in the plot—the girl whose brother was killed, the wizard who lost his staff, the whereabouuts of the treasure. Always try to leave the characters with some reward, even if they've lost. Often their reward will be the satisfaction of saving someone's life or destroying a great evil, rather than just money.

GM Tactics

The task of one person (the GM) pitting his wits against four, five, or even more people isn't an easy one. The players only have to run one character, but the GM has to keep track of all the NPCs. That's usually why NPCs have to appear in greater numbers or be tougher than the characters to give them a really close fight—because the players have enough time to think of the best tactic, and the GM has barely enough time to move each of the NPCs.

One of the ways to solve this problem is to have the players make some of the dice rolls that the GM would normally make. Tell the player "OK, you've been hit by this bandit—he does a 1D6+1 killing attack. Roll the damage for me, would you?" and move on to the next player. Or, if some of the players have had their characters taken out of the fight and have nothing to do, have them take over some of the bad guys and make all the dice rolls, or even the tactical decisions (with the GM's overall guidance, of course). This gives the players something to do and makes the GM's job a little easier.

The Adventure Record Sheet provided at the back of the book makes keeping track of characters and NPCs during combat much easier. Get the players to fill out the sheet before you start the game, putting the characters in order of DEX. Then put all of your NPCs and monsters on the sheet, leaving the line beneath each one blank to record the damage he takes in combat. If you have eight identical soldiers, just record his stats once, and leave eight lines blank beneath him, numbering them one through eight. If you want to simplify this process even more, don't bother to keep track of their STUN or BODY; just note them down as a "one-hit" person, or a "two-hit person" (and so on). Then just mark down the number of times they're hit, and when you reach the magic number, they don't fight any more. Simple, but effective.

Remember that NPC morale is usually much worse than that of the player characters. If the NPCs see that they're being beaten (losing more than a fourth of their effectives), they'll probably run away.

Keep things moving. Don't let the adventure become boring because one player wants to barter over the price of apples. Don't let the players become confused about what to do or where to go next. Always try to give them at least one clear choice of action. When in doubt, shoot! Start a fight to bring life back into the game—come up with a reason for the fight later.

A final hint: practice makes perfect. Keep playing, learn from your mistakes, and always strive to do better. You have the creativity to make adventures as exciting as any story—so what are you waiting for?

Patrice Mo

Sourcebook
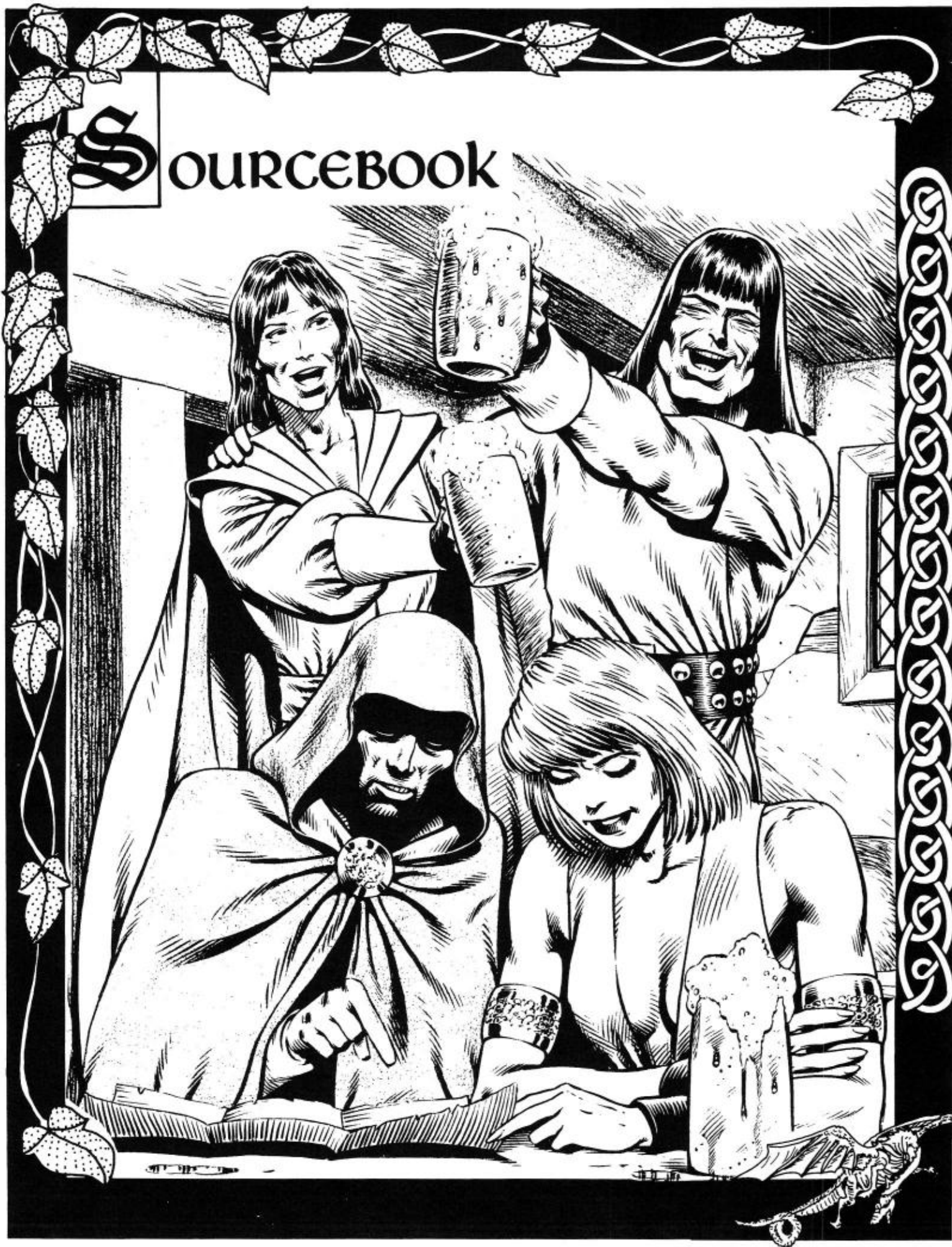
Introduction

extensive background material for your fantasy campaign is provided in this section. The sections are Equipment Costs, Magic Items, Monsters, Package Deals, Spells, Travel, Conversions to other game systems, a Bibliography, and Designer's Notes. Each section tells you how to find or create the information in the section, as well as providing an extensive list.

You can use this information in your campaign directly (the easiest way to use it). With some work, you can modify the monsters, magic items, or whatever, so the players won't be sure what they do. Systems are also given for creating things from scratch, so you'll be able to make your own unique items, spells, or monsters.

Some reference works are listed in the Bibliography if you want to do your own research. The tools are provided for you to create your campaign the way *you* want it to appear.

Equipment Costs

rices in a fantasy world usually reflect medieval economics. *Fantasy Hero* is no exception. The prices are stated in copper, silver, and gold pieces. The exchange rate used here is 100 copper pieces (cp) to the silver piece (sp), and 10 silver pieces to the gold piece (gp). One copper piece is worth (very roughly) one dollar. Of course, prices in fantasy worlds are very different from today's world. Most transaction didn't even involve coins—barter, trading goods or services for goods or services, was the commonest transaction. Coins were uncommon enough that bits of metal were used instead, and merchants used scales to balance the transactions.

Prices will vary because of availability—goods will tend to be more expensive the farther they are from their source. Food is cheaper in the countryside than in the city, but armor is more expensive in rural areas than in towns. Local shortages or surpluses also affect prices. The GM will have to adjust prices by all these factors, especially if the characters try to make a profit from trading.

Weapons

A weapon's cost is equal to its Damage Class in silver pieces (except for Damage Class 2 weapons; they only cost half a silver piece). Example: a Broadsword costs 4 silver pieces.

Armor

The cost of armor is approximately equal to one silver piece per kilogram of armor. The GM may rule this to be cheaper for the cloth and soft leather armor types, at perhaps half the price.

Wages

On the average, a character can earn 1 silver piece a week using a Professional Skill (no roll necessary, but he must have a job). This is modified by two major factors: can he get a job (which may take weeks to find, depending on the Skill, the demand in the area, and other things); and the type of Skill—the more unusual the Skill, the more you'll be paid, but the less likely it is to find a job. For example, a silversmith would be well paid (two or three times the usual rate, or more), but could normally only find a job in a large city. Even then, he'd have to have tools to work with, and would have to find or buy those. The GM can roleplay out a job search, but a quick approximation is to say the character has an 8 or less chance each week to find a job. Also, a job may consist of a single well-paying commission, leaving the character temporarily well off, but lacking employment after the commission is over.

Equipment

This is a short list of some common goods and services. An Adventurer's Pack contains a waterskin with 3 liters capacity, a pack that holds 20 kg, a blanket, 30 meters (15") of rope, some rags (useful for bandages, clothing repairs), tinder, flint, a small iron pot for cooking, and a knife.
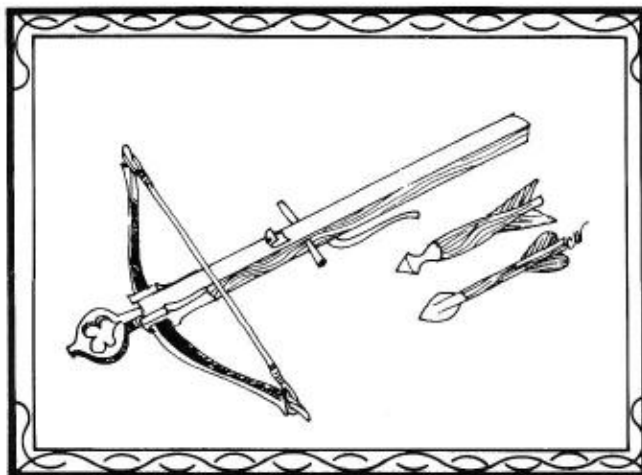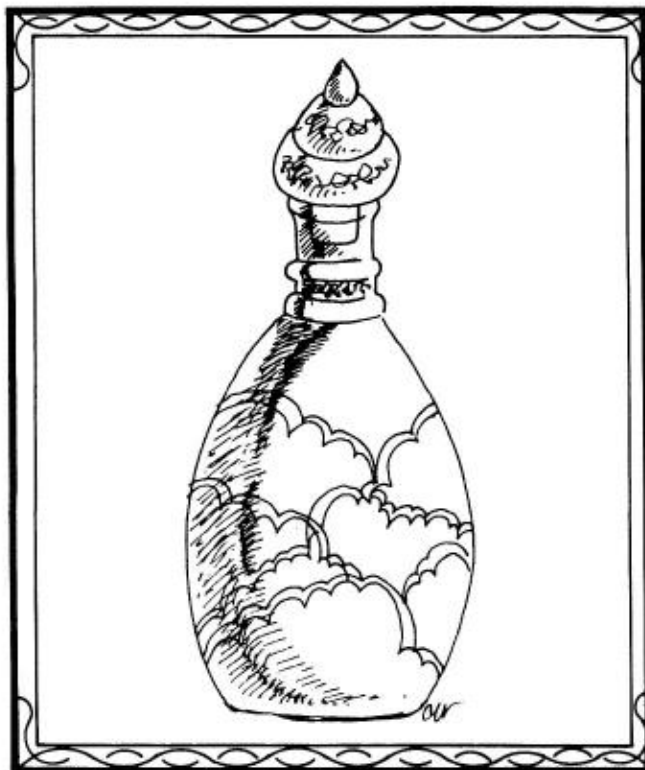
Cost	Item
5 sp	Adventurer's Pack
1 cp	Ale
30 cp	Blanket
1 sp	Boots
50 cp	Cloak
5 cp	Good meal
5-50 sp	Horses
2 sp	Lantern
10 cp	One day's food, average
20 cp	One day's horse fodder
40 cp	Pack (holds 20 kg)
1 sp	Rope (30 m)
25 cp	Room & board per day, in the country
50 cp	Room & board per day, in the city (rates lower for long term tenants)
40 cp	Small iron pot
1 sp	Travel by ship, per day, with room & board
50 cp	Tunic
20 cp	Waterskin
2 cp	Wine

Magic Items

Spells with the Independent Limitation, when cast on objects, are called magic items. This section lists several magic items as examples, and includes some specific notes on creating different types of magic items like melee weapons or scrolls.

The GM doesn't have to write up each magic item completely in game terms. This process does take some time to do all the calculations. If you wanted to, you could just say "This sword does 2D6 damage and is +2 OCV" and have a character find it in a treasure vault without ever determining how many points it would cost. However, there is an advantage to determining the real point cost of magic items.

While point totals aren't directly representative of how effective a character is, they come pretty close. Knowing the cost of each magic item gives you some idea of its value in the game. A 10 point magic item shouldn't affect the course of adventures very often, but you can bet that a 200 point magic item will have tremendous effects. The GM can use the point costs of magic items to decide when and who to give them to, and how difficult the obstacles should be for characters with those magic items.

Creating Magic Items

Magic Items are spells with the Independent Limita-

tion and the Materials Limitation. Items can have any or all other Limitations, Advantages, or Modifiers. Knowing this much, you should be able to make any sort of magic item, but to make the process easier, we've included some of the combinations of Advantages and Limitations used to represent common magic items.

Melee Weapons

The basic melee weapon consists of the Killing Blast Effect (sometimes Blast), possibly with Accuracy or Protection Effects. The normal Advantages of a melee weapon are Fast (×¼), Easy (×¼), and No Magic Roll (×¼). For Limitations, the melee weapon is an Obvious Accessible Material (+1), has No Range (+½), is Independent (+1), and has a STR Min (+1). The last Limitation, STR Min, isn't on the standard list. Taking STR Min means that the item requires a minimum STR equal to the base points in Killing Blast (or Blast) divided by three to use; add +1 to the STR Min required for every +1 OCV (due to Accuracy) or +1 DCV (due to Protection) in the weapon. Example: a 2D6 killing attack melee weapon with a +2 OCV would have a STR Min of 12. Also, you don't have to pay your END cost based on the amount of active points in the spell; instead, you pay END based on the STR you use with the weapon. The STR Min Limitation also allows you to do added damage with the weapon for

every 5 points of STR you have over the minimum, just like with normal melee weapons.

To find the overall Limitation for the melee weapon, choose one Limitation from each of the three sections of the Melee Weapon Limitation chart. This Limitation will only apply to Killing Blast, Blast, Accuracy, or Protect spells for your melee weapon. If you want the weapon to have any other Effects (for instance, Illusions or Defense), you'll have to apply whatever Limitations or Advantages you want in a normal fashion—buy them like you would for any magic item. One other note: the Accuracy and Protection bought with the Melee Weapon Limitation do *not* affect others. Also note that the DCV from Protection applies to only one of three types of attack: melee, missile, or magic.

MELEE WEAPON LIMITATION

Limitation	Bonus
Long Weapon	+0
Medium Weapon	+¼
Short Weapon	+½
STR Min -5	+0
STR Min listed	+¼
STR Min +5	+½
One handed	+0
Two handed	+¼

Missile Weapons

The basic missile weapon consists of the Killing Blast Effect (rarely Blast), possibly with the Accuracy Effect (used for OCV or for Range Mod). The normal Advantage of a missile weapon is No Magic Roll (×¼). For Limitations, the missile weapon is an Obvious Accessible Material (+1), is Independent (+1), is Two handed (+¼), and has a STR Min but can't add damage (+1½).

To find the overall Limitation for the missile weapon, choose one Limitation from each of the four sections of the Missile Weapon Limitation chart. This Limitation will only apply to Killing Blast, Blast, or Accuracy spells for your missile weapon. If you want the weapon to have any other Effects (for instance, Illusions or Defense), you'll have to apply whatever Limitations or Advantages you want to them in a normal fashion—buy them like you would for any magic item. One other note: the Accuracy bought with the Melee Weapon Limitation does *not* affect others. Also note that the +1 OCV bonus from 10 points of Accuracy can be applied to the Range Modifier of the weapon, instead of to the OCV.

Armor

The basic armor consists of the Shield Effect, adding resistant PD and ED. The normal Advantages of armor are Persistent (×¼) and No Magic Roll (×¼). For Limitations, armor is an Obvious Inaccessible Material (+¾), is Independent (+1), and has a Mass and DCV Modifier (+2). This last Limitation means that the armor has a weight based on the defense of the armor. Take the PD or ED, whichever is larger; the base

MISSILE WEAPON LIMITATION

Limitation	Bonus
+STR adds damage	+0
+STR doesn't add damage	+¼
STR Min -5	+0
STR Min listed	+¼
STR Min +5	+½
Full DCV when firing	+0
Half DCV when firing	+¼
Half phase to reload & fire	+0
Full phase to reload & fire	+¼

weight of the armor is 2.5 kg at DEF 2, double weight for every +2 DEF. If the highest DEF is an odd number, use a base weight of 3.5 kg at DEF 3. Example: magic armor with PD 6 and ED 4 would weigh 10 kg; magic armor with PD 5 and ED 7 would weigh 14 kg. Use the normal Encumbrance chart for armor to find the DCV and DEX Roll modifiers, and the END cost per turn (instead of paying END for the active points in the spell).

To find the overall Limitation for armor, pick one Limitation from each of the two sections of the Armor Limitation chart. This Limitation will only apply to the Shield Effect for your armor. If you want the armor to have any other Effects (for instance, Illusions or Defense), you'll have to apply whatever Limitations or Advantages you want in a normal fashion—buy them like you would for any magic item. If the magic armor isn't a full suit, this is worth an additional Limitation. To determine the Limitation, find the weight of the pieces on the Defense 8 column of the Sectional Armor chart (don't use the magical armor weight calculation above; use the weight of a normal Defense 8 piece of armor). Add up all the weights for all the pieces you want.

The actual weight of each piece of armor is based on the best DEF and the coverage of the piece. Find the weight of a full suit of magic armor at the defenses you've chosen, using the formula above. Multiply that weight by the weight of the piece in question of the Defense 8 column of the Sectional Armor chart, and divide by 40 to get the weight of the piece of magical armor. Example: you want to know the weight of a magical vest with PD 7 and ED 7. A full suit of magical armor with DEF 7 would weigh 14 kg; multiplied by the weight of a vest in the Defense 8 column (10 kg), the result is 140. Divide that by 40 results in 3.5 kg as the weight of the magic vest.

There are some additional special Limitations and Advantages that apply to armor. If the armor has the No Weight Advantage, the GM may rule that it has some very minor weight on the order of a kilogram or two, but not enough to cause DCV or DEX modifiers. If you're using the Average Armor Value chart, use the weight of a piece of real armor with the same DEF as the magic armor, not the weight of the magical armor—otherwise your average DEF value will be too low.

Limitation	Bonus
No weight or DCV Mod	+0
Half weight, DCV Mod -1	+¼
Full weight, DCV Mod	+½
2x weight, DCV Mod +1	+¾
Covers all (36-40 kg)	+0
Covers most (20-35 kg)	+¼
Covers half (10-19 kg)	+½
Covers some (0-9 kg)	+¾

Shields

The basic shield consists of the Protection Effect, adding a bonus to your DCV—but remember, the DCV bonus from Protection only applies to either melee, missile, or magic attacks. If you want a shield that adds a +1 DCV against all three types of attack, this would cost 30 base points. The normal Advantages of shield are Persistent (×¼) and No Magic Roll (×¼). For Limitations, shield is an Obvious Inaccessible Material (+¾), is Independent (+1), Self Only (+½), and has a STR Min (+1). The STR Min in this case is equal to 3, plus three times the largest Protection of the shield. To find the overall Limitation, choose one of lines on the Shield Limitation chart.

SHIELD LIMITATION

Limitation	Bonus
STR Min -5	+¼
STR Min listed	+½
STR Min +5	+¾

Scrolls & Books

These are magic items that have one special quality: any wizard can learn the spell (or spells) in the scroll without Spell Research or Analyze. This can in fact be a quality of any magic item you're making (no Limitation or Advantage cost), but usually this property is reserved for scrolls or books. Scrolls and Books are normally an Obvious Accessible Material (+1), Fragile (+½), Independent (+1), and Conditional Limitation: need light to read it by (+¼). Any spell on such a scroll has at least a +1¾ Limitation, not counting any other Limitations it may have.

Potions

This is a generic term for magic items that have a limited number of uses. Usually, Potions are an Obvious Accessible Material (+1), Fragile (+½), Independent (+1), and have an END Reserve that either recharges only by paying more Character Points for new END in the Reserve (+3), or the Reserve never recharges (+5). Potions are remarkably inexpensive, being at least +5½ or +7½ Limitation, not counting other potential Limitations. Of course, they are costly because you have to spend Experience Points permanently to make them useful.

Magic Items

The following magic items are examples of how to use the magic system. Use these items in your campaign, modify them to suit your needs, or build your own. Usually, most player characters won't trouble to build magic items, save perhaps for scrolls and potions. The cost in Character Points is quite expensive, especially since characters can acquire magic items by adventuring. Many of these items will be far more expensive than player characters would ever want to spend. However, non-player characters have no such qualms about spending points.

The real use of the magic item cost is to give you an idea of the relative value of the item in game terms. A character with a 100 real cost magic sword is almost always much tougher than a character with a 30 real cost magic sword. Some of the items (particularly weapons, shields, and armor) are quite expensive. A normal melee weapon bought as a magic item would cost 15 or 20 points; it's not till you get past that amount that a magic weapon becomes better than normal.

The Will Of God

Through the use of this rite, a person can charge someone with a Holy Quest. The priest issues his pronouncement, rolls his dice, checks the Dominate table for effect, and then pays the real points for casting the spell. The target is then enchanted, and will carry out the Quest command or die trying, unless someone can Dispel the enchantment. This spell is really a magic item with no item attached. The Quest is still in force even if the priest who cast it dies.

Example:

"Go forth and return with the Eye of the Dragon" is equivalent to 4x target's EGO on the Dominate Chart (right up there with suicide) because most people would not want to take on this task under any circumstances. If the target's family was killed by the Dragon, the EGO multiple might drop one class because the target might be more easily persuaded. If the priest were to die of exhaustion after completing the spell, the target would still be forced to complete the task or die trying.

The Will Of God:
Effects: Dominate (15D6), Linked to Defense (10).
END: 0 **Base Cost:** 85

Effect: 15D6 Dominate **END:** 0 **Base Cost:** 75
Advantages: None **Active Cost:** 75
General Modifiers: Reduced END, 4x (x1) **Total Multiplier:** x1 **Active Cost:** 150
Limitations: Independent +1; Limit—may only cast spell to work god's will +½; Conditional—spell only works on humanoids +½ **Total Bonus:** +2 **Real Cost:** 50

Effect: Defense (10) **END:** 0 **Base Cost:** 10
Advantages: None
General Modifiers: Reduced END, twice (x½) **Total Multiplier** x½ **Modified Cost:** 15
Limitations: As with Dominate above +2; Linked (to

Dominate) +¼; Limited—will not guard character, good only vs. Dispelling of Spell +2 **Total Bonus: +4¼ Real Cost: 3**

Total END: 0
Total Real Cost: 53

Create "Will of God" Spell
Effect: Create **END:** 12 **Base Cost:** 53
Advantage: No Magic Roll (x¼) **Total Multiplier:** x¼
Active Cost: 66
General Modifiers: None **Modified Cost:** 66
Limitations: Concentration +¼; Conditional +1 (only works in the holy place of power); Materials (holy altar) +2¼—preparation (1 day, PS: Stonework), obvious +½, inaccessible +¼, static +½, dangerous (holy places are very uncommon) +1; Side Effects +2 (if Dominate is insufficient for command, god is displeased 40 points Killing Blast on caster); Conditional x¼ (only if god wills the spell); END Reserve +3 (recharges only by buying new END) **Total Bonus: +8¾ Real Cost: 7**

The Heart of Darkness
   This carved oak bracelet allows the wearer to see in total darkness as if with normal vision. This enchantment makes use of the wood spirit's ability to "know" the world around it. Originally, the bracelet was constructed for a master thief for his labors during the dark hours.

The Heart of Darkness
Effect: Perceive (+6, see in darkness) **END:** 2 **Base Cost:** 30
Advantages: No Magic Roll (x¼), Easy (x¼) **Total Multiplier:** x½ **Active Cost:** 45
General Modifiers: Reduced END, twice (x½) **Total Multiplier:** x½ **Modified Cost:** 67
Limitations: Independent +1; Materials +1 (owl feathers and oak heartwood)—preparation +½ (1 hour, PS:Woodsman), inobvious +¼, inaccessible (bracelet) +¼; Limit—Vision only +½ **Total Bonus: +2½ Real Cost: 19**

Create "Heart of Darkness"
   Wood for the bracelet can only be cut from the heart of a black oak at midnight with tools consecrated to the purpose. The wood must be smoke cured at midnight in a mixture of dry grass and owl feathers.

Effect: Create **END:** 4 **Base Cost:** 19
Advantages: None **Active Cost:** 19
General Modifiers: None **Modified Cost:** 19
Limitations: Conditions—see above +1; END Reserve (recharge 1 END/day) +1; Extra Time (10 minutes) +2; Materials (consecrated tools) +2¾—preparation ½ (1 hour, PS:Woodworking), obvious +½, accessible +½, clumsy +¼, cost 2 sp (preparation of tools) +1; gestures +½; incantations +½ **Total Bonus: +8¼ Real Cost: 2**

Nabernan, Ritual of Opening
   This ancient parchment contains on it the complete spell for summoning forth the fire demon Naber from the Plane of Fire (see Demon in the Monsters section

for stats). Note that this scroll was originally a reference for the knowledgeable Summoner, and so has none of the defenses a proper Summoning of great power should have. Use with extra caution. A nice touch for a treasure item is to find the scroll empty of END for the END Reserve.

Effect: Summoning (930 points of demon) **END:** 37
Base Cost: 186
Advantages: None **Active Cost:** 186
General Modifiers: None **Modified Cost:** 186
Limitations: END Reserve (must buy END) +3; Incantation +½; Independent +1; Materials +1½ (ancient hide)—obvious +½, accessible +½, fragile +½; Conditional—only usable in good light +¼; Extra Time (+1 turn) +1; Concentration +1 **Total Bonus: 8¼ Real Cost: 20**

   To Create a magic scroll the parchment must be specially prepared as must the inks and dyes for the symbols. For the Summoning of a Fire Demon, use urine treated manhide, with charcoal and fire lizard's blood for the inks.

Create "The Scroll of Naber"
Effect: Create **END:** 20 **Base Cost:** 20
Advantages: None **Active Cost:** 20
General Modifiers: None **Modified Cost:** 20
Limitations: Extra END (x5 normal END) +2½; Extra Time (1 week) +3½; Materials (hide and inks) +4¼—preparation (1 day or more, PS:Calligrapher) +1, obvious +½, accessible +½, clumsy (other spell equipment) +¼, rarity (difficult 8-) +½, cost 8 sp +1½ **Total Bonus: 10¼ Real Cost: 2**

Healing Salve
   When applied to wounds this green, viscous salve will staunch the bleeding and tremendously speed the healing process. Take care not to expose the salve to heat or direct sunlight.

Effect: Healing (3D6) **END:** 7 **Base Cost:** 30
Advantages: No Magic Roll (x¼) **Total Multiplier:** x¼
Active Cost: 37
General Modifiers: Reduced END, 3x (x¾) **Total Multiplier:** x¾ **Modified Cost:** 65
Limitations: END Reserve (buy new END) +3, Limited—goes bad if exposed to sunlight or heat for more than one turn +½; Materials (vial with salve) +1—obvious +½, accessible +½; Extra Time (+1 phase) +½; Independent +1 **Total Bonus: 6 Real Cost: 9**

Extra END for Salve: 14 END **Base & Active Cost:** 14
Limitations: same as Healing **Real Cost: 2**

Create "Healing Salve"
   Brew mugwort or froglily (in season) with dried, ground conlaurel radish in a clean cloth bag until the fibers break down. Strain and boil with the blood of a lizard tail. Let cool in a dark place, then pour into small bottles. Seal with a wax stopper.

Effect: Create **Base Cost:** 9 **END:** 1
Advantages: None **Active Cost:** 9

General Modifiers: None **Modified Cost:** 9
Limitations: END Reserve (1 END/3 hrs) +½; Extra Time (1 hour) +2½; gestures +½; incantations +½; Materials (simple herbs) +1—obvious +½, accessible +½ **Total Bonus:** +4½ **Real Cost:** 2

Charm of Maxwell

This small silver and emerald pendant in the shape of a cat head allows the wearer to Shapechange at will into a small cat. It was originally crafted for a city alderman so he could spy on his fellow ministers without notice. It bears the name of it's enchanter, Maxwell the Untiring, famous for his emerald talismans.

Effect: Shapechange (2 levels Size Decrease, shift 10 points from STR to +5" Running) **END:** 10 **Base Cost:** 20
Advantages: No Magic Roll (x¼) **Total Multiplier:** x¼ **Active Cost:** 25
Limitations: Concentrate +1; Extra END +1 (2x normal); Independent +1; Material (pendant) +2—preparation (1 day or more, PS:Gem Cutter), obvious +½, inaccessible (short chain) +¼, hard to find (emerald of quality) +¼ **Total Bonus:** +5 **Real Cost:** 4

Maxwell has made several of these charms over the years for prominent people. The materials and process of polishing the stones are the same, yet a sample of the animal is needed as a quench for the silver.

Create "The Charm of Maxwell"
Effect: Create **END:** 1 **Base Cost:** 4
Advantages: Variable Result (x¼) **Total Multiplier:** x¼ **Active Cost:** 5
general **Modifiers:** None **Modified Cost:** 5
Limitations: Materials (blood quenched silver and cut emerald) +2¼—preparation +1 (1 week), cost 2 sp +1, hard to find +¼; Extra Time (1 hour) +2½; Limited—must get blood from animal of shape +¼. **Total Bonus:** +5 **Real Cost:** 1

Conjurer's Robes

Enchanted cloth of fine weave protects the wearer as fine armor. The robe appears to glisten in strong light and has an unusual weave to the casual observerer.

Effect: Shield (rPD 6, rED 6, covers hit locations 7-17, average armor value 5, weighs 10 kg) **END:** 0 **Base Cost:** 30
Advantages: None **Active Cost:** 30
General Modifiers: None **Modified Cost:** 30
Limitations: Armor has no weight +0, armor covers most of the body +¼ **Total Bonus:** +¼ **Real Cost:** 24

The Robes are woven on a specially designed loom. The weaving process takes a great deal of time, and depending on the way the loom teeth are set the lay of the cloth is different (allows the caster to change the Shield Defense around).

Create "Conjurer's Robes"
Effect: Create **END:** 5 **Base Cost:** 24
Advantages: Variable Result (x¼) **Total Multiplier:** x¼ **Active Cost:** 30

General **Modifiers:** None **Modified Cost:** 30
Limitations: Concentration +½; Extra Time (1 Day) +3; Materials +3¾—preparation (1 day or more) +1, obvious +½, accessible +½, static +½ (loom), hard to find +¼, cost 2 sp +1 **Total Bonus:** +7¼ **Real Cost:** 4

Demon Fang

This rust-red iron dagger was forged by Alcamtar the Cleaver early in his career to protect himself, should his magics fail.

Effects: 1½D6 Killing Blast linked to +2 Accuracy vs. Enchanted Beasts **END:** 2 **Base Cost:** 45

Effect: Killing Blast **END:** 0 **Base Cost:** 25
Advantages: None **Active Cost:** 25
General Modifiers: None **Modified Cost:** 25
Limitations: short weapon +½, STR Min as listed +¼ **Total Bonus:** +¾ **Real Cost:** 14
Effect: Accuracy **END:** 0 **Base Cost:** 20
Advantages: None **Active Cost:** 20
General Modifiers: None **Modified Cost:** 20
Limitations: same as above +¾; Limited—works only against enchanted or Summoned creatures +1 **Total Bonus:** +1¾ **Real Cost:** 7 **STR Min:** 10

STR Min: 10
Total Real Cost: 21

This is a primitive bit of power enchantment. Part of the caster is bound into the iron. The forging and firing is particularly difficult and can be easily disrupted (fragile limitation).

Create "Demon Fang"
Effect: Create **END:** 4 **Base Cost:** 21
Advantages: None **Active Cost:** 21
General Modifiers: None **Modified Cost:** 21
Limitations: END Reserve (never recharges) +5; Extra Time (1 day) +3; Materials +3½—obvious +½, accessible +½, fragile +½, cost 8 sp +1½, rarity (difficult) +½; Concentration +½ **Total Bonus:** +12 **Real Cost:** 2

Rugon's Dish

This enchanted round shield was used by the ancient hero Rugon, who slew an evil giant at a feast by disguising the shield as a tray of food and his club as a great haunch of beef.

Effects: Protect +2 missiles, +3 melee, +3 magic, linked with Mind Defense (15) **END:** 0 **Base Cost:** 95

Effect: Protection **END:** 0 **Base Cost:** 80
Advantages: None **Active Cost:** 80
General Modifiers: None **Modified Cost:** 80
Limitations: STR Min as listed +½ **Total Bonus:** +½ **Real Cost:** 53

Effect: Mind Defense (15) **END:** 0 **Base Cost:** 15
Advantages: Persistent (x¼), No Magic Roll (x¼) **Total Multiplier:** x½ **Active Cost:** 22
General Modifiers: Reduced END, twice (x½) **Total Multiplier:** x½ **Modified Cost:** 33
Limitations: Materials (shield) +¾—obvious +½, inaccessible +¼; Independent +1; Linked +¼ **Total Bonus:** +2 **Real Cost:** 11

STR Min: 9
Total Real Cost: 64

Rugon's Dish was forged by the weapon crafters of Kirsk. These cabalists do spells in circles of power with many apprentices involved. With the exception of the detailed rune etching and long ritual incantation for good fortune, the process is normal.

The Forging of "Rugon's Dish"
Effect: Create **END:** 32 **Base Cost:** 64
Advantages: Variable Result (x¼) **Total Multiplier:** x¼
Active Cost: 80
General Modifiers: None **Modified Cost:** 80
Limitations: Extra END (2x normal END) +1½; Extra Time (1 day) +3; Conditional—only at the equinox +1½; Materials +3½—obvious +½, accessible +½, static +½, cost 3 gp +2; Limited—must have 13 cabalists to perform +½ **Total Bonus:** +10 **Real Cost:** 7

Keoshin's Green Victory
This metallic green axe head fell from the Heavens at the feet of a farm boy who later became the barbarian warrior's greatest leader, or so the legends say. It is known that the "green" has passed through the hands of several heroes who have each done great deeds for the temple of Keoshin.

Effects: 3D6 Killing Blast, linked Psychokinesis (STR 15) and +3 Accuracy

Effect: Killing Blast **END:** 0 **Base Cost:** 45
Advantages: None **Active Cost:** 45
General Modifiers: None **Modified Cost:** 45
Limitations: Normal weapon +¼, STR Min -5 +0, 2 Handed Weapon +¼ **Total Bonus:** +½ **Real Cost:** 30

Effect: Accuracy (+3) **END:** 0 **Base Cost:** 30
Advantages: None **Active Cost:** 30
General Modifiers: None **Modified Cost:** 30
Limitations: same as Killing Blast; Linked to Killing Blast +¼ **Total Bonus:** +¾ **Real Cost:** 17

Effect: Psychokinesis (STR 15) **END:** 10 **Base Cost:** 30
Advantages: Fast (x¼), Easy (x¼), No Magic Roll (x¼)
Total Multiplier: x¾ **Active Cost:** 52
General Modifiers: None **Modified Cost:** 52
Limitations: Materials +1—obvious +½, accessible +½; Linked to Killing Blast +¼, Limited—only usable to return axe to the last person who drew blood with it +1, END Reserve (1 END/3 hrs) +½; Independent +1; Visible +½ (green, glowing energy nimbus) **Total Bonus:** 4¼ **Real Cost:** 10

STR Min: 13
Total Real Cost: 57

The Creation of "Keoshin's Green Victory"
Keoshin really DID create this wonder weapon. Why would such an item find itself in the land of men? Who can fathom the ways of the gods, or how they crafted such items of immense power. There exist only a handful of artifacts in the known history of man. For a wizard to undertake this, it would surely be the work of a lifetime.

This method of creation is the one used most often by game masters. Only when players try to figure out

how to reproduce magic items are Create spells needed at all.

Monsters

Characters need opponents, and that's what this section provides. The classic monsters of fantasy fiction are listed here, along with some representative wild animals, horses, and several varieties of men that you might encounter.

The creatures are first listed on the Creature Combat Summary, which gives you the basic information you need to use the monsters in combat. The complete listing of each creature's Characteristics is given in the Creature List, along with a short description of the creature and possible options to make it deadlier.
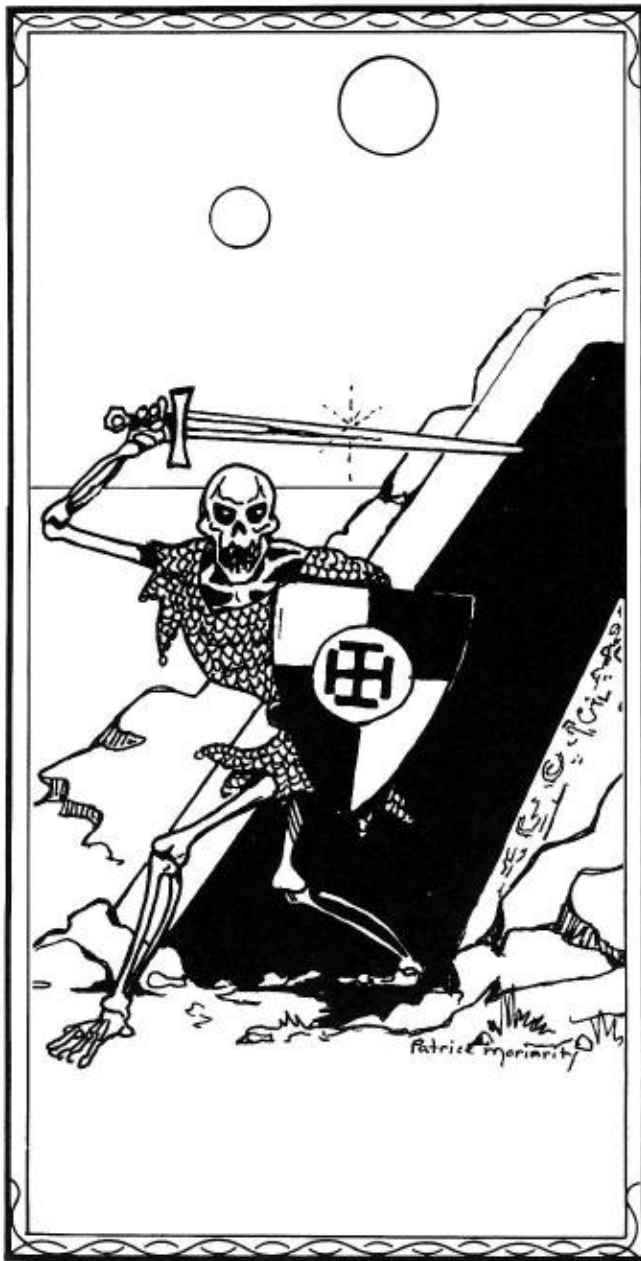
You should alter these monsters as needed for your campaign or individual adventures. These monsters are the average or somewhat above average members of their species. Make them tougher by giving them some Skill Levels in Melee (usually used on OCV), a higher SPD to be able to fight several characters more effectively, or more STUN to be able to fight longer. If you give the monster enough STUN and normal PD, odds are good he'll die before going unconscious—a common occurence for many monsters in fiction.

These monsters should *always* be used to advance your story, *never* as random encounters. The encounter with the monsters may not be directly involved with the plot, but it can serve to bind the characters into an effective fighting group, or serve as a plot complication. Being randomly attacked by monsters while walking along a road or in a dungeon rapidly becomes very boring.

Most of these monsters will easily defeat any beginning player character in single combat. That's intentional—a monster that can be easily beaten isn't much of a monster, is it? Most of the time in fiction your opponents are men, ranging from the incompetent to the master swordsman or the man-mountain. These should be your most common encounters, so we've included several types of men on the Creature List. When characters fight a monster, they'll want to have all the advantages they can get—outnumbering it, surprise, terrain, or tactics. Most monsters are stupid and will attack without much thought. Characters should use any tactical advantages they can think of to help them defeat the monster.

Creating Monsters

Generally, the process of creating a monster is much the same as creating a character. The most important difference is that you don't have to worry about balancing point totals when creating a monster or a Non-Player Character. Monsters serve a story purpose, and if the story needs a 500 point monster, then provide one. Monsters have no Characteristic Maxima, although if you exceed any Characteristic value listed by more than 10, it may seem odd (perhaps there's something very unusual about this monster, a reason that may help defeat the creature).

Monsters are built from beginning Primary Characteristics of 0, instead of 10 like player characters.

This means that if you want to compare the point totals of the monsters to the point totals of characters, you should subtract 125 from the point total of the monster. Of course, the comparison isn't too exact, since monsters don't have Characteristic Maxima. The humanoid monsters are listed with their total points and with their (125 + x) points for easy comparison.

Use the Effects to provide monsters with their claws, armor, flight, and other unusual abilities that characters don't have. The major abilities of monsters have been written up for you on the following list.

Attacks

Most monsters will have some sort of killing attack, whether it's claws, teeth, spikes, or horns. Such attacks are built with the Killing Blast Effect. An attack usually has the Fast (x¼), Easy (x¼), and No Magic Roll (x¼) Advantages, and the No Range (+½) and Independent (+1) Limitations. Taking into account the facts that it can't be Dispelled, and making the END cost based on the Base Cost of the Killing Blast, the overall Limitation for Killing Blast for monsters is found on the Monster Attack Limitation table.

MONSTER ATTACK LIMITATION

One attack at Damage Class:	+¼
Two attacks at ½ Damage Class:	+½
Three attacks at ⅓ Damage Class:	+1

For instance, a monster with 30 Base Points in Killing Blast could do a 2D6 attack (Damage Class 6) and would get a +¼ Limitation; or he could do 2x 1D6 (Damage Class 3) for +½ Limitation, or 3x ½D6 (Damage Class 2) for +1 Limitation. A 2x 1D6 attack would mean that you roll two 1D6 rolls, counting the target's armor (if any) against each roll. Roll one STUN multiplier for both dice, but again count the armor against the STUN from each die separately. The total STUN the target takes from this attack is compared to his CON to see if he's Stunned.

Example:

A lion with a 2x1D6 attack claws a character. The character has a CON of 13, a PD of 5, and is wearing 3 DEF armor. The lion rolls 3 BODY on the first 1D6 and 5 BODY on the second 1D6, so the character takes 2 BODY. The lion rolls a "5" on the STUN Multiplier of 1D6-1, so the STUN Multiplier is 4. The character takes 12 STUN from the first 1D6 (against his total PD of 8, he takes 4 STUN), and takes 20 STUN for the second 1D6 (against his total PD of 8, he takes 12 STUN). Since this is a single attack, the STUN is added together (4 + 12 = 16). Check for Stunning, since the result is over the character's CON, he's Stunned.

Other Effects

All Effects on a monster are as if someone created an Independent spell onto the monster. There are two classes of Effects: abilities the monster has and abilities the monster uses against others.

Abilities the monster has should be Independent (+1), Self Only when applicable (+½), No Magic Roll (x¼), and Constant when applicable (x½). After all Advantages they should be at 0 END cost (normally x¾ to x1).

Example:

A regenerating monster could have 2D6 Heal (20 points Base Cost, instant, on others) on itself constantly. Such an ability needs all of the modifiers, so its Real Cost would be 24 Real Points.

Monster Abilities

Size Decrease

Occasionally you may want creatures smaller than a man. These are particularly good for spying purposes (besides being relatively cheap Summoning spells). Small creatures are weaker, lighter, and less effective in combat, though they are harder to spot, hard to hit with ranged attacks, and can get into places that big things can't.

Each Level of Size Decrease makes the creature -15 STR, x½ height, x⅛ mass, and x½ Range Mod on all ranged attacks or Perception Rolls against the creature. Creatures that are any amount smaller than normal are considered Short Weapons. After the first Level of Size Decrease the creature may no longer use normal weapons or armor. Each Level of Size Decrease costs 10 Character Points.

Size Increase

Creatures can be made larger than man size by taking this ability. Each Level of Size Increase makes the creature +15 STR, +5 BODY, x2 reach (2" for first Level), x8 mass, and x2 Range Mod on all ranged attacks or Perception Rolls against the creature. Creatures that are any amount larger than normal are considered Long Weapons. After the first Level of Size Increase the creature may no longer use normal weapons or armor. Each Level of Size Increase costs 25 Character Points.

Automaton

A monster can be like a robot, having no Stun Pips and impossible to Stun. Skeletons and zombies are classic examples of this. Such monsters have only one goal in life and no independent thought. They don't heal on their own, and are destroyed when they reach 0 BODY (not -BODY as characters are). Such monsters can be assumed to lose function (like losing limbs) as they lose BODY. Automatons don't pay END for STR or Movement, and all Effects must be at 0 END or on an END Reserve. Uncontrolled Automatons are berserkers and try to kill all in their path. The cost of Automaton is 30 Character Points.

Noncorporeal

Noncorporeal monsters cannot affect the physical world except through magic, and can only be affected by magic or magic items. Such monsters have no ground movement (they must buy Levitate or Haste) and can't affect things in the real world (they must buy Psychokinesis). All spells may affect a Noncorporeal

monster, and a Noncorporeal monster's spells affect the real world. Two Noncorporeal monsters affect each other normally. The cost of Noncorporeal is 50 Character Points.

Armor

A monster's armor (resistant PD or ED) is built using the Shield Effect, with the Persistent (x¼) and No Magic Roll (x¼) Advantages and the Independent (+1) Limitation. This armor doesn't cost the monster any END, so the Reduced END Modifier has been built in to this package. The Monster Armor Table gives the Advantage or Limitation for different amounts of armor coverage.

MONSTER ARMOR TABLE

Armor Coverage	Advantage
Total	x½
14 or less	x¼
11 or less	x0
8 or less	+¼ Limitation

Instead of the total armor coverage for x½ Advantage, the armor may only cover certain places. Determine that coverage by using the DEF 8 column on the Sectional Armor Chart; if the armor would weigh 20-35 kg, use the x¼ Advantage, if 10-19 kg, use the x0 Advantage, if 9 kg or less it's a +¼ Limitation.

Flight

Monsters that fly use the Levitate Effect, but unlike characters they get their DCV when flying (though they are half DCV during the full phase they use taking off). However, monsters can't hover; they must move to keep flying. The Levitate Effect has the No Magic Roll (x¼) and has DCV While Flying (x¼) Advantages, and the Independent (+1) and Can't Hover (+½) Limitations. The flying monster pays END for his Flight, 1 END for every 5 base points in Levitate. The overall Limitation is +½ for Full DCV, and +1 for 0 DCV while flying.

Other Movement

Other movement is bought for 1" for 2 Character Points. This can be either running or swimming.

Monster Disadvantages

Nonsentient Monster

A monster's Intelligence score is a measure of its perception and susceptibility to illusion. A non-intelligent monster can't speak or communicate in any normal fashion. This is a Disadvantage worth 15 Character Points.

No Manipulatory Ability

A monster with this limitation may not use weapons or equipment as it has no hands or other dextrous manipulatory members. This is a Disadvantage worth 15 Character Points.

Creature	DEX	SPD	OCV/DCV		PD (r/t)	ED (r/t)	STUN#	BODY	STUN	Move	Damage
Animals											
Bear	17	3	6	6	2/14	1/7	32	18	41	9″	2x1D6+1
Draft horse	8	2	3	3	1/13	1/3	23	13	32	8″	(6D6)
Horse	11	2	4	4	1/11	1/3	21	13	30	18″	(5D6)
Lion	21	4	7	7	1/11	0/6	29	15	36	9″	2x1D6
Mule	11	2	4	4	1/11	1/3	21	13	30	8″	(5D6)
Pony	11	2	4	4	1/9	1/3	17	11	25	12″	(4D6)
Warhorse	15	3	5	5	1/13	1/4	28	16	40	8″	1½D6
Wolf	15	3	5	5	0/4	0/2	10	8	18	10″	2x1D6-1
Manlike											
Bandit	14	3	7	5	5/10	5/8	23	10	25	6″	1D6+1
Dwarf	15	3	6	6	5/12	5/11	30	13	31	5″	2D6+1
Elf	18	3	9	6	3/7	3/6	20	9	25	8″	1D6+1[1]
Enforcer	18	4	6	6	5/13	5/10	33	18	40	7″	2D6+1
Giant	15	3	5	5	4/18	2/12	53	25	66	12″	3½D6
Goblin	14	3	5	4	3/7	3/6	17	10	23	6″	1½D6
Halfling	15	3	8	5	1/5	1/5	23	8	21	5″	1D6[1]
Hobgoblin	15	3	5	5	5/13	5/11	35	15	38	7″	2D6+1
Leader	20	4	11	11	3/9	3/7	27	13	33	7″	1D6+1
Ogre	15	3	5	5	'3/15	1/10	40	20	51	8″	3D6+1
Ruffian	11	2	4	3	3/7	3/5	17	10	23	6″	1D6+1
Troll	15	3	5	5	5/12	0/6	35	18	45	7″	2x1½D6
Monsters											
Demon	26	6	9	9	8/25	8/25	75	30	80	10″	4D6[2]
Dragon	20	5	7	7	10/30	10/30	70	45	95	12″	2x2D6+1[3]
Gargoyle	18	4	6	6	6/15	4/12	33	10	36	15″	2x1D6+1[4]
Gryphon	23	4	8	8	2/12	1/8	32	15	40	12″	2x1½D6[4]
Undead											
Lich	15	3	5	5	2/10	2/10	30	10	28	6″	1D6[5]
Skeleton	15	2	6	6	2/0	2/0	0	10	0	6″	1D6+1[6]
Spectre	20	3	7	7	0/10	0/10	25	10	23	8″	[7]
Wraith	20	2	7	0	0/10	0/10	0	10	0	8″	[8]

KEY

( ) Normal attack
[1] Ranged attack
[2] Can use magic; has 10″ Transport, takes full phase, DCV 0
[3] Can use magic; move listed is Flight halve for walking
[4] Move listed is Flight, halve for walking
[5] Can use magic
[6] Automaton
[7] Noncorporeal, does 2D6 Destroy STR and 1D6 Destroy BODY, can use magic
[8] Noncorporeal, Automaton; does 2D6 Destroy STR and 1D6 Destroy BODY

Bear

This is the equivalent of a good-sized grizzly bear. Larger bears can and do exist, particularly in fantasy worlds.

Characteristics

STR: 28	DEX: 17	CON: 18	BODY: 18	INT: 5
EGO: 5	PRE: 20	COM: 0	PD: 12	ED: 6
SPD: 3	REC: 10	END: 36	STUN: 41	Cost: 209

Pts Skills & Spells

12 +2 PD, +1 ED armor
27 2x1D6+1 bite
18 9″ Running
15 +5 Perception
 5 +2D6 Presence when roaring
77 Skills Cost

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
286 **Total Points**

Pts Options
32 +16 Ego (for Summoned bears)

Draft Horse
Draft horses are domestic animals trained to carry and pull loads. They are difficult to ride (-3 to Riding Skill), and tend to be very slow and stodgy. They have a full Turn move of 16" and a carry capacity of 300 kg.

To determine how far your mounted character can ride each phase, use the Simple Horse Movement Table. Find the horse's full Turn move across the top of the chart and the character's SPD down the left side. Read over to find the horse and rider's movement on each of the character's phases.

SIMPLE HORSE MOVEMENT

	Horse's Full Turn Move		
Character's Speed	36"	24"	16"
2	18"	12"	8"
3	12"	8"	5"
4	9"	6"	4"
5	7"	5"	3"
6	6"	4"	3"

Characteristics
STR: 28	DEX: 8	CON: 10	BODY: 13	INT: 5
EGO: 5	PRE: 5	COM: 0	PD: 12	ED: 2
SPD: 2	REC: 8	END: 20	STUN: 32	**Cost: 126**

Pts Skills & Spells
7 +1 PD, +1 ED armor
16 8" Running
23 **Skills Cost**

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
149 **Total Points**

Horse
The standard horse is trained to have a rider, but it's not trained for combat. The horse may bolt or buck if surprised or hurt (note its low Presence). The horse has a full Turn move of 36", and a carry capacity of 150 kg. The horse costs about 1 sp for every 10 points; horses with better Characteristics can be purchased for more money at about the same cost.

Characteristics
STR: 23	DEX: 11	CON: 10	BODY: 13	INT: 5
EGO: 5	PRE: 5	COM: 0	PD: 10	ED: 2
SPD: 2	REC: 7	END: 20	STUN: 30	**Cost: 122**

Pts Skills & Spells
7 +1 PD, +1 ED Shield
36 18" Running
43 **Skills Cost**

Pts Disadvantages
15 No Manipulatory Ability
15 Nonsentient
165 **Total Points**

Lion
A fitting representative of the cat family. The lion is not the biggest of the cats; that honor goes to the tiger. Extinct species of cats like the Cave Lion or the Sabretooth tiger were much bigger (and probably fiercer) than the lion.

Characteristics
STR: 23	DEX: 21	CON: 18	BODY: 15	INT: 5
EGO: 5	PRE: 20	COM: 0	PD: 10	ED: 6
SPD: 4	REC: 9	END: 36	STUN: 36	**Cost: 214**

Pts Skills & Spells
4 +1 PD armor
20 2x1D6 bite or claws
18 9" Running
18 +6 Perception
5 +2D6 Presence when roaring
65 **Skills Cost**

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
279 **Total Points**

Pts Options
32 +16 Ego (for Summoned lions)

Mule
Mules are the cross of a donkey and a horse. They are stubborn and difficult to ride (-2 Riding Skill), but are strong and have good cross country capability. They have a full Turn move of 16" and a carry capacity of 150 kg.

Characteristics
STR: 23	DEX: 11	CON: 10	BODY: 13	INT: 5
EGO: 5	PRE: 5	COM: 0	PD: 10	ED: 2
SPD: 2	REC: 7	END: 20	STUN: 30	**Cost: 122**

Pts Skills & Spells
7 +1 PD, +1 ED armor
16 8" Running
23 **Skills Cost**

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
145 **Total Points**

Pony
Ponies are a breed of horse recognized for their smaller size. They can easily be ridden, although they haven't the strength carry the load of the larger riding horses. This listing can also be used for donkeys. They have a full Turn Move of 24" and a carry capacity of 100 kg.

Characteristics
STR: 20	DEX: 11	CON: 8	BODY: 11	INT: 5
EGO: 5	PRE: 5	COM: 0	PD: 8	ED: 2
SPD: 2	REC: 6	END: 16	STUN: 25	**Cost: 115**

Pts Skills & Spells
7 +1 PD, +1 ED armor
24 12" Running
31 **Skills Cost**

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
146 **Total Points**

Warhorse

A warhorse is a large, well-trained riding horse. It can move and fight on its own if need be, and is not easily spooked in combat. Warhorses are expensive and rare in uncivilized areas. They have a full Turn Move of 24" and a carry capacity of 300 kg.

Characteristics

STR: 28	DEX: 15	CON: 15	BODY: 16	INT: 5
EGO: 5	PRE: 15	COM: 0	PD: 12	ED: 3
SPD: 3	REC: 9	END: 30	STUN: 40	**Cost: 178**

Pts Skills & Spells
7 +1 PD, +1 ED armor
16 8" Running
30 1½D6 hooves
43 **Skills Cost**

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
221 **Total Points**

Wolf

The wolf usually travels in packs, but will not attack humans unless starved or teased. This writeup will also serve for large dogs.

Characteristics

STR: 10	DEX: 15	CON: 10	BODY: 8	INT: 5
EGO: 5	PRE: 15	COM: 0	PD: 4	ED: 2
SPD: 3	REC: 4	END: 20	STUN: 18	**Cost: 128**

Pts Skills & Spells
13 2x1D6-1 bite
15 +5 Perception
20 10" Running
5 5+2D6 Presence when snarling

Pts Disadvantages
15 No manipulatory ability
15 Nonsentient
180 **Total Points**

Pts Options
16 +8 EGO (for Summoned wolf)

Bandit

Bandits include all well trained fighters, including bandit gangs, soldiers, mercenaries, and leaders of gangs of Ruffians. Non-Player Characters with current military backgrounds should fight at least this well. The Bandit listed on the Creature Combat Summary is equipped with broadsword, medium shield, and 5 DEF armor.

Characteristics

STR: 15	DEX: 14	CON: 13	BODY: 10	INT: 10
EGO: 10	PRE: 13	COM: 10	PD: 5	ED: 3
SPD: 3	REC: 6	END: 28	STUN: 25	**Cost: 160**

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
5 +1 Level in Melee Combat
3 Brawling (+1D6 in Hand to Hand Combat)
2 Profession Skill of choice (11-)
12 6" Running
27 **Skills Cost**

Pts Disadvantages
187 **Total Points**

Dwarf

These Dwarf warriors are very skilled; a couple of hundred years old (in the prime of their lives), they guard the Dwarvish strongholds. Because ·of the Dwarve's situation, they have developed their own combat capabilities to a fine pitch. Thus, they've developed their combat capabilities to a fine degree. The Dwarf warrior listed on the Creature Combat Summary is assumed to be armed with a great axe and 5 DEF armor.

Characteristics

STR: 18	DEX: 15	CON: 18	BODY: 13	INT: 8
EGO: 11	PRE: 15	COM: 10	PD: 7	ED: 6
SPD: 3	REC: 8	END: 36	STUN: 31	**Cost: 185**

Pts Skills & Spells
27 Racial Characteristics
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
8 +1 Level in Combat
3 +3 Level in Axes and Maces
3 Artisan '11-'
6 Dwarf Package Deal
2 Stealth +1 to (13-)
12 6" Running (drops to 5" with racial characteristics)
71 **Skills Cost**

Pts Disadvantages
256 **Total Points**
a011

Pts Options
16 +8 Ego (for Summoned Dwarf warriors)

Elf

These Elf warriors are the best of the best. They have trained for hundreds of years, and know both their own abilities and those of their comrades very well. The Elf warrior listed on the Creature Combat Summary is assumed to be armed with broadsword, longbow, and 3 DEF armor.

Characteristics

STR: 13	DEX: 18	CON: 13	BODY: 9	INT: 13
EGO: 11	PRE: 20	COM: 16	PD: 4	ED: 3
SPD: 3	REC: 6	END: 26	STUN: 25	**Cost: 177**

Pts Skills & Spells
27 Racial Characteristics
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
8 +1 Level in Combat
9 +3 Level in Longbows
5 Profession Skill of choice (14-)
6 Elvish Package Deal
6 Stealth +3 to (16-)
12 6" Running (goes to 8" with racial characteristics)
79 **Skills Cost**

Pts Disadvantages
256 Total Points

Pts Options
15 +8 Ego (for summoned Elf Warriors)

Enforcer

The Enforcer is a tough, physically imposing man. He is strong, fast, and hard to kill. Characters should justifiably be afraid of being hit by him. The Enforcer listed on the Creature Combat Summary is assumed to be fighting with a battle axe in two hands and is wearing 5 DEF armor. Against very tough opponents he can use his Skill Levels for extra damage and do 2½D6 damage at OCV 5, DCV 5. Against foes who can do great damage, the Enforcer uses the battle axe in one hand, carrying a large shield; with that, he does 2D6 damage at OCV 7, DCV 8.

Characteristics

STR:20	DEX:18	CON: 20	BODY: 18	INT: 15
EGO: 14	PRE: 20	COM: 10	PD: 8	ED: 5
SPD: 4	REC: 8	END: 40	STUN: 40	Cost: 237

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
10 +2 Level in Melee Combat
3 +1 Level in Axes and Maces
3 Brawling (+1D6 in Hand to Hand Combat)
3 Oratory (13-)
3 Profession Skill of choice (12-)
14 7" Running
40 Skills Cost

Pts Disadvantages
277 Total Points

Giant

Giants are huge humanoid creatures. Though generally stupid, some Giants are very intelligent. Others are actually sub-human and can not speak. Giants favor weapons equivalent to human two handed weapons, which they wield with one hand. The Giant listed is smallish, only twelve feet tall and about 800 kilograms. Giants can range up to four times this size.

Characteristics

STR:45	DEX:15	CON: 35	BODY: 25	INT: 8
EGO: 8	PRE: 40	COM: 0	PD: 14	ED: 10
SPD: 3	REC: 16	END: 70	STUN: 66	Cost: 262

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
25 Size Increase, 2" reach, takes up 2 hex area, x2 Range Mod when attacked
22 +4 PD, +2 ED armor
24 12" Running
73 Skills Cost

Pts Disadvantages
335 Total Points

Pts Options
34 +17 EGO (for Summoned giants)
-15 Nonsentient
25 Size Increase +15 STR, +5 BODY, x2 height, x2 reach

Goblin

Goblins (also called orcs) are manlike, dirty, un-civilized creatures that move in bands and fight all other races, including themselves. Quick to attack, but just as quick to retreat, the Goblins are often the pawns of more powerful creatures or wizards. When controlled, Goblins can be taught to fight as an army, but they are more comfortable as an armed mob. Even in their uncivilized state they can often scrounge human equipment. The Goblins on the Creature Combat Summary are assumed to be carrying a mace and wearing 3 DEF armor.

Characteristics

STR:15	DEX:14	CON: 10	BODY: 10	INT: 5
EGO: 8	PRE: 8	COM: 0	PD: 4	ED: 3
SPD: 3	REC: 5	END: 20	STUN: 23	Cost: 133

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
3 Brawling (+1D6)
12 6" Running
19 Skills Cost

Pts Disadvantages
152 Total Points

Pts Options
4 +2 Ego (for Summoned goblins)

Halfling

These halfling warriors are the best that the little folk can do. Very few halflings want to fight, but they will if forced, using hit and run tactics. The Halfling warrior listed on the Creature Combat Summary is assumed to be armed with a shortsword and 1 DEF armor.

Characteristics

STR: 8	DEX:15	CON:18	BODY: 8	INT: 8
EGO: 15	PRE: 10	COM: 10	PD: 4	ED: 4
SPD: 3	REC: 6	END: 36	STUN: 21	Cost: 166

Pts Skills & Spells
0 Racial Characteristics
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
15 +3 Levels with Missile Weapons
6 Halfling Package Deal
2 Stealth +1 to (14-)
12 6" Running (drops to 5")
39 Skills Cost

Pts Disadvantages
205 Total Points

Pts Options
0 1D6 with light bow at -1/3"
0 1D6 with shortsword

Hobgoblin

Hobgoblins are the greatest of the goblin race. Smaller than ogres but larger than goblins, hobgoblins are often the leaders of goblin tribes. Less "civilized" hobgoblins live in family clans in caves. A hobgoblin's leathery hide and claws give them fearsome combat capabilities, but hobgoblin leaders often supplement these with armor and weapons. The hobgoblin listed on the Creature Combat Summary is assumed to be carrying a francisca, medium shield, and wearing 5 DEF armor.

Characteristics

STR:25	DEX:15	CON: 20	BODY: 15	INT: 10
EGO: 8	PRE: 20	COM: 0	PD: 8	ED: 6
SPD: 3	REC: 9	END: 40	STUN: 38	Cost: 196

Pts	Skills & Spells
2	Familiarity with Common Melee Weapons
12	+2 PD, +1 ED armor
14	7" Running
28	Skills Cost

Pts	Disadvantages
224	Total Points

Pts	Options
16	+8 EGO (for Summoned hobgoblins)
16	1D6+1 claws
0	Can do (8D6) with great club
0	Can do 2D6+1 with francisca

Leader

The Leader is a highly skilled, clever opponent. He is a master swordsman, and when fighting defensively he is nearly impossible to hit. When he must cripple an opponent, he can use his Skill Levels to generate a lot of damage. In the Creature Combat Summary the Leader is assumed to be fighting with a broadsword and medium shield wearing 3 DEF armor. Remember that the Leader can use his Skill Levels for extra damage; for each -1 OCV and DCV he gets +1 Damage Class, to a maximum of 2D6+1 damage at OCV 8, DCV 8.

Characteristics

STR:15	DEX:20	CON: 18	BODY: 13	INT: 20
EGO: 14	PRE: 15	COM: 10	PD: 6	ED: 4
SPD: 4	REC: 8	END: 36	STUN: 33	Cost: 222

Pts	Skills & Spells
2	Familiarity with Common Melee Weapons
2	Familiarity with Common Missile Weapons
5	+1 Level in Missile Combat
15	+3 Level in Melee Combat
9	+3 Levels with Weapon & Shield
5	Stealth (13-)
3	Profession Skill of Choice (12-)
14	7" Running
55	Skills Cost

Pts	Disadvantages
277	Total Points

Ogres

Ogres are great, hairy, humanoid creatures—larger than men, but smaller than giants. They are not very smart, but they are strong and cruel. They are known to live in wooded or mountainous areas, alone or as the leader of a group of goblins. Most ogres use simple, large weapons. Others are of less than human inteligence and strike with their fists or bite their opponents. The ogre listed on the Creature Combat Summary is assumed to be carrying the great axe. Other weapon options are also listed.

Characteristics

STR:35	DEX:15	CON:25	BODY:20	INT: 8
EGO: 8	PRE:30	COM: 0	PD:12	ED: 9
SPD: 3	REC:12	END:50	STUN:51	Cost:238

Pts	Skills & Spells
2	Familiarity with Common Melee Weapons
15	+3 PD, +1 ED armor
16	8" Running
33	Skills Cost

Pts	Disadvantages
271	Total Points

Pts	Options
24	+12 EGO (For Summoned ogres)
	-15 Nonsentient
16	1D6+1 bite
0	Can do (10D6) with great club
0	Can do 2½D6 with 1D6 STUNx with maul
0	Can do 3D6+1 with great axe

Ruffian

Ruffians include all poorly trained fighters, including random thugs, city guards, and militia. Any character with a militia background should fight at least this well. The Ruffians listed on the Creature Combat Summary are equipped with a mace and 3 DEF armor.

Characteristics

STR:13	DEX:11	CON: 10	BODY: 10	INT: 10
EGO: 10	PRE: 10	COM: 10	PD: 4	ED: 2
SPD: 2	REC: 5	END: 20	STUN: 23	Cost: 133

Pts	Skills & Spells
2	Familiarity with Common Melee Weapons
2	Familiarity with Common Missile Weapons
2	Profession Skill of choice (11-)
12	6" Running
18	Skills Cost

Pts	Disadvantages
151	Total Points

Troll

Trolls are loathsome humanoid monsters, shorter than ogres but wider. They are normally as intelligent as men, and can be very clever. There are many different kinds of trolls, each species favoring a different environment. The Troll listed is an average of the different kinds. The Characteristics listed on the Creature Combat Summary are for an average Troll without a weapon.

One of a troll's abilities is to regenerate some of the damage it takes when hit. Each phase, one wound on the troll will regenerate as a 2D6 Heal spell. As in normal healing, no one wound may ever regenerate more than the largest single regeneration applied to that wound. For simplicity, apply the regeneration to each wound once in combat, and assume that each wound will regenerate the maximum 4 BODY once the troll has been out of combat for a time.

All trolls are nervous in the sunlight; they lose half of their combat value while in the light. Some trolls even take damage from direct sunlight. Those that take damage take 3D6 STUN (which they get no defense against) each phase until they go unconscious and then take 3D6 normal (still no defense) until they die.

Characteristics

STR:30	DEX:15	CON:23	BODY:18	INT: 10
EGO: 10	PRE: 35	COM: 0	PD: 7	ED: 6
SPD: 3	REC: 11	END: 46	STUN: 45	Cost: 229

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
19 +5 PD armor
33 2x1½D6 claws
14 7" Running
22 See at night as in day, +4 Perception
24 2D6 Healing, continuous, as Regeneration
114 Skills Cost

Pts Disadvantages
10 Restricted in full sunlight (half CV)
343 Total Points

Pts Options
30 +15 EGO (for Summoned trolls)
-15 Nonsentient
-13 3D6 damage per phase in direct sunlight
22 Breathe water
12 6" Swimming
0 (9D6) with great club
0 3D6 with great axe

Demon
A Demon can be any of a large group of supernatural entities from other worlds. The Demon listed here is a very powerful Demon Lord. Such a Demon is extremely difficult and dangererous to summon, and deadly to meet at any time. Demons have no set size, shape, or powers. The Demon listed is a flaming, winged humanoid with a barbed tail. Some Demons know spells, while others have special powers.

Characteristics
STR:50	DEX:26	CON: 50	BODY: 30	INT: 20
EGO: 30	PRE: 50	COM: 0	PD: 17	ED: 17
SPD: 6	REC: 20	END:100	STUN: 80	Cost: 458

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
60 +8 PD, +8 ED armor
48 4D6 claws
20 10" Running
75 10" Flight, may hover, full DCV
45 40" Transport, full phase, half DCV, 0 END
33 May see in total darkness, +6 Perception
22 10 points of Defend
74 2D6 Killing Blast in 6 hex area around demon, Constant, No Magic Roll, 0 END Cost, Independent
2 20 points of Adapt
401 Skills Cost

Pts Disadvantages
10 Restricted in full sunlight (half CV)
859 Total Points

Pts Options
62 +31 EGO (for Summoned demon)

Dragon
Dragons are great lizardlike enchanted beasts. They have huge leathern wings, breath fire, and are highly intelligent. Dragons live to be very old and can become masters at many different specialities, including the casting of magic. Dragons are highly prized for their great treasure hoards, but feared for their abilites in combat and with magic. Their fearsome dragonbreath can only be used a few times, but they can rip and rend remaining opponents with their teeth and claws.

Dragons are extremely tough, but they do have vulnerable spots. The GM can ignore these vulnerable spots (and the Armor Activation Roll) unless the attacking character knows about the vulnerability. A character may strike directly at the vulnerable spot at -8 OCV. Dragons are very large—their body is 4 hexes in size, so their head, tail, and wings have a 4" reach. Some dragons are even larger than the one listed. Very old Dragons may be 2 or even 4 times this size. As a Dragon gets larger its abilities will increase in proportion.

Characteristics
STR:60	DEX:20	CON: 40	BODY: 45	INT: 25
EGO: 30	PRE: 50	COM: 0	PD: 20	ED: 20
SPD: 5	REC: 20	END: 80	STUN: 95	Cost: 415

Pts Skills & Spells
50 2 Levels Size Increase, 4" reach, x4 Range Mod when attacked
22 +3 PD, +3 ED armor all over
44 +7 PD, +7 ED additional armor on 14 or less
47 2x2D6+1 claws or bite
12 6" Running
27 12" Flight, may not hover, 0 DCV while flying
22 May see at night, +4 Perception
22 10 points of Defend
62 10D6 Blast Explosion, Fast, Easy, No Magic Roll, 22 END with 110 END Reserve that Recharges 1 END per 3 hours.
308 Skills Cost

Pts Disadvantages
15 No manipulatory ability
723 Total Points

Pts Options
42 +21 Ego (for Summoned dragon)
25 Size Increase +15 STR, +5 BODY, x2 height, x2 reach, x2 Area, x2 Range Mod when attacked

Gargoyle
Gargoyles are winged humanoid creatures with a demonic heritage. Because of their night sight and ability to fly, gargoyles are often conjured as powerful scouts or aerial cavalry. Because of their humanoid shape, gargoyles can use human equipment, though human armor does not fit over their wings. Some Gargoyles are unequipped or too stupid and therefore don't use human equipment. One variety of Gargoyle isn't flesh and blood, but animated stone. These Gargoyles have much higher defenses, and may have any of the other options.

Characteristics
STR:20	DEX:18	CON: 18	BODY: 10	INT: 15
EGO: 15	PRE: 25	COM: 0	PD: 9	ED: 8
SPD: 4	REC: 8	END: 36	STUN: 29	Cost: 221

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
37 +6 PD, +4 ED armor
27 2x1D6+1 claws

60 15" Flight, full DCV, may hover
12 6" Running
22 See at night as day, +4 Perception
158 **Skills Cost**

Pts Disadvantages
379 **Total Points**

Pts Options
24 +12 EGO (for Summoned gargoyles)
-15 Nonsentient
-15 No manipulatory ability
37 +4 PD, +6 ED armor (Total +10 PD, +10 ED)

Gryphon

Gryphons are enchanted beasts with the head and wings of an eagle and the hindquarters of a lion. They are fierce beasts, but have occasionally been tamed as mounts. When ridden they have a full turn move of 32" running and 48" flying.

Characteristics

STR: 30	DEX: 23	CON: 20	BODY: 15	INT: 10
EGO: 13	PRE: 25	COM: 0	PD: 10	ED: 7
SPD: 4	REC: 10	END: 40	STUN: 40	**Cost: 244**

Pts Skills & Spells
33 2x1½D6 claws
12 +2 PD, +1 ED armor
41 12" Flight, with DCV, may not hover
16 8" Running
102 **Skills Cost**

Pts Disadvantages
-15 No manipulatory ability
-15 Nonsentient
426 **Total Points**

Pts Options
36 +18 Ego (for Summoned gryphons)

Lich

A Lich is a dead sorceror kept alive (or brought back) by unholy spells. He is now a skeletal figure animated by a terrible will. A Lich can have whatever kind of magic that fits with his original background. As undead, Liches tend towards spells that corrupt, destroy, and wither. Some spell suggestions are listed on the Evil Magic list.

Characteristics

STR: 15	DEX: 15	CON: 20	BODY: 10	INT: 35
EGO: 20	PRE: 30	COM: 0	PD: 8	ED: 8
SPD: 3	REC: 7	END: 40	STUN: 28	**Cost: 225**

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
15 +2 PD, +2 ED armor
12 1D6 claws
12 6" Running
33 See in total darkness, +6 Perception
5 Magic Skill (16-)
200 Magic Spells
279 **Skills Cost**

Pts Disadvantages
10 Restricted in full sunlight (half CV)
504 **Total Points**

Pts Options
32 +16 EGO (for Summoned lich)
-13 3D6 Damage per phase in direct sunlight

Skeleton

Skeletons are the enchanted remains of dead warriors. As Automatons they are mindless, and will execute the last command of whoever controls them. Uncontrolled Skeletons are berserkers and will kill everything in their path. Because the skeletons were once men they can use weapons and equipment. The conjuring mage must supply all such equipment unless the equipment's cost is included in his summoning. The Skeletons listed on the Creature Combat Summary are armed with broadsword, medium shield, and DEF 2 armor.

Skeletons have several options. A Skeleton can be considered very tough against energy attacks because they have no flesh to burn. A Skeleton may also have more or fewer BODY to represent a weaker or more powerful enchanted body. A skeleton that continues to fight after being broken is bought as Fragile; it goes to pieces after taking half its BODY, but the pieces are still animate and continue to attack unwary adventurers (with the GM supplying appropriate penalties) until the skeleton has taken all of its BODY. Finally, some skeletons can throw their fingers as deadly bolts. However, throwing away too many fingers will make it difficult for the skeleton to use a weapon or shield.

Characteristics

STR: 15	DEX: 15	CON: 0	BODY: 10	INT: 0
EGO: 12	PRE: 20	COM: 0	PD: 0	ED: 0
SPD: 2	REC: 0	END: 0	STUN: 0	**Cost: 124**

Pts Skills & Spells
2 Familiarity with Common Melee Weapons
2 Familiarity with Common Missile Weapons
30 Automaton
12 1D6 claws
12 6" Running
58 **Skills Cost**

Pts Disadvantages
182 **Total Points**

Pts Options
37 +10 ED Shield
20 +10 BODY
-10 -5 BODY
-10 Fragile, shatters at x½ BODY
6 1D6 Killing Blast, Easy, No Magic Roll, 4 END with 40 END Reserve that never recharges.

Spectre

A Spectre is a sorceror who has been transformed into one of the undead. The Spectre presented here is not as powerful a mage as a Lich is, but the Specter has the combat advantages of a wraith. A Spectre can have whatever kind of magic fits with his background. Some example spells are on the Evil Magic list.

Characteristics

STR: 10	DEX: 20	CON: 15	BODY: 10	INT: 25
EGO: 25	PRE: 50	COM: 0	PD: 10	ED: 10
SPD: 3	REC: 5	END: 30	STUN: 23	**Cost: 260**

Pts Skills & Spells
50 Noncorporeal
39 8" Flight, may hover, full DCV when flying
33 See in total darkness, +6 Perception
101 2D6 Destroy STR + 1D6 Destroy BODY, Fast, No

Magic Roll, 0 END Cost, Independent
5 Magic Skill (14-)
100 Magic Spells
328 **Skills Cost**

Pts Disadvantages
10 Restricted in full sunlight (half CV)
588 **Total Points**

Pts Options
32 +16 EGO (for Summoned spectres)
-13 3D6 damage per phase in direct sunlight

Wraith

Wraiths are the cursed spirits of evil beings. They are automatons with a single purpose; they are often connected to a particular place or under the control of another powerful being. Wraiths are Noncorporeal, and thus immune to normal attacks. They can be affected by magic and affect the real world with magic. They can also be affected by other Noncorporeal creatures. There are many forms of Noncorporeal wraiths. Some drain the life from a character. Others throw things about. Some can control their victims or trick them with illusions. Any Wraith will have some form of attack, and powerful Wraiths may have several.

Characteristics

STR:10	DEX:20	CON: 0	BODY:10	INT:	0
EGO: 20	PRE: 40	COM: 0	PD: 0	ED:	0
SPD: 2	REC: 0	END:0	STUN: 0	Cost:160	

Pts Skills & Spells
26 8" Flight, may hover, 0 DCV when flying
30 Automaton
50 Noncorporeal
33 See in total darkness, +6 Pereerception
139 **Skills Cost**

Pts Disadvantages
10 Restricted in full sunlight (half CV)
299 **Total Points**

Pts Options
-13 3D6 damage per phase in direct sunlight
101 2D6 Destroy STR + 1D6 Destroy BODY
101 30 STR Psychokinesis
101 12D6 Dominate
101 10D6 Images, 10D6 Sounds

Evil Magic

Liches, Spectres, Demons, and Dragons can have Evil Magic, any evil spells that fit their background. The spells can come from a Package Deal or from the GM's campaign background. Evil Spell Casters who are important to a story should get an individual character sheet that identifies all of the caster's spells.

For a start, here is a list of 13 evil spells that these creatures can choose from. All of these spells have the same Limitations, requiring Gestures, Incantations, and Concentration during their casting. Remember that Concentration drops the caster's DCV to 0 while casting the spell. Also, all continuing spells are visible during their effect. Any other Limitations are listed with the specific spell.

Limitations on all Instant Spells: Concentration +1 ; Gestures +½; Incantations +½. **Total Bonus:** +2

Limitations on all Constant Spells: Concentration during casting +½; Gestures during casting +¼; Incantations during casting +¼; Visible as long as spell is on +½. **Total Bonus:** +1½

Demon Fire

The caster gestures and chants to create a fiery blast. The blast may take many forms.

Effect: Killing Blast (3D6 or 2D6 Explosion or 1D6+1 Area Effect 8 Hexes or 1D6+1 Area Effect 4" Radius or any other 45 point combination) **END:** 9 **Base Cost:** 45
Advantages: None **Active Cost:** 45
General Modifiers: Variable Advantage x½; Reduced Endurance x¼ **Total Multiplier:** x¾ **Modified Cost:** 79
Limitations: Instant Spell Limitations +2 **Total Bonus:** +2 **Real Cost:** 26

Demon's Hand

The caster forms a demonic hand of great strength which can perform the work of the caster.

Effect: Psychokinesis (25 Strength) **END:** 5 **Base Cost:** 50
Advantages: None **Active Cost:** 50
General Modifiers: Reduced Endurance x¼ **Total Multiplier:** x¼ **Modified Cost:** 62
Limitations: Constant Spell Limitations +1½ **Total Bonus:** +1½ **Real Cost:** 25

Shadow of Evil

The caster summons a dark cloud that surrounds the area he defines.
Effect: Shadow (-4 Perception) **END:** 7 **Base Cost:** 40
Advantages: Radius x½; Double Radius x¼ (to 8" radius) **Total Multiplier:** x¾ **Active Cost:** 70
General Modifiers: Reduced Endurance x¼ **Total Multiplier:** x¼ **Modified Cost:** 87
Limitations: Constant Spell Limitations +1½ **Total Bonus:** +1½ **Real Cost:** 34

Demon Walking

The caster disappears from this plane to walk the paths of demons, only to reappear somewhere else back in this plane.
Effect: Transport (40") **END:** 9 **Base Cost:** 45
Advantages: None **Active Cost:** 45
General Modifiers: None **Modified Cost:** 45
Limitations: Instant Spell Limitations +2 **Total Bonus:** +2 **Real Cost:** 15

Demon Sight

The caster peers through other planes to spy down on the unsuspecting.
Effect: Clairvoyance (40") **END:** 4 **Base Cost:** 20
Advantages: None **Active Cost:** 20
General Modifiers: None **Modified Cost:** 20
Limitations: Constant Spell Limitations +1½ **Total Bonus:** +1½ **Real Cost:** 8

Life of the Unliving

The caster temporarily stops his breathing and heartbeat so he can survive underwater or in a noxious atmospheres.

Effect: Adapt **END:** 1 **Base Cost:** 20
Advantages: None **Active Cost:** 20
General Modifiers: Reduced Endurance, twice x½ **Total Multiplier:** x½ **Modified Cost:** 30
Limitations: Constant Spell Limitations +1½ **Total Bonus:** +1½ **Real Cost:** 12

Dispel Magic

The caster disolves enemy magic with his spell.

Effect: Dispel (15D6) **END:** 9 **Base Cost:** 45
Advantages: None **Active Cost:** 45
General Modifiers: None **Modified Cost:** 45
Limitations: Instant Spell Limitations +2 **Total Bonus:** +2 **Real Cost:** 15

Mind Crush

The caster reaches into an opponent's mind and applies pressure. This is a good method for influencing stubborn people

Effect: Mind Attack (5D6) **END:** 5 **Base Cost:** 50
Advantages: None **Active Cost:** 50
General Modifiers: Reduced Endurance Cost x¼ **Total Multiplier::** x¼ **Modified Cost:** 62
Limitations: Instant Spell Limitations +2 **Total Bonus:** +2 **Real Cost:** 21

Deflect Magic

The caster erects a barrier that deflects spells that are not thrown directly at the caster.

Effect: Protect (+6 DCV vs. Magic) **END:** 1 **Base Cost:** 60
Advantages: None **Active Cost:** 60
General Modifiers: Reduced Endurance Cost three times x¾ **Total Multiplier:** x¾ **Modified Cost:** 105
Limitations: Constant Spell Limitations +1½; Self Only +½ **Total Bonus:** +2 **Real Cost:** 35

Curse of the Toad

The caster touches the target and changes him into a toad. The kiss of a beautiful princess (or handsome prince, as the case may be) will restore the target's original form.

Effect: Transform (6D6) **END:** 18 **Base Cost:** 90
Advantages: None **Active Cost:** 90
General Modifiers: None **Modified Cost:** 90
Limitations: Instant Spell Limitations +2 **Total Bonus:** +2 **Real Cost:** 30

Dragon Skin

The caster's skin becomes scaly and hard, like a dragon's, providing great defense against attack.

Effect: Shield (+8 PD, +8 ED) **END:** 1 **Base Cost:** 40
Advantages: None **Active Cost:** 40
General Modifiers: Reduced Endurance Cost three times x¾ **Total Multiplier:** x¾ **Modified Cost:** 70
Limitations: Constant Spell Limitations +1½ **Total Bonus:** +1½ **Real Cost:** 28

Withering Blast

The caster blasts away part of the targets strength, just like the touch of a wraith or other undead. Note that the two linked effects of this spell are calculated seperately and then added together for the final Real Cost and END Cost.

Effects: Destroy (2D6 Strength and 1D6 BODY)
First Effect: Destroy (2D6 Strength) **END:** 4 **Base Cost:** 30
Advantages: At Range x½ **Total Multiplier::** x½ **Active Cost:** 45
General Modifiers: Reduced Endurance Cost x¼ **Total Multiplier:** x¼ **Modified Cost:** 56
Limitations: Instant Spell Limitations +2 **Total Bonus:** +2 **Real Cost:** 19
Second Effect: Destroy (1D6 BODY) **END:** 4 **Base Cost:** 30
Advantages: At Range x½ **Total Multiplier::** x½ **Active Cost:** 45
General Modifiers: Reduced Endurance Cost x¼ **Total Multiplier:** x¼ **Modified Cost:** 56
Limitations: Instant Spell Limitations +2; Linked +¼ **Total Bonus:** +2¼ **Real Cost:** 17
Total END: 8 **Total Real Cost:** 36

Sense Life

The caster extends his senses to detect and identify any living creatures around him. This is often used to set up an ambush in total darkness.

Effect: Detect Object (Life) **END:** 1 **Base Cost:** 5
Advantages: Area Effect x½; Radius x½; Double Area five times x1¼ (to 32" Radius); Constant x½; Detect Analysis x1; Detect Location x1 **Total Multiplier:** x4¾ **Active Cost:** 29
General Modifiers: Reduced Endurance Cost twice x½ **Total Multiplier:** x½ **Modified Cost:** 43
Limitations: Constant Spell Limitations +1½ **Total Bonus:** +1½ **Real Cost:** 17

Player Character Races

Players may play Elvish, Dwarven, and Halfling characters, as well as Humans. Each other race has its own set of basic and maximum Characteristics along with a set of racial abilities. Also, each race has a package deal to represent the skills a character from each different society would learn.

Players should remember that they will start as young members of the Elven or Dwarven races. Elven and Dwarven warriors can be hundreds of years old; beginning player characters should not expect to be as good as the warriors of their specific races. Players will find each race has its own advantages and disadvantages, and that each should be played with distinctly different personalities.

Elves

Elves are an ancient and noble race. They are the immortal precursors of mortal men. Because of their immortality, they take a different view of life than men, often rejecting short term gain for a chance to collect long term advantage. With all of the wisdom of long

years, the elves are quick and dangerous. Their warriors have skills honed from hundreds of years of guarding their forest boarders and they know their terrain very well. The best of the Elven warriors are very good indead.

Because Elves are strange they are often mistrusted and misunderstood by outsiders. In some places this has spawned a siege mentality with skilled Elf warriors keeping Elven forests involiate from intruders. Other societies have grown to accept the Elven ways; there, Elves and Men interact on a more equal level.

Elven Racial Abilities

Pts Racial Abilities
1 +2" To Maximum Running (to 12" Maximum)
4 +2" Running (8" Base Running)
22 See at night (+4 Perception)
5 Base Characteristics
32 **Total Abilities**

Pts Disadvantages
-5 Characteristic Maximums
27 **Racial Cost**

PLAYER CHARACTER RACIAL CHARACTERISTICS

CHA	Elves		Dwarves		Halflings	
	Base	Max	Base	Max	Base	Max
STR	8	16	10	20	5	10
DEX	11	21	10	20	11	21
CON	10	20	13	23	15	25
BODY	9	18	9	29	7	14
INT	13	23	8	18	8	18
EGO	11	21	11	21	15	25
PRE	10	20	10	20	10	20
COM	12	22	10	20	10	20
PD	2	6	2	10	1	5
ED	2	6	2	10	3	7
SPD	2	4	2	4	2	4
REC	4	10	5	10	4	10
END	20	50	26	60	30	55
STUN	18	45	22	50	18	40

Dwarves

Dwarves are also an ancient race, nearly as ancient as the elves. They are very long lived, though not immortal, with their prime stretching out hundreds of years. They are shorter than men or elves, averaging four to five feet tall. A sturdy race, the dwarves often live in rough country in secluded communities in the mountains or foothills. Such communities are often distrustful of outsiders, especially elves with whom the dwarves have ancient grievances. Some dwarves live among other races, where they are known as good bargainers, fine craftsmen, and creatures of their word.

Dwarven Racial Abilities

Pts Racial Abilities
22 See at night (+4 Perception)
4 Base Characteristics
4 Characteristic Maximums
30 **Total Abilities**

Pts Disadvantages
1 -2" Maximum Running (to 8" maximum)
2 -1" Base Running (to 5" base)
27 **Racial Cost**

Halflings

Halflings are small, but sturdy folk. Mortal, like men, but smaller than dwarves, the Halflings live in villages and towns. Because of their small size and even temperament they are generally inoffensive fellows. Halflings that live in seperate villages are often cautious of strangers and use their well developed messenger systems to alert the area of any intruders. Halflings in mixed communities often work the land or are clever craftsmen. They are level headed, and good workers.

Halfling Racial Abilities

Pts Racial Abilities
10 Base Characteristics
3 +1 Perception
13 **Total Abilities**

Pts Disadvantages
10 Characteristic Maximums
1 -2" Maximum Running (to 8" maximum)
2 -1" Base Running (to 5" base)
0 **Racial Cost**

Elf Package Deal

This Package Deal represents elves that are brought up in an elven society. Elves from mixed societies can have Human Package Deals or both the Elf and a Human Package Deal.

Skills	Cost	Bonus
Stealth (12-)	5	x0
Familiarity with Magic Skill (8-)	1	x0
KS: Elvish History (11-)	2	x½
KS: Woods (11-)	2	x½
PS: Current Occupation (11-)	2	x½

Disadvantages		
Elf Package Bonus		(-3)
Unusual Looks: Looks and acts like an Elf		(-3)
Package Cost		**6**

Dwarf Package Deal

This Package Deal represents dwarves that are brought up in a dwarven society. Dwarves from mixed societies can have Human Package Deals or both the Dwarf and a Human Package Deal.

Skills	Cost	Bonus
Stealth (12-)	5	x0
Concealment (11-)	3	x¼
KS: Dwarvish History (12-)	3	x½
KS: Caves (12-)	3	x½
PS: Current Occupation (11-)	2	x½

Disadvantages		
Dwarf Package Bonus		(-5)
Unusual Looks: Short and Dwarvish		(-5)
Package Cost		**6**

Package Deals

A Package Deal is essentially a framework for building a character. The Package Deal represents the set of Skills, Disadvantages, restrictions and bonuses that a character would acquire because of his membership in an organization, or his background, or some other part of his past. The Package Deal represents the minimum requirements for membership in the organization, or the minimum knowledge that a character would have if he had been through the experience outlined in the Package Deal.

For example, a City Guard Package Deal would represent the fact that the character is a member of the guard, and has gone through some training. He's required to know how to use a weapon, have some knowledge of the city and its inhabitants, and perhaps have Streetwise Skill. An active guardsman would have the disadvantage of having to follow orders or face the consequences (in this case, reprimand or dismissal). Someone who has been a city guardsman in the past wouldn't have this disadvantage. Of course, being an active guardsman means that the character can also use the information, tools, and backups of the guards.

Package Deals have advantages for both the player and the GM. For the player, it's easier to build a character because he has someplace to start, and he's getting some extra points for his character (due to the disadvantages connected with the Package Deal). The GM, in turn, now has at least one good handle on the character, and probably has a much better idea of his background. So it's easier for the GM to get the character into adventures and provide campaign background.

Creating Package Deals

When constructing Package Deals, the GM should be careful not to include too many things in the Package. The more items in the Package, the less individual the characters taking the Package. The problem with many role playing games lies in characters that are indistinguishable. Package Deals are intended to promote individuality within a framework, but the framework shouldn't be very dense. Generally, Package Deals should cost the character between 3 and 10 points. Package Deals that are more disadvantageous are possible, but you should try to give the player some incentive to take the Package.

When the player writes down the Package Deal on his Character Sheet, he should put any or all points from Disadvantages in the Disadvantage section, and write down the Skills in the Skills section. The name of the Package(s) that the character has taken should also be written down.

Characteristics

Many Package Deals would logically have some effect upon Characteristics. For instance, some elite troops might be given physical training which builds up the weaker recruits in both Strength and Constitution. Thus, these Characteristics should be higher than normal for characters taking this Package.

Package Deals should never *add* Characteristics. This can lead to problems when a character is already near their Characteristic maximum. Instead of adding Characteristics, the Package Deal should require certain Characteristic minimums of the character. For instance, a character joining an organization that requires tough physical training, or only accepts strong people, might have to have STR 13 to be a member of the organization (to buy the Package Deal, in other words).

Such Characteristic minimums are worth a bonus to the character of 1 point for every 5 Character Points of Characteristics that the character is required to buy over the normal 10. Thus, for a Package that requires characters to be STR 13, DEX 11, and CON 11, this means the character must spend at least 8 points on Characteristics; so the Package Deal would include a (8/5 = 2) 2 point bonus.

Raising Characteristic maxima is another possibility, as the Age Disadvantage does. However, the GM should be extremely careful about this possibility. Unpleasant game balance results could easily occur. If you really want to alter Characteristic maxima, figure that for every 3 Power Points the maximum is raised, the Package Deal cost is +1 point. When lowering the Characteristic maximum, the Package Deal gets a -1 point cost for every 2 Power Points lowered.

Thus, if a Package Deal for a nonhuman race has max STR 23, max DEX 18, max CON 25, max INT 15, that would be +13 Character Points added to the maxima (3 for STR and 10 for CON), and -11 Character Points subtracted from the maxima (-6 for DEX and -5 for INT). The Package Deal cost would be +4 points for raising the STR and CON maxima, and -6 for lowering the DEX and INT maxima.

Package Bonus

This is the most important part of a Package Deal. The intent behind a Package Bonus is to encourage a character to take the Package, since he gets a "bargain price". The Package Bonus also serves to compensate the character for the fact that not all of the Skills in the Package may be equally useful. Assessing the bonus for a Package takes some time and judgement on the part of the GM, but once done he doesn't have to do it again. The character can list the Package Bonus under that title in his Disadvantages area on the character sheet.

The Package Bonus is determined by looking at each Skill individually and judging how useful the Skill is *in the context* of the Package and the campaign. Thus, Latin would be very useful to a Roman Scholar Package, but would be rarely useful for a King's Army Package. However, if Latin was the primary language of the campaign, Latin would be very useful for any Package. Context is all-important.

Rate each Skill as Very Useful, Sometimes Useful, or Rarely Useful. Then multiply the amount of points spent on the Skill by the multiplier given. The result will be the Package Bonus for the Skill. *DO NOT* round off this number if it's a fraction. Leave it as is, then add up all the Bonuses for the individual Skills, *then* round off. The number remaining is the total Package Bonus.

PACKAGE BONUS

Multiplier	Rating
x0	Very Useful
x¼	Sometimes Useful
x½	Rarely Useful

Most combat Skills in a Package Deal will be Very Useful, perhaps not because of their utility to the Package, but because they are almost Very Useful in any campaign. Combat is a fact of life in role playing adventures.

Example:

The following Package Deal has the Bonus listed for each Skill. Normally this column would not appear, since it's used only by the GM when he's creating the Package for the first time to calculate the Bonus.

VIKING PACKAGE DEAL

	Cost	Bonus	
Familiarity w/common melee weapons	2	x0	= 0
+1 Skill Level w/Axes, etc.	3	x0	= 0
Familiarity w/Sailor Skill (8-)	1	x¼	= ¼
KS: home port area (11-)	2	x½	= 1
Norse Culture Knowledge (11-)	2	x½	= 1
Norse Language	3	x½	= 1½
Package Deal Bonus = 3¾ =	(-4)		½
Minimum STR 13, CON 11	(-1)		½
Hunted by rival Vikings	(-4)		½
Total Package Cost:	(4)		½

You'll notice that the Disadvantages are listed with their cost in parentheses, as is the total cost of the Package. That's because the Disadvantage bonus may change in relation to the character's other Disadvantages; if he's got several Hunteds, his bonus for that Hunted may be lower. List those Skills in their ap- *propriate spot on the character sheet, and then put the Package Bonus and the Disadvantages in the Disadvantage column on the sheet.*

The Familiarity and Skill Level with axes, maces, and picks are rated as Very Useful, since combat is a major part of the campaign. In this campaign, the GM figures that the characters won't be sailing very much, since he has the campaign centered around inland areas. Thus the Sailor Skill is only seen as Sometimes Useful. The characters in this campaign will be adventuring mostly well away from Norse areas, so the Norse Culture Knowledge, the Area Knowledge and Norse Language are deemed Rarely Useful. The Bonus totals up to 3 3/4, which is rounded to 4 points.

Package Disadvantages

This section lists some common Disadvantages associated with Package Deals. These Disadvantages aren't listed with the standard Character Disadvantages, because these are almost always associated with Package Deals.

Follower

The character is a member of an organization, and is subject to some restrictions concerning his actions. In other words, he has to follow orders or face the consequences. The bonus is dependent on just how "tight" the organization is in terms of exacting orders and restrictions, how difficult, dangerous, or unpleasant the working conditions, and the consequences of failure or disobedience.

FOLLOWER BONUS

Structure	Points
Lots of freedom, few restrictions	1
Some latitude, many restrictions	2
Little choice, very restricted	3
Working Conditions	**Points**
Some danger, or some unpleasantness	0
Dangerous or ugly work	1
Very dangerous or repulsive	2
Consequences of Disobedience	**Points**
Minor (get fired, minor punishment)	1
Major (blacklisted, flogging, imprisoned)	2
Death (if they catch you)	3

Restricted Magic

A common feature of learning your magic with a guild or society is that they restrict the type of magic you learn. If the GM has the time and the inclination, a list of the actual spells they would teach is very useful.

RESTRICTED MAGIC BONUS

This is pretty vague right now, but the GM will have to use his judgement. With a sufficient number of Package Deals to look at, perhaps this could be more exact.

Package Deal List

The bonus column shows you the calculation used to determine the bonus. Skill Rolls are abbreviated by the number followed by a dash ("11-" means 11 or less). The abbreviation "KS" stands for Knowledge Skill, and the abbreviation "PS" stands for Profession Skill.

Warriors

This Package Deal can fit many types of warrior, including the wandering mercenary, the Viking, the soldier, or the average fighter who's a penniless wanderer. The Package can also be used for construction of city militia or caravan guards.

WARRIOR PACKAGE DEAL

Skills	Cost	Bonus
Familiarity with 2 weapons classes	2	x0 = 0
Choose one from skill group A	3	x0 = 0
Choose one from skill group B	3	x0 = 0
2 Language Skills at 2 points each	4	x½ = 2
PS: Current Occupation 11-	2	x½ = 1
Distinctive Looks: Veteran/soldier	(-3)	
Watched by City Guard (8-)	(-3)	
Package Deal Bonus	(-3)	
Warrior Package Cost	(5)	

A) Riding, Sailing, +1" Running, KS: Mass Formations, +1 with weapon class
B) Gambling, Streetwise, Trading, Brawling, Medical, Swimming +2", Oratory

To get the specific type of warrior you wish, add or change the Knowledges or Skills above.

Example:
Viking Raider: Familiarity with Weapon & Shield, Familiarity with Javelins, Sailing, Swimming +2", PS: Marine.
City Militia: Familiarity with Swords and Crossbows, +1 Clubs, Streetwise, PS: Guardsman. Change the Watchers from "City Guardsmen" to "Rogues and Thieves".
Pilgrim: Familiarity with Swords and Bows, Riding,

Medical, PS: Any 8-, add Theology for 1 point PS. Change the Watchers from "City Guardsmen" to "Rogues and Thieves".
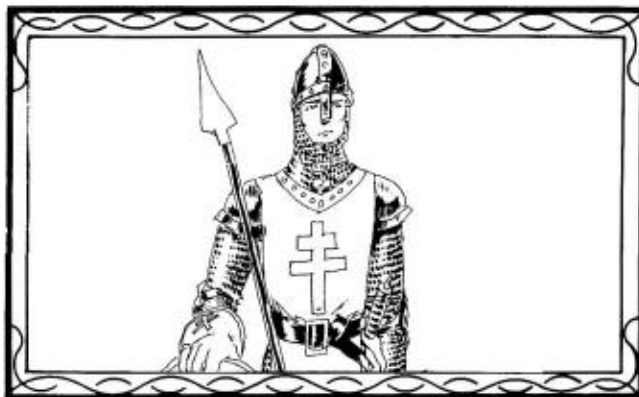
Rogues

Rogues include thieves, bards, con men, beggars, and any others who are less than honest in their labors. There are more types than leaves on a tree. Of course, they all have some redeeming virtues, else they wouldn't be player characters.

ROGUE PACKAGE DEAL

Skills	Cost	Bonus
Familiarity with Swords	1	x0 = 0
Language—Thieves Cant	2	x½ = 1
Knowledge: City Guards 8-	1	x¼ = ¼
Knowledge: Home City 12-	3	x¼ = ¾
Choose 1 from Skill Group A	5	x0 = 0
Choose 1 from Skill Group B	3	x0 = 0
Familiarity with 2 Skills from Group B	2	x0 = 0
*PS: Type of Crime 11-	2	x½ = 1
Hunted by City Militia 11-	(-8)	
Watched by Fellow Rogues 8-	(-3)	
Package Bonus	(-3)	
Rogue Package Cost	(5)	

*The "craft" that your rogue is employed at. Begging, Foisting, Prostitution, Con-Games, Pickpocket, Fence, etc. This may be used as a Complementary Skill when working with other rogues of a similar type.

A) Stealth, Artisan, Streetwise +1, Trading +1, Climbing +1, Pickpocket +1,
B) Disguise, Concealment, Gambling, Brawling, Breakfall, +1 with Swords, Oratory, Shadowing, Lockpicking, Streetwise

Example:
Burglar: Climbing +1, Breakfall, Familiarity Streetwise, Familiarity Lockpicking, PS: Foisting
Highwayman: Add Riding +1 to skill Group A, Tracking and Hunting to Skill Group B, and take Riding +1, Tracking, Familiarity with Disguise, Familiarity Hunting, Knowledge King's Road 12- (in place of City Knowledge), KS: Ambush 8- (in place of City Guard Knowledge), PS: Brigand.

Priests

"Priests" cover all holy men and wise women as well as shaman, blood charmers, quack doctors, and chirurgeons of all sorts. The scope of the religion, holy order, or school is left to the GM.

PRIEST PACKAGE DEAL

Skills	Cost	Bonus
Scholar	3	x0 = 0
Magic Skill +1 to Roll	7	x0 = 0
Weapon Familiarity	1	x¼ = ¼
Language Skill: Ancient or Scholarly	2	x½ = 1
Language Skill: Modern	3	x½ = 1½
One Skill from Group A	5	x0 = 0
One Skill from Group B	3	x¼ = ¾
Up to two Skills from Group C	2	x¼ = ½
PS: Appropriate to Occupation 8-	1	x½ = ½
Follower of a God or Power, some latitude, major problems for disobedience	(-4)	
Psychological Limitation: Believes in the divine power of his gods, uncommon irrational	(-4)	
Major Magic Restriction: Loses powers if he disobeys the rules of his religion	(-10)	
Priest Package Bonus	(-4)	
Priest Package Total	(5)	

A) Spell Research, Oratory +1, Medical +1, Deduction, Artisan

B) Oratory, Linguist, Conversation, Courtier, Medical

C) KS: Theology, History, Herbs & Simples, Legends, Rival Doctrines, Literacy, Cartography, Holy Rituals, Omens, Politics, Weather, Agriculture, Calligraphy, Philosophy, Literacy

of spells for each priesthood as guidelines for players who take this Package Deal.

Mages

Mages cover all users of magic, who derive power from themselves or the world around them. This includes Alchemists, Enchanters, Witches, Warlocks, and all other practicers of the Arcane Arts.

MAGE PACKAGE DEAL

Skills	Cost	bonus
Magic Skill +1	7	x0 = 0
One from Skill Group A	5	x¼ = 1¼
Language Skill: Ancient or Scholarly	3	x½ = 1½
Literacy: own language	1	x¼ = ¼
Up to 5 Knowledges from Group B	5	x¼ = 1¼
PS: Style of Magic 11-	2	x½ = 1
PS: Occupational Skill 8-	1	x½ = ½
Minor Magic Restriction	(-5)	
Watched by Fellow Mages 8-	(-3)	
Psychological Limitation: Ambitious or Curious	(-5)	
Mage Package Bonus	(-6)	
Warrior Package Cost	(5)	

A) Spell Research, Deduction, Oratory +1, Courtier +1, +1 Magic Roll; +3 Single Spell, 16 sp, Trading +1

B) KS: Legends, Magic Theory, Rival Magic Theories, Cryptography, The Spirit World, Other Planes, Astrology, Mathematics, Showmanship, Anatomy, Classic Spells, Great Wizards, Omens, Geography, Exotic Herbs & Plants, Precious Stones & Metals, Items of Power, Forgotten Cultures, Enchanted Beasts, etc.

Example:
Court Adviser: Oratory +1, Courtier, KS: Theology 11-, Politics 11-, PS: Scribe

Midwife: Medical +1, Add Area Knowledge: Villages 12- to Skill Group B, KS: Herbs & Simples 11-, Omens 11-, PS: Wisewoman

Druid: Add Stealth to Skill Group A, Add Tracking to Skill Group B, KS: Holy Rituals, Weather, PS: Veterinarian

When building magic spells for priests, remember that they derive their power from their god, not from themselves or the world around them. Spells should be linked by similar special effects. No light based spells for the god of Darkness! You should create a short list

Example:
Alchemist: Spell Research, KS: Exotic Herbs & Plants 11-, Precious Stones and Metals 8-, Enchanted Beasts 8-, Classic Spells 8-, PS: Alchemist, PS: Herbalist, Magic Restriction: must do all spells with END Reserve and Materials that are used up.

Court Magician: Courtier +1, Knowledge: Showmanship 11-, Classic Spells 8-, Famous Wizard 8-, Legends 8-, PS: Advisor, PS: Entertainer, Magic Restrictions: All Spells must involve Incantations and Gestures.

Cabalist: +1 Magic Roll; +3 Single Spell, KS: Rival Magic Theory 8-, Magic Theory 11-, Cryptography 11-, Change both Professional Skills to "Secret Sign Language" for 3 points. Magic Restriction: All spells must be performed with the help of one or more other Cabalists.

Spells

This section lists some spells that have already been put together and their cost calculated. This gives you more examples to look at, and also provides a source for spells for NPCs and for beginning characters.

Effective spells really require a lot of thought. The more you think about how the spell is cast, the requirements you have to fulfill, and under what circumstances the spell works or doesn't work, the more Limitations you'll find and the cheaper your spell will become. The real trick is finding ways to Limit the spell that still make it really effective in the situation where you need the spell the most.

Practice creating spells by trying to duplicate the spells you find in fantasy fiction, or in other roleplaying games. You'll find that the basic concept is usually easy to represent in *Fantasy Hero* terms, especially once you've learned to identify the *effects* of the spell, and don't confuse them with the *causes*. Remember, though, that most of the wizards you find in stories are extremely powerful—far more powerful than beginning *Fantasy Hero* wizards. Also, many times they're using spells found in items or books, and not their own spells.

The spells are listed here with all of the information that you would find on the Spell Sheet. If you're having trouble writing up spells and doing the calculations, these spells should serve as examples.

Spell List

Strength of the Faithful

Through a lengthy prayer the caster beseeches his god on bended knees to instill within him or a faithful follower a small fraction of the god's might. The nature of the Aid can change with the situation, applying to STR, DEX, CON, or STUN.

Effect: Aid (6D6 STR or 3D6 CON or 2D6 DEX or 6D6 STUN) **END:** 3 **Base Cost:** 30
Advantages: Variable Result (x¼) **Total Multiplier:** x¼
Active Cost: 37
General Modifiers: Reduced END, once (x¼) **Total Multiplier:** x¼ **Modified Cost:** 46
Limitations: Concentrate +½ (prayer); Conditional +½ (will not work if caster or recipient is out of favor with god); Extra Time +1 (+1 turn); Incantation +¼; Material (holy symbol) +2 ½—preparation +1 (1 day, PS: Carving), obvious +½, accessible +½, hard to find +½; Visible +½ (target and caster glow with red energy); Limited +½—Variable Result may only do STR, CON, DEX, or STUN. **Total Bonus:** +5¾ **Real Cost:** 7

Bird Speech

Allows the caster to converse with any avian within his sight. The caster must have a feather of the type of bird contacted. An eagle feather would not allow speech to a hummingbird. The eyes of the caster and target glow emerald.

Effect: Telepathy (4D6, birds only) **END:** 5 **Base Cost:** 20
Advantages: No Magic Roll (x¼) **Total Multiplier:** (x¼)
Active Cost: 25
General Modifiers: None **Modified Cost:** 25
Limitations: Concentration +½; Gestures +¼ (mystic sign with Material); Incantation +¼ (magic phrases and bird cries); Material (feather of bird to talk to) +1¼—obvious +½, accessible +½, hard to find (often don't have the right feathers) +¼; Limit +1½ (only works on birds, only for talking). **Total Bonus:** +3¾ **Real Cost:** 5

The Curse of Living Crystal

Discovered accidentally by Lightsmith the Magnificent while studying the reaction of different rays of light, this conjuration can transform any human to crystal. The spell is dangerous, expensive, and not always successful due to it's complexity. Shine a powerful light through a large charged quartz lens while clouding the blue ray of light with the dust of a ground red ruby. To reverse the effect, shine the reflected light of the setting sun on the ensorcelled crystal.

Notice that the two Effects in the spell are calculated separately, then added together for the final Real Cost and END cost of the spell.

Effects: Images (3D6) Linked to Transform (8D6 human to crystal) **END:** 38 **Base Cost:** 130
Effect: Transform (8D6 human to crystal) **END:** 36
Base Cost: 120
Advantages: Usable At Range (x½) **Total Multiplier:** x½ **Active Cost:** 180
Limitations: Condition +½ (must be done in bright light); Gestures +½; Incantation +½; Material +4¾—preparation +1 (1 day, lens and ruby, PS: Gemcarving), obvious +½, accessible +½, clumsy +¼ (several pieces), rarity +½ (difficult to find good quality quartz large enough), Cost per use +2 (3 gp); END Reserve +2 (recharges 1 END/week); Limited +½ (lens can only recharge in direct sunlight). **Total Bonus:** +8¾ **Real Cost:** 18

Effect: Images (3D6) **END:** 2 **Base Cost:** 10
Advantages: None **Active Cost:** 10
General Modifiers: None **Modified Cost:** 10
Limitations: Linked +¼ (to Transform), Limited +1 (usable only for light), all other Limitations as for Transform +8¾. **Total Bonus:** +10 **Real Cost:** 19
Total END: 38
Total Real Cost: 19

Fire Gazing

A journeyman in the Loyal Order of the Flame is taught this spell when starting along the path of Wizard. A fire is built in a prepared brazier, and the caster sits down before it and sprinkles various sulphur powders into the flame. Then visions of other places can be seen in the flames by the caster—but only where there's a flame on the other end!

Effect: Perceive (+2) linked to Clairvoyance (640", only through flames) **END:** 3 **Base Cost:** 30

Effect: Clairvoyance 640" **END:** 2 **Base Cost:** 20
Advantages: Double Distance, four times (x1) **Total Multiplier:** x1 **Active Cost:** 40
General Modifiers: Reduced END, twice (x½) **Total Multiplier:** x½ **Modified Cost:** 60
Limitations: Concentration +2 (throughout); Conditional +1½ (requires flames for viewpoint); Extra Time +1½ (+2 turns); Gestures +¼ (casting only); Materials +2¾ (brazier)—prepared +1 (1 day), obvious +½, inaccessible +¼ (heavy), clumsy +¼, hard to find +¼ (powders), cost per use +½ (1 sp). **Total Bonus:** +8 **Real Cost:** 7

Effect: Perceive (+2 to Perception Roll) **END:** 1 **Base Cost:** 10
Advantages: None **Active Cost:** 10
General Modifiers: Reduced END, once (x¼) **Total Multiplier:** x¼ **Modified Cost:** 12
Limitations: Linked to Clairvoyance +¼; Concentration +2 (throughout); Conditional +2 (requires flames for viewpoint, only works for Clairvoyance); Extra Time +1½ (+2 turns); Gestures +¼ (casting only); Materials +2¾ (brazier)—prepared +1 (1 day), obvious +½, inaccessible +¼ (heavy), clumsy +¼, hard to find +¼ (powders), cost per use +½ (1 sp). **Total Bonus:** +8¾ **Real Cost:** 1
Total END: 3
Total Real Cost: 8

Wall Of Flame

A defensive magic learned by journeymen in the Loyal Order of the Flame. Pitch must be set alight with a match treated with sulfer and salts of silver; it will then raise a sheet of magical flame that none may pass. Only journeymen and above should attempt this spell.

Effect: Killing Blast (1D6) linked with Ward (PD 8, ED 8) **END:** 6 **Base Cost:** 55

Effect: Killing Blast (1D6) **END:** 2 **Base Cost:** 15
Advantages: Constant (x½) **Total Multiplier:** x½ **Active Cost:** 22
General Modifiers: Reduced END, once (x¼) **Total Multiplier:** x¼ **Modified Cost:** 27
Limitations: Concentration +2 (throughout); Conditional +¼ (will only work on dry ground); Extra Time +½ (+1 phase); Gestures +1 (constant); Incantation +1 (constant); Limited +¼ (Killing Blast stops when Ward is broken; Linked with Ward +¼; Materials +2—preparation +½ (1 hour for matches), obvious +½, accessible +½, Cost per use +½ (1 sp); Side Effect +2 (40 points, caster burns in an 8D6 Blast); Visible +½ (wall of flame). **Total Bonus:** +9¼

Real Cost: 3
Effect: Ward (+8 PD, +8 ED, 4" radius) **END:** 2 **Base Cost:** 40
Advantages: Increased Area, radius (x½) **Total Multiplier:** x½ **Active Cost:** 60
General Modifiers: Reduced END, twice (x½) **Total Multiplier:** x½ **Modified Cost:** 90
Limitations: Concentration +2 (throughout); Conditional +¼ (will only work on dry ground); Extra Time +½ (+1 phase); Gestures +1 (constant); Incantation +1 (constant); Materials +2—preparation +½ (1 hour for matches), obvious +½, accessible +½, Cost per use +½ (1 sp); Side Effect +2 (40 points, caster burns in an 8D6 Blast); Visible +½ (wall of flame). **Total Bonus:** +8¾ **Real Cost:** 9
Total END: 5
Total Real Cost: 12

The Hand Of Vaum

A powerful necromantic spell that holds the target in a giant spectral hand and strips him of his vitality. The caster needs the mummified hand of a virgin and powdered human bone. The bone is thrown into the air and the conjuration is made and maintained to guide the hand.

Effect: Psychokinesis (STR 20), Destroy END (4D6), +54 END to Reserve. **END:** 16 **Base Cost:** 97

Effect: Psychokinesis (STR 20) **END:** 10 **Base Cost:** 40
Advantages: Fast (x¼) **Total Multiplier:** x¼ **Active Cost:** 50
General Modifiers: None **Modified Cost:** 50
Limitations: Conditional +1 (only works at night, low wind conditions); END Reserve +1½ (recharge 1 END/day); Gestures +1 (throughout); Incantation +1 (throughout); Materials +3 (mummified hand of a virgin)—preparation +1 (1 day, PS: Embalmer), obvious +½, accessible +½, dangerous to obtain +1; Visible +½ (spectral Hand in bone cloud). **Total Bonus:** +8 **Real Cost:** 5

Effect: Destroy END (4D6) **END:** 6 **Base Cost:** 52
Advantages: Fast (x¼), Constant (x½) **Total Multiplier:** x¾ **Active Cost:** 52
General Modifiers: None **Modified Cost:** 52
Limitations: Same as for Psychokinesis +8; Limited +1 (Ward or Shield will act as defense against Destroy); Linked +¼. **Total Bonus:** +9¼ **Real Cost:** 5

Effect: +54 END in END Reserve **Base Cost:** 27
Limitations: Same as common Limitations for Psychokinesis and Destroy END (+8). **Real Cost:** 3
Total END Reserve: 70
Total END: 16
Total END Reserve: 70
Real Cost: 13

Renson's Dissipation

This basic magic is often taught as a second spell to young apprentices to help them with their manual dexterity, magical focus, and as a defense against minor spells.

Effect: Dispel (7D6) **END:** 24 **Base Cost:** 21

Advantages: Immediate (x½) **Total Multiplier:** x½ **Active Cost:** 31
General Modifiers: None **Modified Cost:** 31
Limitations: Increased END cost +2½ (4x normal); Gestures +½; Incantations +½; Side Effects +1 (4D6). **Total Bonus:** +4½. **Real Cost:** 6

The Royal League Of The Arcane

Groups of magic users (wizards, priests, and guilds) normally have lists of spells that they'll teach to their members. The spells reflect the group's philosophy of magic and its scope. Such spells are often linked by similar limitations and special effects. These spells and the style in which they are cast are the group's trademark. Spell lists like this are very helpful for package deals and are easy to do in this abbreviated format. The following example should serve to get you started on creating your own.

All league members take the following modifications to the Wizard Package Deal: +1 magic roll; +3 single spell, KS: Magic Theory (11-), PS: Showmanship (8-), KS: Other Planes (8-), KS: Legends (8-). The overall Magic Restriction is that all spells involve the mage's "Staff of Power", Gestures, and Incantations. The League draws its power from other dimensional force lines, manifested as glowing fields of energy in the blue to green range.

In game terms this means the required spell Limitations for League spells are: Gestures (instant +½, constant +¼); Incantations (instant +½, constant +¼); "Staff of Power" (Material—preparation +1, obvious +½, accessible +½; Side Effects—10 points Blast on user when roll is missed +½; Continuous spells are visible +½; staff is difficult to replace (6 months of carving and inlaying) +½.) Spells may have other Limitations or Advantages as necessary.

Spells

Mystic Focus
Effect: Accuracy (+2 OCV) **END:** 4 **Base Cost:** 20 **Real Cost:** 5
Appearance: Floating green runes before the caster.

Force Bolt
Effect: Blast with Variable Advantage (up to 10D6) **END:** 10 **Base Cost:** 50 **Modified Cost:** 75 **Real Cost:** 15
Appearance: Emerald ball of energy which forms from the end of the staff and flys at the target; shape and strength vary with advantages chosen.

Illumination
Effect: Images (3D6) **END:** 2 **Base Cost:** 10 **Real Cost:** 2
Appearance: Chosen location glows with a soft green light and smells of ozone.

Air Mastery
Effect: Levitate (10" flight) **END:** 4 **Base Cost:** 20 **Real Cost:** 4
Appearance: Caster shimmers with alternating blue and green bands of energy originating from the staff.

Bonding
Effect: Healing (3D6) **END:** 6 **Base Cost:** 30 **Real Cost:** 6
Appearance: The touch of the glowing staff closes most wounds.

Line Warping
Effect: Shield (up to 8 PD or ED) with Fast and Variable Result Advantages, Reduced END once. **END:** 3 **Active Cost:** 30 **Modified Cost:** 37 **Real Cost:** 7
Appearance: An indigo to emerald field is warped out of the air following the movement of the Staff. The amount of PD & ED are selected by the caster at the time of casting.

League Sense Power
Effect: Detect Object (League style magic), with Detect Location, Detect Analysis, Area Effect, Increased Area (radius), Double Area ten times (to 512" radius), Constant, Persistent, Reduced END three times. **END:** 0 **Active Cost:** 37 **Modified Cost:** 65 **Real Cost:** 13
Appearance: The caster's eyes and staff glow when League style magic is used within a 1024" radius of the caster. The spell will allow the caster to locate where the spell was used and what it was by title. Generally, this spell is used so league members can keep track of one another because once on, the power sense acts like a location beacon.

Power Disruption
Effect: Suppress (4D6) **END:** 8 **Base Cost:** 40 **Real Cost:** 8
Appearance: Royal blue energy field forms with black lines suspended in it, while caster's hands and staff spark green.

Power Transference
Effect: Silence (-5 to other's sound Perception Rolls) **END:** 5 **Base Cost:** 25 **Real Cost:** 5
Appearance: Silent aqua sparks rush up the caster's staff. Sound is shifted off into an eldritch plane. Note: as Incantations are part of the League's spells, no new spells can be thrown because the Words of Power are transferred with the rest of the sound.

Aura Radiance
Effect: Analysis (4D6) **END:** 4 **Base Cost:** 20 **Real Cost:** 4
Appearance: Touched item adopts blue glow from staff. The color of the glow shifts up the color range and League members can divine the magical nature from the difference between the colors.

Conversions

Given the immense popularity of roleplaying games, the chances are good that you've played one before. You may even have a detailed campaign world already created. If you want to play *Fantasy Hero* but don't want to give up the investment you've made in your current fantasy system, this section will show you how to convert characters and monsters from *RuneQuest, Middle-Earth Role Playing*, or other systems to *Fantasy Hero*. This makes the many supplements available for different fantasy games usable with *Fantasy Hero*.

Some of these conversions will be less specific about certain Characteristics, and you may have to work "backward" from the combat information to find their Characteristics. For creatures, an easy rule to remember is that their STR will equal about four times their Damage Class. Their DEX is equal to (OCV + DCV) x $1\frac{1}{2}$, and their CON is usually equal to their STR.

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SUCCESS CHANCE EQUIVALENCY TABLE

RuneQuest Percentile	Fantasy Hero OCV	Fantasy Hero 3D6 Roll*
01	-1	3
03	0	4
05	1	5
08	2	6
10	3	7
20	4	8
30	5	9
40	6	10
50	7	11
60	8	12
70	9	13
80	10	14
90	11	15
95	12	16
100	13	17
120	14	18

*In simpler terms, a character with up to 50% in a *RuneQuest* skill has Familiarity with its *Fantasy Hero* equivalent. If he is over 50% with the Skill, he probably has extra levels with that Skill.

Converting RuneQuest To *Fantasy Hero*

By Steve Perrin

Both *RuneQuest* and *Fantasy Hero* are complex systems with many possible interrelations, but this conversion system is necessarily brief due to space limitations. This article provides guidelines for the reader to take a published *RuneQuest* adventure and adapt it for *Fantasy Hero* play. all *RuneQuest* adaptations are based on the 3rd edition *RuneQuest* rules, *available from The Avalon Hill Game Company.*

Converting The Characteristics

RuneQuest and *Fantasy Hero* Characteristics are quite similar. Most can be translated directly according to the Characteristic Translation Table. Figure all other *Fantasy Hero* Characteristics normally, based on the Characteristics generated by the table, with one exception: SPD should be 1 + (DEX − 10) rounded *up*, instead of down (the usual practice).

This table translates a *RuneQuest* adventurer's chance to succeed with a skill into (first) a *Fantasy Hero* character's OCV against a DCV of 7 and (second) an equivalent roll on 3D6 to succeed with a *Fantasy Hero* skill with no opposition.

Magic

There is no room here to list each of *RuneQuest's* 100 or more spells and demonstrate how to build them using the *Fantasy Hero* spell construction system. In this space I can only list some attributes common to each of the four *RuneQuest* spell systems and let the converter determine how each *RuneQuest* spell can be turned into a *Fantasy Hero* spell.

RuneQuest Magic Points, needed for casting magic, will almost always be less than *Fantasy Hero* END. Therefore, unless the equivalent *Fantasy Hero* spell would take excessive amounts of END to cast, no translated spell should take the Reduced END General Modifier more than once.

If you don't know what *RuneQuest* spells can do, the descriptive names of the spells should give you sufficient inspiration to come up with *Fantasy Hero* spells of similar effects, if not potency.

Spirit Magic

Spirit Magic is primitive and it is often used in battle. It is a chancy form of magic, with a good chance of not working when used by a character with a low POW—equivalent to a low *Fantasy Hero* EGO. Spirit magic tends to be very personal magic, with no area effects or massive damage.

All spirit Magic has the Easy Advantage and must have the Materials and Incantations Limitations. A

character who uses Spirit Magic exclusively should have a Magic Skill roll equal to his Ego Roll.

Divine Magic

Divine Magic is given to faithful worshippers by the gods. The initiate of the god may use the spell, but must then go back to his temple to worship and beg the god for the ability to use the spell again. In *Fantasy Hero* terms, all Divine Magic has the Easy, Immediate, and No Magic Roll advantages, and most are Persistent. All divine spells also have the Endurance Reserve Limitation, with only one use per spell. The user must go through a special ceremony to restore the Reserve.

Sorcery

The theory behind Sorcery is the closest to basic *Fantasy Hero* magic, in that each spell must be built up. Use the highest of the *RuneQuest* sorcer's Duration, Intensity, Multispell, or Range Magic Skills to determine the *Fantasy Hero* caster's Magic Roll (unless he has an individual spell with a higher Skill Roll), on the Success Chance Equivalency Table above. All sorcery spells have a specialized Variable Advantage Modifier that costs x¼ and only acts as either Double Range or Persistent.

Sorcerers are the most likely type of magician to have extensive END Reserves for their spells. Sorcery spells will all have the Gestures and Incantations limitations, and will never be either Easy or Immediate. Most of their spells use the Material of an accessible, inobvious, familiar creature.

Ritual Magic

The *RuneQuest* Ceremony Skill has no bearing on *Fantasy Hero*. The Summon Skill is equivalent to the Summon Effect, and the Enchant Skill is equivalent to the Create Effect with the Independent Limitation.

Converting Creatures

Convert the Characteristics for creatures in the same way you do for characters, with a couple of exceptions. The PRE of a monster should be at least three times its POW, instead of the average of its POW and APP (as for characters). Determining the damage done by creatures is handled differently than for characters. Instead of adding to the creature's STR for its damage bonus, find the maximum damage the creature could do and divide by three; the result is the Damage Class of its attack. For large creatures, it will usually do half that Damage Class times 2, or maybe one-third the Damage Class times three for the appropriate armor penetration.

The listed armor for *RuneQuest* creatures is used for its resistant PD and ED in *Fantasy Hero*; add two (or three, in big animals) times the armor to its PD calculated from STR to find the total PD. The move listed should be doubled to find the movement per phase in inches for *Fantasy Hero*.

Example:

An allosaurus in RuneQuest has a listed damage of 2D6 + 5D6; the maximum it could roll would be 42.

Dividing that by 3 gives a Damage Class of 14 in Fantasy Hero, or 4½D6 killing attack. More reasonably, the allosaurus should do 2x Damage Class 7, or 2x 2D6+1 (roll 2D6+1 twice, applying the BODY and STUN separately to any armor, though the STUN from both attacks adds together to see if the target is Stunned).

The allosaurus has a listed armor of 10, so it has a 10 resistant PD and ED. Its STR would be (on the average) 53, giving it a base PD of 11; with 2x its armor, it has a total PD of 31. Its listed move is 6, so its move in Fantasy Hero would be 12" per phase. The allosaurus has an average POW of 13, so its PRE would be 39 (round to 40 for a convenient number).

Converting Middle-Earth Role Playing To Fantasy Hero

The *Middle-Earth Role Playing* game (hereafter abbreviated *MERP*) from Iron Crown Enterprises uses a very different combat system than *Fantasy Hero*. Conversion of characters and creatures requires some mathematics, but if you play *MERP*, that should be no great obstacle.

Converting Characteristics

The Characteristics in *MERP* are given a percentile value. Divide this value by five to get the equivalent *Fantasy Hero* value, with a minimum of 8 for your result. Thus a *MERP* character with a value from 01 to 42 in a Characteristic would have an 8 for that Characteristic in *Fantasy Hero*. The *MERP* Characteristic Equivalency Table shows the *MERP* equivalent for *Fantasy Hero* Characteristics.

MERP CHARACTERISTIC EQUIVALENCY TABLE

MERP	Fantasy Hero
ST	STR
AG	DEX
CO	CON, BODY
IG	INT[1]
IT	EGO
PR	PRE
AP	COM

[1]INT is equal to the *MERP* character's IG or IT, whichever is highest.

Calculate the character's Figured Characteristics as normal, though you should probably round *up* when calculating SPD, instead of down as normal. Add 1 point to the character's STUN for every 5 bonus in Body Development Skill of the *MERP* character.

Armor & Weapons

MERP weapon skill categories are fairly close to *Fantasy Hero* skill categories. Use the Weapon Skill Equivalency Table to find the closest skill in *Fantasy Hero*. Armor corresponds by name, as do the weapon types (though there are more to choose from in *Fantasy Hero*).

MERP WEAPON SKILL EQUIVALENCY TABLE

MERP	Fantasy Hero
1 handed edged	Swords
1 handed concussion	Axes, Maces, & Picks
2 handed	2 handed
Pole Arms	Pole Arms
Missile	Bows, Crossbows
Thrown	Thrown, Javelin

Combat & Others Skills

The Skills in *MERP* can be translated to *Fantasy Hero* Skills by comparing names of the Skills. Give the character +1 with the Skill for every 10 Bonus he has.

Magic

There is no room here to list each of *MERP*'s myriad spells and demonstrate how to build them using the *Fantasy Hero* spell construction system. In general, the easiest way to proceed here is to give the wizard twice his Development Points as Character Points to spend on spells. Any of the *MERP* spells can be easily duplicated once you're familiar with the *Fantasy Hero* magic system.

Converting Creatures

Creatures in *MERP* aren't given Characteristics as are characters, so conversion requires a different process. Use the Creature Characteristic Equivalency Table for the formulas. To find the *Fantasy Hero* creature's other Characteristics, use the method described in the introduction to this section.

CREATURE CHARACTERISTIC EQUIVALENCY TABLE

MERP	Fantasy Hero
Offensive Bonus/15	OCV
Offensive Bonus/10	Damage Class
Defensive Bonus/7	DCV
Armor Type/2	resistant PD, ED
Armor Type x2	total PD, ED
Base Rate/10	move inches/phase
Hits/10	BODY (min 10)

Normally, the Damage Class for creatures will actually be 2x (half the Damage Class) listed, as done for *RuneQuest* creatures.
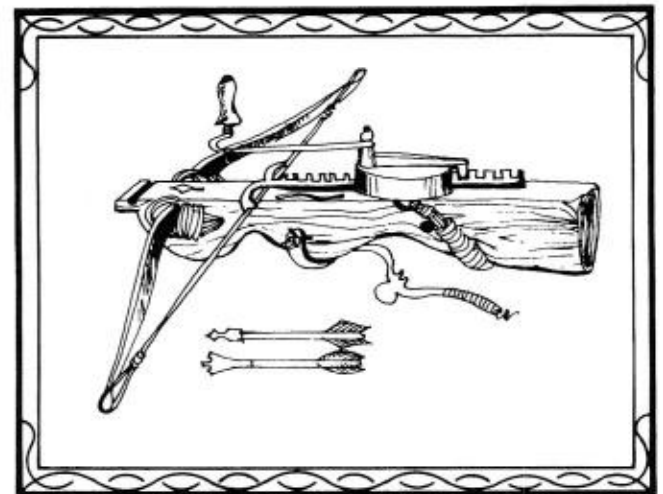
Travel Times

fantasy characters will spend much of their time journeying from one place to another. The three main modes of transportation used are Walking, Riding, and Sailing. Unless the GM has some interesting encounters planned for the trip (encounters that hopefully serve some purpose to the plot), not too much real game time should be spent worrying about the details of travel. If the GM is trying to create a mood, he may well ask the players to determine a marching order, show how they're positioned in their campsite, and ask which characters are awake.

Walking characters, on good roads or trails, will usually travel about 30 kilometers a day. Player characters are tough enough to cover more ground than that (usually up to 40 km), but this would leave most characters exhausted. The Long Term END loss rules can be used if the GM needs to know exact amounts of exhaustion. This comes in particularly handy if the characters are being chased, or have to get somewhere in a hurry.

The standard distance that cavalry troopers covered on horseback in one day was about 60 km, in six hours of riding. Horses can be pushed greater distances, but will get exhausted and may even die. A man in good condition can outlast a horse in a long distance chase, even though the horse is faster.

A standard sailing distance was about 120 km per day. Most sea travel (in medieval and earlier times) was done in sight of land as much as possible, and the ship was beached each night to avoid running into trouble. Sailors of the time disliked deepwater crossings; being out of sight of land is terrifying when your navigation and maps are uncertain, and you have no communication outside your ship. If a ship is sailing all day, it could cover 240 km in a 24 hour period.

All of the distances given should be reduced for particularly difficult or hazardous conditions (forest, storms, extreme heat or cold, bad winds, lack of food). The travel times given are all based on the assumption of good roads and weather conditions.

Bibliography

there are numerous sources for additional information that could be useful to your fantasy campaign. The fantasy novels and stories listed are merely a sample of the fantasy fiction available. These are some of the best, however, and if you're not familiar with fantasy, they're a good place to start. Unfortunately, there have been relatively few fantasy movies until recently. Many times, the movies have terrible inaccuracies (especially in fighting techniques), but they're a great source of ideas. Other fantasy roleplaying games are listed for the curious player. They and their supplements are rich source of ideas, concepts, collected background information, and adventures. Finally, some reference books are included for background information. Reference books are certainly far less exciting than fiction, but they'll set you straight (more or less) on the facts of life long ago.

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Adventures

The Flaming Falcon Inn

m any fantasy stories begin in a place where adventurers gather—a place like the Flaming Falcon Inn. After all, what's a more logical place than an inn for people to meet, tell stories, hire people, hear strange legends, and begin adventures? The Flaming Falcon is an example of such an inn, one that can be used in almost any fantasy campaign.

This inn can be placed almost anywhere in your fantasy world—in a city, in a town, or as a roadside inn alone in the country. Change any or all of the facts about the Flaming Falcon to fit it into your campaign: the name, the location, the innkeeper, the clientele. Use this inn as a model for other such places in your campaign. Characters travel quite a bit on their adventures, so they spend much time in places like the Flaming Falcon.

The Flaming Falcon is best described as an enabling device for your stories. Characters can use the inn as a meeting place. The GM can use the inn as an easy way to get the characters in the same spot to begin an adventure. ("You all happen to be at the Flaming Falcon, when suddenly...") The innkeeper can be used as an information source for the characters, guiding them to the places and people that lead to adventure. If the characters are known to hang out at this inn, that's where their Hunters and Watchers will show up to look for them.

Background

The Flaming Falcon Inn is so named because of the signboard hanging in front, which depicts a burning bird. The innkeeper, Gavan, says that the inn has been in his family since his great-grandfather built it a century ago. No one knows why his ancestor named the inn as he did or used that signboard. How great-grandfather Randwen even got the money to build the inn is a mystery, though the family believes he found a small treasure when he was a wanderer in his youth.

The inn is currently run by Gavan Donal's son, his wife Bessa, son Andras, and twin daughters Reena and Deena.

Gavan

A man in his forties, of medium height but built like one of his ale kegs—rounded and solid. Gavan's thick black hair bristles over his head and body; his beard merges imperceptibly into the hair of his chest. He is a pleasant man with his regular customers, given to talking freely and possessing an openhanded hospitality, but his anger can appear suddenly like a great stormcloud when his family or inn is threatened.

Gavan's many friends on the street keep him aware of news (and he loves gossip). Little happens in his area that escapes his attention, but Gavan isn't free with information when talking to people he doesn't know or like. This attitude has gotten him in trouble more than once, especially with the soldiers and guardsmen.

Use the Bandit writeup for Gavan's Characteristics, except that he's STR 18 and BODY 15 (with the appropriately larger Figured Characteristics). Gavan also has PS: Innkeeper (15-), PS: Brewer (14-), PS: Cook (12-), Streetwise (14-), and Local Area Knowledge (16-) Skills, as well as 2 Skill Levels in Melee Combat (for the Club he keeps under the bar).

Bessa

She's in her thirties, though it's hard to tell. Bessa bids fair to outweigh her husband—a subject of much speculation and betting by the patrons, though no one knows for sure (and none are incautious enough to wonder aloud within her hearing). She rules the kitchen with an iron hand, and usually rules Gavan in much the same way. Bessa has light brown hair kept in a tight bun, bright blue eyes, and is usually wearing a brown shift and an apron covered with the evidence of years in the kitchen. She is friendly to the customers, and is prone to mothering the regulars. Her cooking is justly praised as the perfect complement to her husband's fine ale.

Bessa has Primary Characteristics of 8 except for a 10 STR and 12 BODY. Her Skills include PS: Cooking (16-), PS: Gardening (12-), and Trading (13-).

Andras

The boy has just turned 16, and he's right in the middle of his gawky adolescence. Almost as tall as his father but beanpole slender, Andras has his mother's fair hair and his father's dark brown eyes. Andras takes care of the stables, digs in the garden, fills the cistern, carries supplies, cleans the rooms, sweeps the tavern, and empties the privies. When he's not kept busy with those and other tasks, Andras loves to sit and listen wide-eyed to the tales of adventurers. Bessa hates to see such sloth in a child, and is forever finding chores left undone for Andras to do.

Andras has Primary Characteristics of 10, except for a 13 INT and a 14 COM. He has Familiarity with all of his father's Skills, plus PS: Horse Knowledge (11-).

Reena & Deena

The twins have just reached 14, a dangerous time for young girls. They are both black haired and blue eyed, with clear white complexions and slim figures. They're impossible to tell apart, even to their parents. Reena and Deena are becoming real heartbreakers, un-

beknownst to their father, who still thinks of them as little girls. The girls take care of the chickens, the garden, and the kitchen chores, help their mother with the cooking and the washing. They do most of the serving to the customers. This last task is causing some concern for Bessa. There's already been one instance of a drunken customer (not a regular) who thought to obtain more than food from Deena; Bessa accidently dropped a frying pan on his head, and he lost interest. But there will be more trouble in the future.

Reena and Deena have Primary Characteristics of 8, except for a 10 INT and EGO, and a 16 COM. They have Familiarity with all of their mother's Skills.

The Inn

The Flaming Falcon Inn is a solid building constructed of oak and stone with a slate roof. The solid oak doors are bound with iron and look very strong (DEF 6, BODY 6). The floor in the common room is flagstone polished by many years of traffic; fresh rushes from the river are strewn on it every day. Sconces on the walls hold candles, and several small chandeliers hang from the ceiling, holding bright candles. The ceiling is only seven and a half feet high, seven feet to the thick oak rafters. The benches, stools, and tables are made of sturdy oak (DEF 4, BODY 3). The fireplace has a stone hearth with a spit for roasting or hanging a soup pot. The door to the right of the

fireplace leads to the alley, thence to the privies and the stable. To the left of the fireplace is a small stage, which performers of various types sometimes use.

On the other side of the door is the bar, a thick oak beam where Gavan serves the ale and wine from the casks behind. Under the bar are stored the leather drinking jacks and some ceramic mugs; unbeknownst to most customers, Gavan also keeps a club under the bar.

In front of the bar is a rack for weapons—Gavan requires (as do most innkeepers) that any weapons larger than a dagger be kept there (or safely stowed in your pack or in the stables). Most of his customers don't carry weapons, but most adventurers do. Gavan wants to prevent property damage and bloodshed, which is why he asks that weapons are stored there. He'll assure any nervous character that the weapons are safe there—he watches them himself. If a character refuses to put away his weapon (either there or stowed inconspicuously in a pack; as long as you're not wearing it ready for use) Gavan will refuse service to the character. If the character makes trouble, Gavan will send Andras for the guardsmen (three Ruffian class men, led by a Bandit class sergeant, will show up with swords and loaded crossbows).

Behind the casks is a storeroom where supplies are kept, along with the casks Gavan uses for brewing. Next to the storeroom is Bessa's domain, the kitchen.

The Flaming Falcon Inn

Residence

Potter

Coop

Chicken Yard

Hallway

Residence Garden

Kitchen

Butcher

Water Tower

Common Room

Apothecary

Storage

Bar

Stable Shed

Privy

Cloth Seller

Apartments

Hex = 2m

N
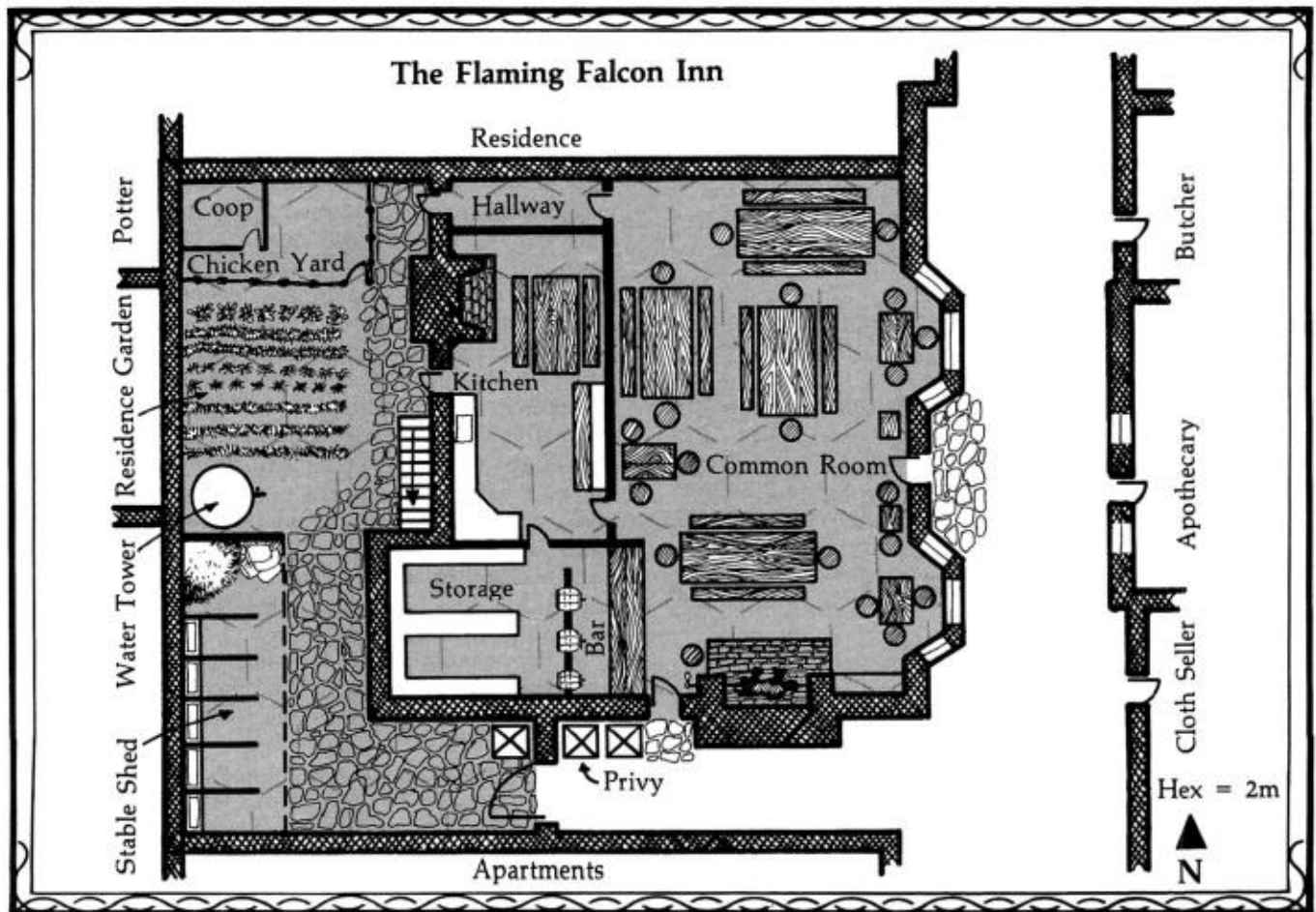
The family usually eats at the table in there. At the far end is a hall for guests to go from the tavern to the stairs in back leading to their rooms.

Upstairs are the rooms for Gavan and his family, and there are three small rooms (about 4 hexes large) for guests. The common room is also available for sleeping;

Gavan shuts down the bar around ten o'clock. Behind the inn are the chicken coop and the chicken run, a small kitchen garden, a drinking water cistern, and a stable. There are no doors on the stable, just stalls, though if the weather is really bad some tarpaulins can be rigged in front to protect a guest's valuable horse.

The Hunt

This solo adventure is designed to demonstrate the basic combat rules for *Fantasy Hero*. Playing it is simple; take a character and just start reading the first paragraph, and when you finish it, you'll be directed to another paragraph (depending on the decision you made or the result of your action). The character you take should be able to use a boar spear and have Tracking Skill, and no spells.

The sections in *italic* type are examples of what one player did, showing the die rolls and rules in action. The character being played is Rolland, whose writeup can be found at the back of *The Affairs of Wizards*. Refer to the writeup if you're puzzled by the examples; you'll also be directed to specific sections in Combat to explain some of the rules.

1 You have been invited by the local Baron to join him and his entourage on a boar hunt, as a reward for some good deed you performed for the Baron. The hunting party leaves the manor house early in the morning, heading into woods that are thick with the new growth of spring. You're not used to this sort of thing, being a commoner and all, and you become separated from the hunting party after a few hours. While following a likely trail, a brook suddenly appears in your path—you try to leap it, but your horse throws you and dashes into the brush. You pick yourself up, muttering a few choice imprecations about the parentage and possible future of the beast that threw you, and make a quick inventory of your condition. Nothing broken, but all your weapons except for your boar spear were on the horse. You start off in the direction your horse took and come across a game trail. Clearly marked in the dirt you see the fresh spoor of a wild boar. Your quarry is close at hand! You realize that the embarrassment of being thrown by your horse would be avoided if you returned with the boar. Make your Tracking Skill Roll to follow the trail. If you make it, go to Paragraph 4; if you fail, go to Paragraph 2.

Rolland has a Tracking Skill Roll of 12 or less on 3D6. Picking up his three dice, he rolls a total of 13, failing his Tracking Roll.

2 Failing your Tracking Roll, you lose the trail after about ten minutes. You cast about for other signs of the boar. Moving through the bushes,

you find yourself in a grassy clearing about 10 meters across. Intently examining the ground for more tracks, you head off across the clearing. Make a Perception Roll; if you succeed, go to Paragraph 5; if you fail, go to Paragraph 3.

Rolland has a Perception Roll of 12 or less, so he picks up his dice and rolls: 11! He's made his Perception Roll, and goes on to paragraph 5.

3 You didn't notice anything wrong until the last instant, when the boar grunted eagerly as he rushed towards you, his razorsharp tusks gleaming in the sunlight. You just have time enough to throw yourself to one side, barely avoiding his rush. The boar stops with surprising speed, wheeling to face you as you ready your boar spear for combat. Go to Paragraph 5.

4 A faint noise alerts you as the boar, which had been hiding in the bushes, charges forward at you. Planting the butt of the spear firmly in the ground, you kneel down, bracing yourself and the spear. You point the spear at the center of the boar's chest as it races toward you. Make your Attack Roll, giving yourself a +1 OCV for being Set; if you hit the boar, do two damage classes higher than your normal weapon damage, since the boar is charging. You go first, since you have a Long Weapon and the boar has a short weapon (its tusks). If you miss, make the boar's Attack Roll against you. This action takes place on Segment 12 of the Turn. The boar has a 10 in each of it's Primary Characteristics except for a 14 DEX (making it OCV and DCV 5); it has a PD of 8 (1 resistant), 20 STUN and is SPD 3, and does 1D6 killing damage with its tusks. After resolving this initial attack, go to Paragraph 5.

Rolland has a base OCV of 5 and two Skill Levels with Melee Weapons (his Skill level with Swords doesn't count for using the boar spear). Rolland decides to put his two Skill Levels on OCV, making him OCV 7 against the boar's DCV 5. Rolland's Attack Roll is therefore 11 + 7 − 5 = 13 or less. Rolland rolls a 14 on his 3D6 roll, and misses the boar. The boar now gets to make his Attack Roll against Rolland. Rolland is wearing armor with an Average DEF of 4, making him −2 DCV, so his DCV is 5 − 2 = 3. (Normally, he uses a

shield to bring this DCV up, but his shield is lost with his horse.) The boar, however, is classified as a Short Weapon, and Rolland's boar spear is a Long Weapon; looking on the Combat Modifiers chart (see the Combat Quick Sheet), this means that the boar takes a -2 OCV penalty. The boar's Attack Roll is $11 + 5 - 2 - 3 = 11$ or less. The boar rolls a 9, hitting Rolland. The boar's attack with his tusks does 1D6 killing damage, but this is a Charge maneuver (see the Combat Maneuvers chart), so the boar adds two Damage Classes to his damage (see the Damage Class chart); his damage is now 1½D6 killing. The boar rolls a 3 and a 2 on those dice, doing a total of 5 BODY; rolling a 5 on the 1D6-1 STUN multiplier, he does 20 STUN. Rolland's armor has a 4 DEF, so he takes $5 - 4 = 1$ BODY. Rolland's PD of 5 adds to his armor DEF of 4 against the STUN damage, so Rolland takes $20 - 9 = 11$ STUN against his total. This 11 STUN is less than Rolland's CON of 13, so he's not Stunned. Segment 12 now ends, and both the boar and Rolland get a free Recovery. The boar has taken no damage (and we aren't using the optional END rules), so he's not affected. Rolland's Recovery of 7 means that he gets back 7 of the 11 STUN he lost, so now he's only down 4 STUN. Unfortunately, the 1 BODY he took will take some days to heal.

5 The fight begins in earnest! The boar has a 10 in each of it's Primary Characteristics except for a 14 DEX (making it OCV and DCV 5); it has a total PD of 8 (1 resistant), 20 STUN, is SPD 3, and does 1D6 killing damage with its tusks. The fight begins at Segment 1 of a new Turn (the Segment 12 surprise phase has already been resolved). If you miss the boar twice in a row, it will run off into the brush; go to Paragraph 6. If the boar knocks you out, go to Paragraph 7. If you kill the boar, go to Paragraph 8.

Both the boar and Rolland are DEX 14, SPD 3. This means they act on Segments 4, 8, and 12 of the Turn (according to the Speed chart), at DEX 14. Nothing happens on Segments 1, 2, and 3. On Segment 4, both the boar and Rolland act at DEX 14. Both roll 1D6 to break the tie; the boar rolls a 2 and Rolland rolls a 3, so Rolland goes first. Leaving his Skill Levels on OCV, Rolland still needs a 13 or less to hit the boar; he rolls a 12 and hits! Rolland didn't say he was using more than the minimum STR to use the weapon, so he just does the base damage of 1½D6 killing. Rolland rolls the dice, getting a total of 7 BODY; rolling his STUN multiplier of 1D6-1, he rolls a 3, so the boar takes 14 STUN. Subtracting the boar's 1 resistant PD, the boar takes 6 BODY; subtracting the boar's total PD of 8 from the STUN, the boar takes 6 STUN.

The boar isn't Stunned or dead, so it attacks Rolland. The boar still needs an 11 or less to hit Rolland, and it rolls a 10, hitting him. For damage, the boar only gets to roll 1D6 this time, since it's no longer charging. The boar does 4 BODY and 12 STUN to Rolland; Rolland's armor DEF of 4 means he takes no BODY, and his total PD of 9 means he takes only 3 STUN. Rolland was already down 4 STUN, so now he's down a total of 7 STUN.

The Segment is now over, since there's no other characters to act. Nothing happens again until Segment 8, when both get to attack again. They roll off again to find out who goes first, and this time the boar wins. Rolland sees that he's getting injured, and decides to Block the boar's attack. A Block maneuver is unusual since it takes the Blocker's OCV against the attacker's OCV, instead of the usual OCV against DCV. The boar's OCV of 5 is modified down to a 3 because of the Weapon Length rule, so Rolland's chance to Block is $11 + 7 - 3 = 15$ or less. Rolland rolls an 8 and successfully Blocks the boar's attack (whether or not the boar makes his Attack Roll).

Nothing happens on Segments 9, 10, and 11. Segment 12 is next, and both the boar and Rolland take their actions. They don't roll off to find out who goes first this time; since Rolland successfully Blocked the boar's attack in the last phase, Rolland gets to attack first. Rolland decides to use a STR of 15 this time, giving him an extra Damage Class with the boar spear, so he'll do 2D6 killing damage if he hits. (If you were using the optional END rules, this would cost him 3 END instead of the usual 2 END for using a boar spear.) Rolland's Attack Roll is still 13 or less, and he rolls a 9, hitting the boar. Just to be interesting (and to show off an optional rule), let's use the Hit Location chart this time. Rolland rolls a 10 on the 3D6 for Hit Location, so he hits the boar in the Chest. Rolland rolls his 2D6 for BODY damage and gets a 9. The BODYx for the chest is x1, so the boar takes 9 BODY. The STUNx for the chest is x3, so the boar takes 27 STUN. The boar's total and resistant PD are subtracted as before, so the boar ends up taking 8 BODY (for a total of 14 so far) and 19 STUN (for a total of 25 so far). The boar is Stunned since the 19 exceeds the boar's CON of 10, so the boar won't get to Recover next phase (though it does get the free post-Segment 12 Recovery). The boar is also unconscious, since it's 5 STUN over it's total possible. That means it only gets to Recover every post-Segment 12 (using the Recovery chart in the Effects of Damage section). The boar is also 4 BODY over it's total of 10, so it's dying (use the optional bleeding rules, if you wish). At this point, Rolland will administer the coup de grace in Segment 4 of the next Turn. The boar will still be unconscious, so it's DCV 0 and any Placed Shot modifiers are halved, if Rolland wants to take a placed shot. Rolland elects to spear it in the heart, normally a -8 OCV shot, but now only -4 OCV because of the boar's condition. Rolland needs an $11 + 7 - 4 = 14$ or less, and rolls a 10, striking the boar in the heart (considered the 2x BODY Vitals location). Rolland rolls a 7 on his BODY damage, which means the boar takes 14 more BODY minus one for it's resistant PD, and it's now dead (less than -10 BODY; -27 to be exact).

6 Grimly determined, you set out to track the boar once again. Make your Tracking Skill Roll and give yourself a +2 bonus if the boar has been wounded. If you succeed, go to Paragraph 4; if you fail, go to Paragraph 2.

7 Check the chart in the Effects of Damage section under Combat. If you've been unconscious for less than a minute, go to Paragraph 6. If you will be unconscious for more than a minute or have reached the GM's Option level, go to Paragraph 9.

8 Removing your spear from the body of the boar, you hear shouting and the crashing of horses through the underbrush. The hunting party has arrived! Cheers fill the air as they applaud your bravery. Your horse has been found and returned to you, and you ride back to the manor house in triumph, where a party is held in your honor. Give yourself one Experience Point for your adventure.

9 You wake up to see the anxious faces of the hunting party. They bind your wounds and take you back to the lodge. On your way, you see the Baron riding in, with the boar's carcass stowed on his servant's horse. Well, you may not have gotten the boar, but perhaps it's better to be on the Baron's good side than to have stolen the glory of the kill from him. Give yourself one Experience Point for the adventure.

The Affairs Of Wizards

1 f you intend to play in this adventure, *read no further!* You wouldn't spoil a good novel by reading the last chapter first, would you?

The information in this adventure is for the GM. If you're going to GM this adventure, read all the way through before beginning. There are two basic plots built around the same general set of circumstances: an easy plot and a difficult plot. If you're just starting out as a GM, or the players are just learning how to roleplay, it's best to use the easy plot. The difficult plot has some nasty twists in it, designed to cause some tough thinking among the players.

The Easy Plot will take about four to eight hours to play; the Difficult Plot, anywhere from four to sixteen hours or more, depending on the players. Your decision about which plot to use should include how many evenings you want to play, and how long you want to play each evening. Try to arrange your game evenings so that the "cliffhangers" of the adventure come at the end of the evening.

Feel free to change the names, places, and other features of the adventure to suit your own campaign. If you already have a campaign, these countries and people can be brand new, put in a hitherto unexplored corner of a continent. This adventure (like any adventure) works best when you modify it to suit your own tastes. You can use less control over events than detailed here, relying instead on random dice rolls so that even you don't what will happen (roll 11 or less to see if the goblins show up, for instance). Increase or decrease the abilities of the monsters or NPCs, throw in more encounters. Exercise your creativity—that's what roleplaying is all about!

The Easy Plot

Here's the plot of the adventure in a nutshell. The characters are hired by the wizard Terenor to rescue his beautiful daughter Layana; she's been kidnapped by the evil Baron Kedric (he's also a sorceror). Kedric has sent Terenor a message, saying that Terenor must surrender himself at Kedric's castle in one week or Layana will suffer a hideous death. Kedric has also warned Terenor not to attempt any magic to free Layana, since Kedric will detect any use of magic in the area and instantly kill Layana. Terenor tells the characters that he took the only course he could think of—hiring them to go to Kedric's manor house and bring out his daughter. The characters accept this task and journey to Kedric's manor house (called Gryphon's Gate) and attempt to rescue the girl.

Now we'll examine the process of actually Game Mastering this adventure. The adventure is broken down into scenes. Each scene deals with one major event or concept. Depending on what the characters do, they may avoid some scenes entirely. As GM, you have the power to throw in additional scenes you've thought of, remove scenes you don't like, stretch the scenes out or compress them.

Selecting Characters

This is the first step in any adventure—selecting the characters that take part in the adventure. Tell the players that you want them to bring characters who will work for money or to save the life of a beautiful girl. Characters who aren't motivated by these things shouldn't be going on the adventure. Of course, you can tell all of the characters that they're really down on their luck and nearly flat broke, to help their monetary motivation.

This adventure, like any adventure, works best if the characters are directly involved emotionally with the events. The motivations just described will work, but it's better if the characters have even more justification for taking part. If the characters are just being created for this adventure and are looking for Disadvantages, give them Disads directly connected to these events. Layana could be the Friend of one of the characters. The Baron Kedric could be Hunting or Watching one of the characters. Or, instead of Disadvantages, tell the characters that they're familiar with some of these people. Perhaps one of the characters was Terenor's apprentice, or is a member of the same Guild. Perhaps a character had a friend or relative brutally slain by the evil Baron. Whatever the reason, give the characters as good a motive as you can.

It's quite all right for two players to say that their characters know each other, even if they've never played before. In fact, this makes your job of trying to get them together much easier, so you might encourage this.

Once the players have readied the characters they will play and you've approved them, you're ready to begin the adventure. This adventure requires a minimum of two characters; a practical maximum is six. Have the players fill out the Adventure Record Sheet, putting their characters in order from high to low DEX. Then you can fill in the NPCs who may appear in the adventure, like the goblins, gargoyles, the Baron's guards, and so on. This preparation can be done on a second sheet instead of the one the players used.

Beginning The Adventure

The adventure begins by bringing the characters together to the same place: the Flaming Falcon Inn. This can be done briefly by saying "Your characters all happen to be in the Flaming Falcon Inn one day, when.-.." That works, but it's not very subtle. A better way is to deal with each character separately or, if they already know one another, as a group or small groups. Assuming that you have to deal with each character separately and the character has no connection with adventure already, tell him that he's broke, down on his luck, and looking for employment in the city of Kythros. He's heard on the street or from a friend that adventurers and mercenaries are being hired at the Flaming Falcon Inn that afternoon, so he makes his way there.

If the character does have a direct connection with someone or something in the adventure, use that connection to bring him to the Flaming Falcon. If the character has Layana as a Friend, a messenger appears where the character is staying, saying the Terenor (Layana's father) wants to meet the character at the Flaming Falcon right away—Layana's in trouble. Or if the character is an enemy of the evil Baron, he hears a rumor that Terenor, the evil baron's foremost foe, will be at the Flaming Falcon that afternoon. You get the idea.

Once they all have a reason to be at the Flaming Falcon, the characters are then told by you that they ar-

rive at the Inn at different times, but all before three o'clock. You can show them the map of the Flaming Falcon and describe the interiors, the innkeeper, and the serving girls. Invent details, conversations with Gavan or Andras, anything to help set the scene and make the players feel that they're actually in the tavern. Think of it in your mind as a scene in a movie—you can even mentally assign actors to the roles of the NPCs, to help you give them a personality and distinctive method of speech.

Also in the inn by the time the characters arrive are a number of other people. Four of them are regular customers of Gavan's good ale—farmers, merchants, and the like. The others are rough looking individuals, uncouth and unkempt, with nasty dispositions. Use the Ruffian listing in the Monsters section for these fellows. If you're inclined, you can personalize them a bit, varying their Characteristics and maybe giving them a few more Skills. Throw in two ruffians for every player character in the Inn; this will mean a good fight.

The Bar Fight

Terenor has not yet arrived (according to Gavan); before he does, start a fight between the player characters and the ruffians. The fight can start a number of ways—a ruffian shoves a character out of the way, a ruffian grabs Deena and starts to kiss her, a ruffian starts insulting one of the characters. These ruffians really want to fight, so unless the characters are willing to undergo great humiliation, there'll be a fight. The reasons for this fight: to give the players some action right up front, and to help the characters get to know one another.

During the fight, arrange for the ruffians to be in position to hit a character by surprise, and let one of the other characters see this. Then the character can warn the other character of danger (or even take out the ruffian), thus creating an instant friendship.

These ruffians will not be using weapons, except for the occasional stool or mug. They'll try to gang up on the characters; a favorite tactic is to Grab some one from behind and have the other ruffian slug the character from the front. The ruffians will flee if they're losing badly (more than half of them unconscious).

The characters are almost certain to win, since they're probably much tougher than the ruffians. If necessary, Gavan will lend a hand, especially if the ruffians have threatened his daughters or his property. If the characters are really having trouble, the guards will show up, and the ruffians will flee.

Terenor's Story

Terenor will enter the Flaming Falcon after the fight and find a seat. He'll then introduce himself to the characters. Terenor appears to be in his fifties, with iron gray hair, craggy features, and green eyes. He tells his story to the characters: his daughter Layana has been kidnapped by the evil Kedric, a baron of Saduria, the country to the south. Kedric also happens to be a powerful sorceror, and Terenor has fought against him ever since their teacher Vortinian was slain by Kedric

Barony Kedric

The White River

Scormis

Barony Terenor

Runis

Sadur
(capital)

Bay of Sadur

N

Saduria

	Farm, open land		Roads	❶	Where adventurers meet
	Mountains	▬ ▬	National Border	❷	Gryphon's Gate Lodge
	Rolling Hills	••••••	Barony Border	❸	Terenor's Keep
		•	Barony Seat		
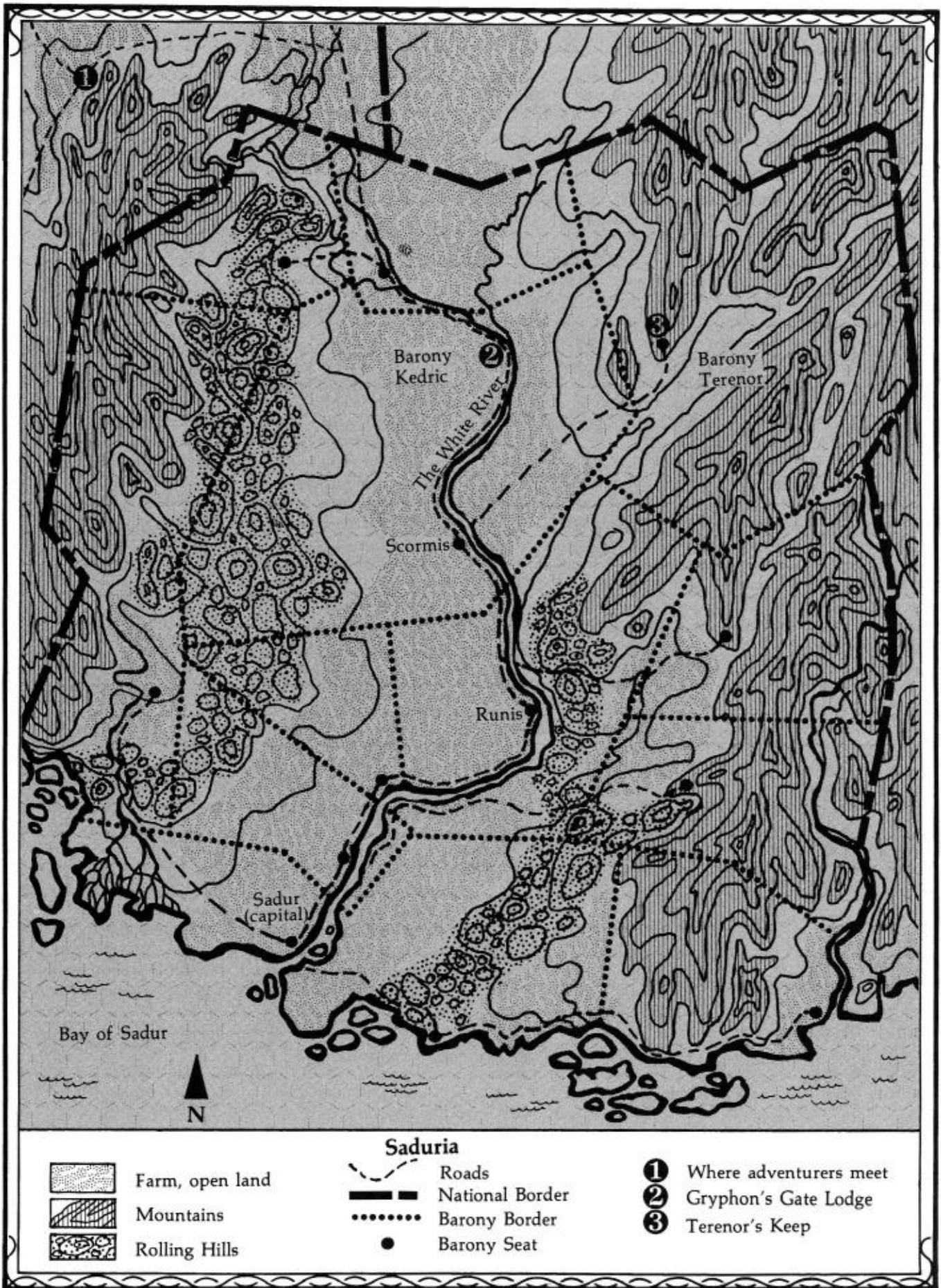
two score years ago. They've been deadlocked most of that time, each being nearly equal in power to the other. Finally, Kedric has broken the deadlock by kidnapping Layana, Terenor's only child. Kedric has sent Terenor an ultimatum: appear at Gryphon's Gate (Kedric's manor house) in one week, or Layana will suffer a hideous death. Kedric's generosity in giving Terenor a week to appear is only apparent; it would normally take that much time for Terenor to travel from his home to Gryphon's Gate. Terenor has, however, used a spell to transport himself to Kythros, only a few day's journey from Gryphon's Gate over the mountains.

Terenor tells the characters that he can't attempt any spells to free his daughter, since Kedric would detect them and his daughter would die. Terenor's only hope is to have some brave, competent people rescue Layana from Kedric's manor house. Terenor is offering one thousand silver pieces per person to the rescuers. Some characters may refuse payment through noble motives; in such case Terenor tells them that he will be deeply in their debt, and will grant them any favor within his power.

Make this story an emotional one; act out the part of Terenor telling his story. Terenor is a man with great control (as any wizard must have), but it's apparent by his tightly controlled manner that he feels very deeply about this. When he finishes his story, there's a hint of tears in his eyes, though his voice remains without a tremor. If the characters ask any questions, respond as you think Terenor would. Use the information given in the rest of the adventure. However, Terenor doesn't know anything about the exact nature of the Baron's defenses, aside from the fact that he has about thirty guardsmen at Gryphon's Gate, plus his magical powers. What he will tell you is that much of Baron Kedric's power is bound in his staff—take the staff away, and he'll be vulnerable.

Terenor then tells the characters about the land between here and Gryphon's Gate, and gives them sketch maps to follow (the Area, Gryphon's Gate Vicinity, and Gryphon's Gate). The small "x" on the Gryphon's Gate map indicates where Terenor believes Layana is being held.

Area Map

This map shows most of the country of Saduria, where Gryphon's Gate is located. The number "2" on the map refers you to the Gryphon's Gate map for details. The river valley in the middle of Saduria supports a strong farming community with numerous small villages and towns. The largest are Scormis, Runis, and the capital Sadur. The characters begin in Kythros, north of Saduria over the mountains. The time is late spring, so the mountain passes are open. Traveling on horseback, it will take the characters about three days to reach the vicinity of Gryphon's Gate. On foot, it will take them about 5 days. If they decide to cut across country as they near Gryphon's Gate, add about one day to their travel time.

The weather during this time will be fair and mild,

with daytime temperatures in the mid-sixties (fahrenheit), and night-time temperatures in the low forties. The wind is usually blowing from the southeast, at about 10 miles an hour. The moon is full when the characters leave; by the time they get to Gryphon's Gate, there will be no moon (and thus very dark nights).

The area where the characters will be traveling will be pine forest in the mountain passes, becoming a deciduous forest below 1000 meters elevation. There are many deer, wolves, grizzly bears, and mountain lions in these forests. Rumors of goblins and ogres are also heard.

Gryphon's Gate Vicinity

This map shows the area immediately surrounding Gryphon's Gate and the neighboring town of Oakdell. The forest Shadewood surrounds the town on the west; across the White River the forest has been cleared to provide farmland. To the west of the river the ground is very rocky, and in fact the west bank is a rocky bluff about 10 meters high. Oakdell is a community of about 400 people. It serves the farming community in the area, the visitors to Gryphon's Gate, and ships produce down the river. The farming specialty of the area is fruit orchards, producing very fine apples.

Gryphon's Gate is on a rise overlooking Oakdell, and has a good view of the town. The road from Oakdell to Gryphon's Gate is hidden from the view of the manor house for the first half, but once a traveler comes up the rise he can be clearly seen. The forest has been cleared from the immediate vicinity of the road and the manor house, though it's possible for a few men to get within twenty meters under cover of the forest.

Oakdell contains two taverns, an inn, a smithy, several woodworkers, a leathercrafter, a potter, and assorted merchants dealing in dry goods and supplies. Meadows dotted with wildflowers surround the town, and children often play there.

Gryphon's Gate

Gryphon's Gate is surrounded by a three meter high wall (1½") set with spikes on the top. The wall is designed to keep out forest creatures and unfriendly people. The wall has two openings: the front gate, consisting of two very strong oak doors bound with iron (DEF 6, BODY 7); and the postern gate in the rear, which is only two meters wide and two meters tall, made of solid oak bound with iron (DEF 6, BODY 5). The six watchtowers on the walls have ladders on the inside of the wall for access. In more pleasant times, guards were rarely seen in these towers; now, however, the six towers are manned day and night, one guard apiece.

As you enter Gryphon's Gate, a graveled drive flanked by stately elm trees leads past the servant's quarters to the main hall, branching off to the left for the stables and guard's quarters. A beautiful lawn covers most of the grounds, with flowerbeds next to the

Gryphon's Gate & Countryside

N
200 meters

Forest .... Road

① Gryphon's Gate
② Oakdell
③ Best farmland

Gryphon's Gate Lodge

15 meters — Flagstone — N — ≡ Stairs
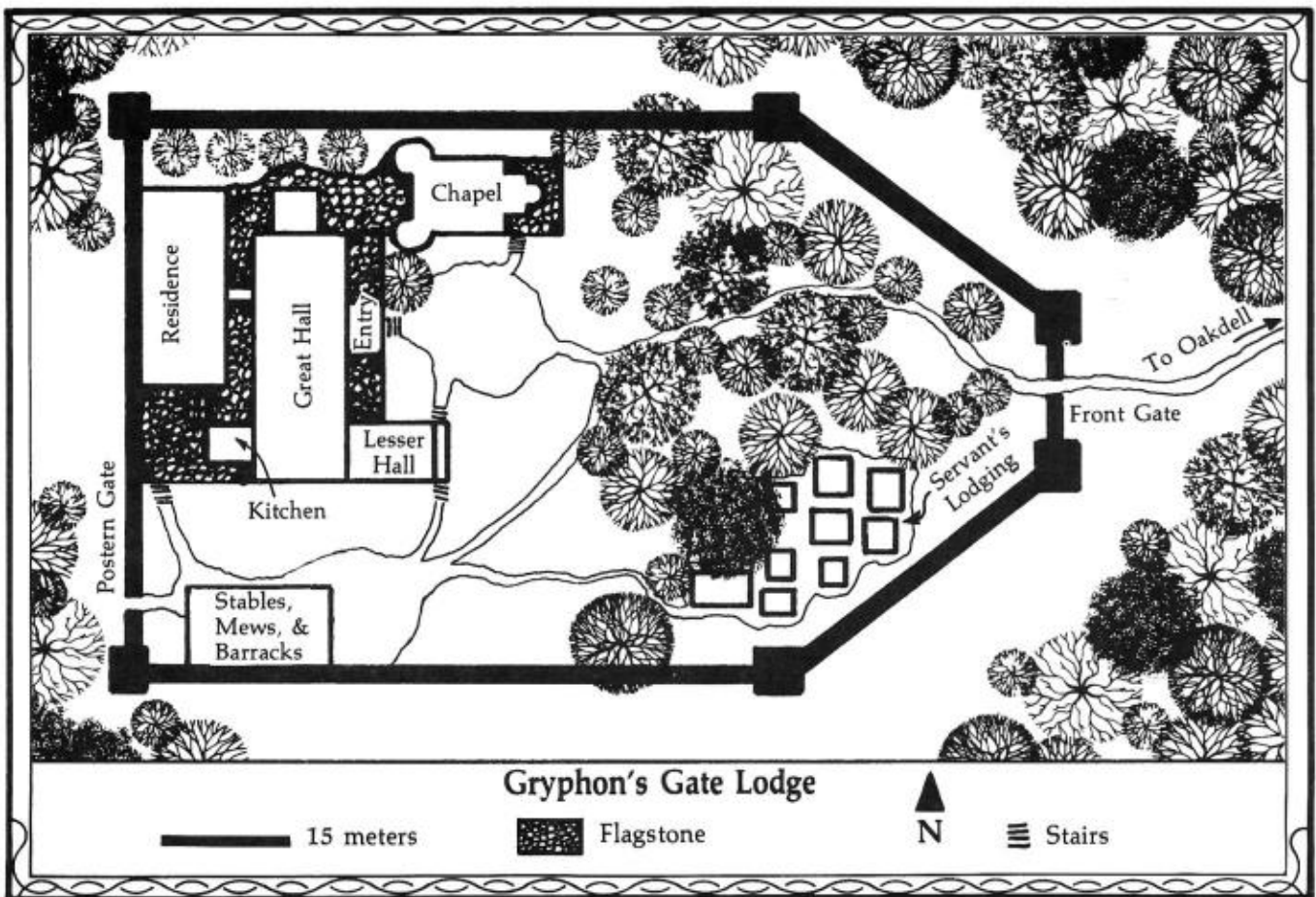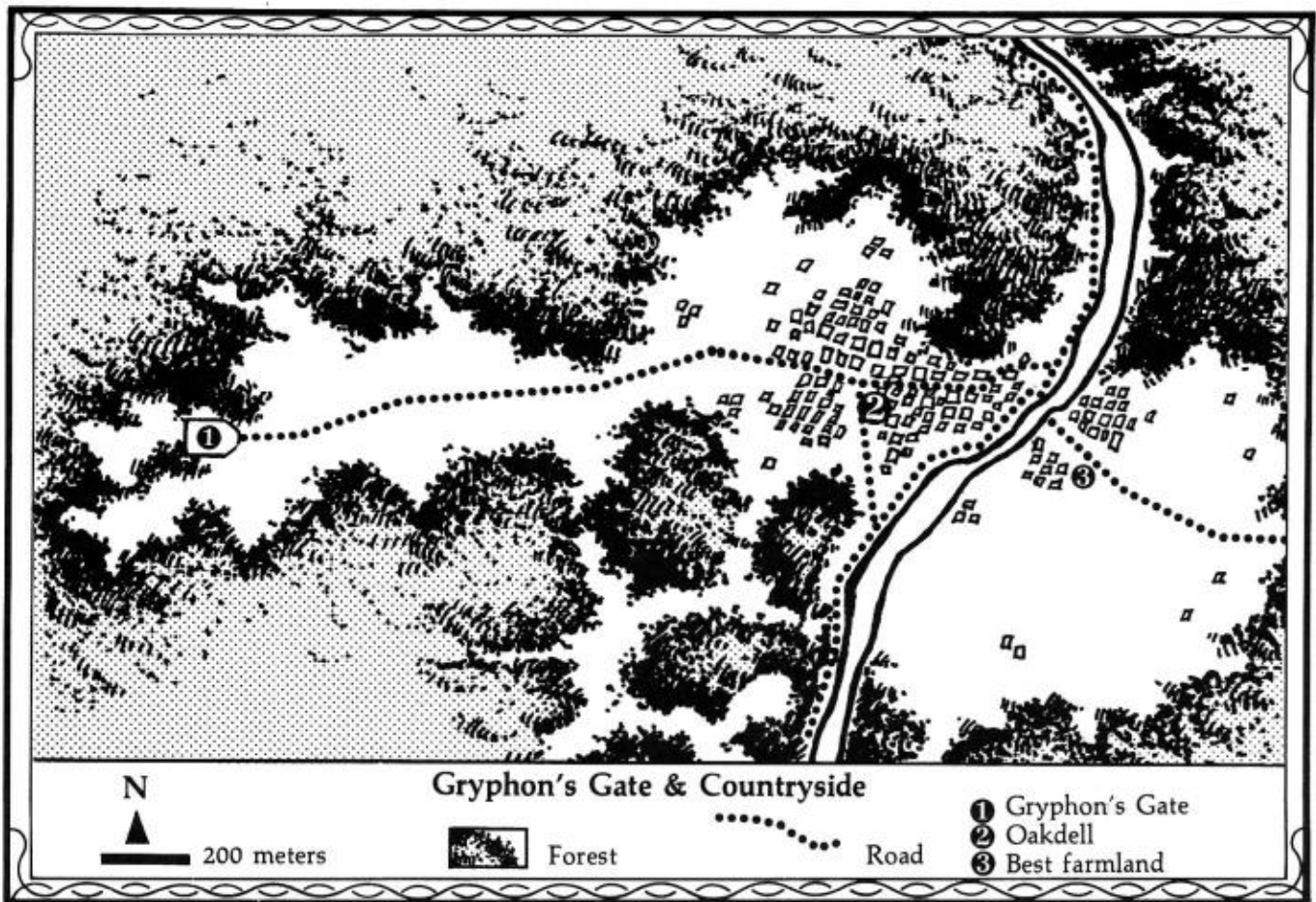
buildings and behind the chapel. Next to the kitchen is a small garden growing herbs and spices.

The servant's quarters are small, mostly one-room cottages where the cooks, maids, butlers, coachmen, and gardeners live. On the path next to the stables is the mews, where the Baron's falcons are kept. The stables themselves occupy the lower floor of a two-story building; on the top floor are the guardsmen's quarters. The lower floor walls of the stables are of stone, with the upper floor constructed of wood.

The chapel, located to the right of the main hall, is now used for the wizard Baron's sorceries. The chapel is two stories high, but there's only one floor inside with very high ceilings. The two towers were offices and guestrooms; they now serve as prison cells or as storerooms for the Baron's vile experiments.

The small entry hall opens onto the main hall. The main hall is two stories high, but with only one floor. This one huge room is used for audiences, banquets, and (in happier times) great feasts with singing, jugglers, and other entertainment. To the left of the main hall is the small hall, containing the Baron's study and library. To the right of the main hall is the solarium, a small room with many windows (no glass, however, since window glass is a comparatively recent invention; merely shutters).

Behind the main hall is the kitchen, where the banquets are prepared. To the right of the kitchen is the residence hall, which has two floors. The Baron sleeps on the lower floor. The residence map shows the upper floor where Layana is being kept; the lower floor is very similar. However, Terenor doesn't know what the interior layout of the residence hall is. He suspects, however, that Layana is either being kept there (probably on the upper floor) or in one of the towers next to the chapel.

You should fill in any other details as needed by the players. The overall construction is stone, with slate roofs. The interiors have huge wooden rafters, and are lit by candles and torches. Tapestries hang on the walls, and there are the usual crossed weapons and shields hanging everywhere.

Traveling To Gryphon's Gate

Now that Terenor has given the characters all the information he can, he asks them to leave as soon as possible. There's plenty of time to get there, but he's afraid of what the Baron may do to Layana in the meantime. Terenor offers to pay any traveling expenses, and will provide horses for those characters that don't have them and want them. As the characters leave, tears will come to his eyes as he pleads with them to save his daughter and return her safely.

The Short Way

The characters then start off on their journey to Gryphon's Gate. At this point, you'll have to decide how long (in real time) you want this adventure to take. If you want to be finished in a few hours, then the characters should encounter no trouble along the road.

Just tell them that three days later they reach the vicinity of Gryphon's Gate, near sunset, and ask them how they want to approach from there. Go to the Arriving Free section.

The Long Way

If you don't mind the adventure taking place over several evenings, an encounter along the road is a useful plot device. The idea here is to create additional tension by putting more trouble in the way of the characters. The justification behind this encounter is that the Baron (being suspicious and cautious) has contacted the goblins in the mountains and arranged for them to waylay any travelers over the mountain passes and bring them alive to him. In return, he's promised them his protection against the King's soldiers (by letting the goblins know where the soldiers are, the goblins can easily avoid the soldiers).

The goblin sentries in the mountain passes should easily catch sight of the characters as they move along the road. Only if the characters have told you that they're being extremely cautious and secretive should the goblins have to make a Perception Roll to spot them. Give the goblins three chances to make a Perception Roll to spot the characters (use Skill versus Skill against the character's Stealth Skill) over three days. If the goblins fail to see them, the characters arrive safely; go to the Arriving Free section. Otherwise, the goblins will attack the characters.

The characters have no chance to see the goblins at all unless they've specifically said to you that they're looking hard for observers. Then the characters can make a Skill versus Skill roll, with the Perception against the goblin's Stealth Rolls (at +3), once per day. Don't forget there's probably at least a -3 or -4 penalty for the character's Perception Rolls because of range. If the characters do spot the goblins, there's no way they can chase them through the forest—these goblins are very wary and know the forest very well. However, it would certainly keep the characters on their guard, and the goblins would have to be very Skilled or attack in greater force in order to capture them. If the characters try to "lose" the goblins, use the pursuit rules detailed somewhat later.

Have the goblins attack the characters at night when most of the characters are asleep; the goblins outnumber the characters at least three to one. The goblins will use Stealth to get as close as possible to the campsite; they'll be taking their time and using caution, so give them a +3 bonus on their rolls. Use a Skill versus Skill comparison with the goblin's Stealth against the sentry's Perception Roll. If the sentry is taken unawares, then the rest of the camp is easily captured—they'll still be asleep. If the sentry is able to make a loud noise, then have all the characters try to make an Ego Roll. Those that succeed will awaken that phase (we'll call this Segment 12) and be able to throw off their blankets before the goblins can attack. The character will have his weapon in hand, no armor on (except maybe 1 DEF cloth), and must take a full phase to put on his shield (if he wants to). Characters that failed the

Ego Roll will be still half-asleep that phase, and are DCV 0. Next phase they can throw off their blankets and ready their weapon, but this takes a full phase.

The goblins will attempt to surround the camp, and then leap out with surprise to knock the characters unconscious with their weapons Clubbed, or hold them Covered as they wake up. Being the GM, you can easily make it plausible that the goblins have successfully gotten the drop on the characters. You should only give the characters a real chance to fight and escape then if they've been really clever—suspiciously searching for watchers during the daytime, using a hidden sentry, magical detection, or choosing a remote, difficult-to-reach campsite.

If necessary, the goblins can have a reserve force of about ten goblins hiding in the bushes while the rest of them attack. The reserves will look for opportunities to take characters from behind with surprise attacks, or waylay them as they attempt to flee the campsite.

The goblins will capture the characters (if they can) and take them to a cave where this party of goblins is hiding out. Sketch out the cave and show the players where their characters are being held. Make the cave as interesting as you want to, with nooks and crannies and perhaps even unexplored clefts. The goblins will divest the characters of all goods but a basic tunic. Money will be distributed among the goblins (with much arguing and fighting), along with any jewelry, fine clothes, or other shiny objects. Weapons will be used (if the goblins have enought STR), as well as small bits of armor. Anything the goblins can't use or don't want is thrown into an untidy heap in a corner of the cave. If the characters escape, they probably won't get back any of their money or small weapons; they'll have to make do with weapons captured from the goblins.

Being greedy, the goblins decide not to take the captives directly to the Baron, but to try to get the Baron to pay gold for the captives (these goblins don't care much for the Goblin King or any deals he's made with the Baron). So the goblins send two runners to Gryphon's Gate to bring their offer to the Baron. Meanwhile, the characters are kept tied up in the cave. The goblin's discussion is held in one of the common languages that all the characters know, so they'll be aware of what's happening.

At this point, several things can happen. If the players are sufficiently clever or inventive, they can escape from the goblins. The goblins aren't too difficult to outwit; the rope bonds can be broken with sufficient STR (the bonds are DEF 5, BODY 2); or the bonds can be abraded against a rock (freeing the character in about a day, if the goblins don't notice). Only about four or five goblins are left behind to guard the characters at night, since the rest of the goblins are out looking for more victims. During the day, all of the goblins are sleeping (except for some guards, who tend to drowse).

If the characters can escape, they won't be able to use their horses—the goblins have eaten them. Between evading pursuing goblins and finding their way through the forest, it will take the characters four days to get to Gryphon's Gate. Since they were captured after two days on the road, this means that the deadline is almost up! This is another way to increase the dramatic tension.

Escaping characters will be pursued by the remaining goblins (or new goblins, if all the old ones are slain). A character with both Stealth Skill and Tracking Skill can do his best to avoid leaving a trail, even covering up for the other characters. Have him make a Stealth Skill Roll, with Tracking, Hunting, and Concealment as complementary Skills. The best goblin tracker has a Tracking Skill Roll of 15 or less. If the goblin can make two Tracking Rolls in a row (roll twice each day), then the goblins will find the characters, and attempt to recapture them (with another sneak attack preferred). If the goblins can't find the characters, the rescuers get to Gryphon's Gate; see the Arriving Free section.

What happened to the goblin runners? They'll make it to Gryphon's Gate in about a day (knowing a shortcut and running hard). They'll tell the Baron that they've caught some prisoners, but the deal's changed—the goblins want gold or they won't give the prisoners to the Baron. The Baron won't take kindly to this attempt at extortion—he'll interrogate the goblins to find out if any of the characters look like Terenor. Since none of them do, the Baron will kill one of the goblins, give his head to the remaining goblin and release him. The goblin will be told to go back to his cave and tell the goblins not to try to extort money from him; he'll also tell them they can do whatever they want to the characters, since they're not who he was looking for. The goblin runner will rush back with all possible speed, arriving two days after he left.

If the players haven't escaped by that time, other goblins will arrive who are more loyal to the Goblin King. When the messenger arrives and starts to blurt out his story in front of his friends and the new goblins, there'll be a fight when the new goblins realize that the orders of the Goblin King were being disobeyed. The character's original captors lose the fight (a chance for escape during the confusion). The new goblins will honor the deal their King made since the runner was slain in the fight and proceed to take the captives to the Baron. The characters will have very little chance to escape during this journey, since they'll be closely watched.

Arriving Free

At this point in the adventure, the characters have reached Gryphon's Gate and are ready to rescue Layana. There are several different ways they might go about this. This is a good point in the adventure for the GM to take a break and let the players plan exactly what they want to do. Show the players the sketch of Gryphon's Gate. Some surveillance from the forest will show a girl matching Layana's description looking out of a top floor window in the residence.

If the characters stay out in the forest next to Gryphon's Gate for more than six hours, they'll be detected when the Baron does his Clairvoyance check of the surrounding area (out to about a hundred meters). If that happens, he'll send out a troop of twelve
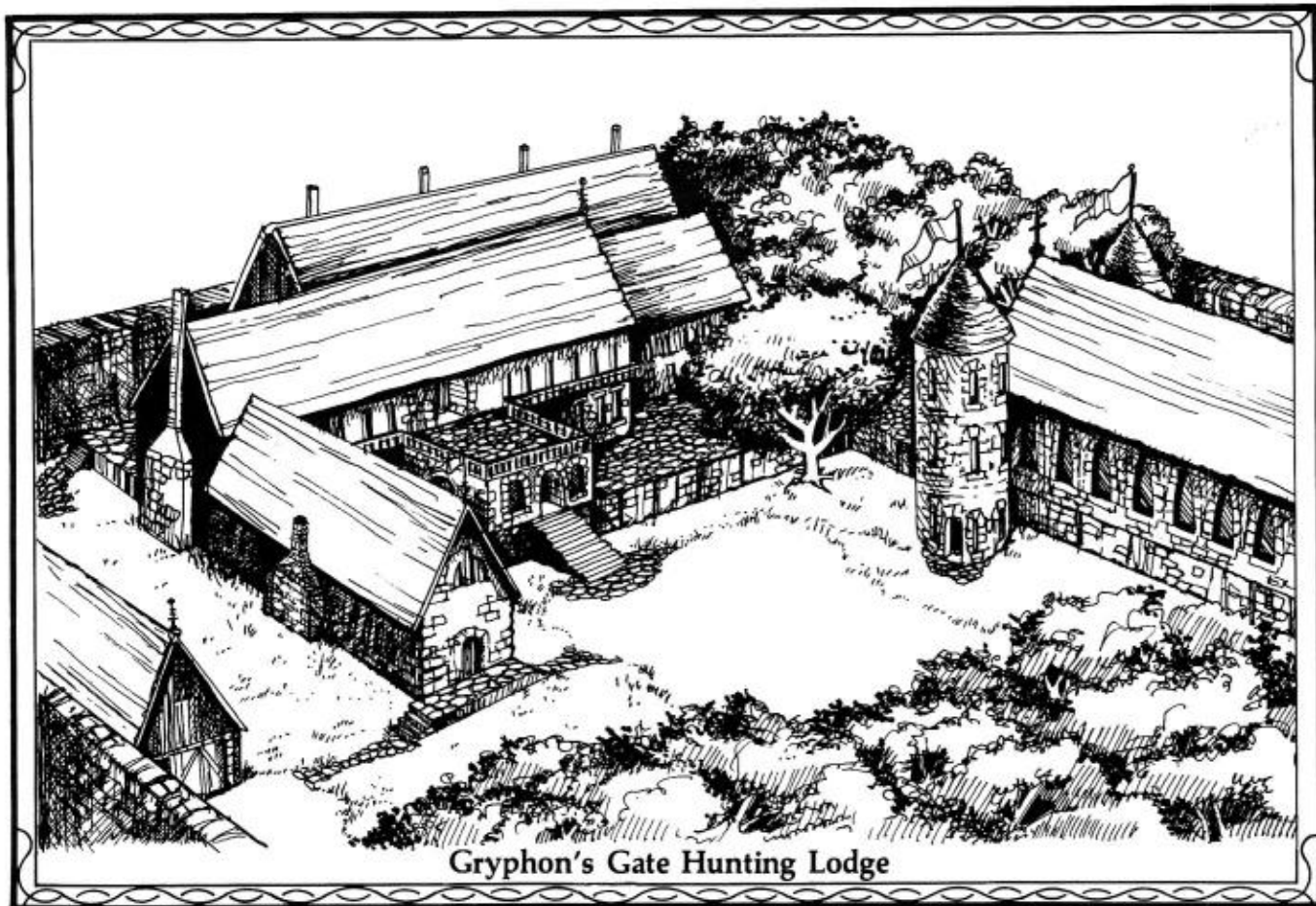
Gryphon's Gate Hunting Lodge

guardsmen to capture the characters. The guardsmen will leave by the front gate and then circle around through the forest to try and surprise the characters. Give the guardsmen a good chance to accomplish this— it helps the plot along if the characters get captured and end up inside. If they are captured before they can enter Gryphon's Gate, they're imprisoned as described in the Arriving Captive section.

Arriving Captive

The goblins will deliver the characters to the Baron's guards at Gryphon's Gate. Show the players the sketch of Gryphon's Gate. The characters will then be thrown in a prison cell in one of the chapel towers. They're able to look out of their small, barred window to see Layana in the window of the residence. At this point, time is running out for Terenor—the deadline expires in a few hours. Sketch the cell out for the players—the only contents are a pile of straw and a few rats.

The Baron will ask the characters some questions about who they are, where they're from, why they came here. Whatever the answers, he won't like them, and he'll direct his torturers to start warming up their instruments. He'll question them somewhat later, perhaps after dinner (he says with an evil laugh).

The characters must escape from the cell to rescue Layana. The door is DEF 7, BODY 4. The bars on the window are DEF 9, BODY 3. The cell itself is about four meters by four meters in size. There's a small barred opening in the door for the guard to look through. The characters, having no weapons or tools, will probably be unable to force their way out (unless one of them is a wizard with an appropriate spell). However, some of the classic tricks used on guards will work. ('-'Hey, guard, Sarnak is sick! He's dying! Come in, quick!" Thud.) If the characters don't try any such ruses, one of the servants will come and give drugged wine to the guard, who'll fall asleep. The servant will let you out, explaining that he's been tortured by the Baron for too long, and wants you to kill him. He directs you to where your weapons and gear are kept in the cellar armory (though any magic items or valuable trinkets are now in the Baron's study). Other weapons and armor are available here, for characters who need some fresh equipment.

The Rescue

At this point, the characters are prepared to rescue Layana, whether they've just escaped from captivity or are coming over the wall. If the characters have been in the forest, they've observed Layana in the window of the upper floor of the residence. Coming over the wall requires a Climbing Roll to do it in one phase; failing a Climbing Roll means it takes you one turn. You'll have to avoid the sight of the guards on the watch towers;

however, their Perception Rolls will be a 7 or less because of the darkness, and even less (-3) if you make a Stealth Roll.

Fighting The Baron

The characters may elect at this point to try and dispose of the Baron before rescuing Layana. This will be tough—the Baron has about thirty guards as well as his own sorcerous powers. But if the characters want to try, the Baron can be found in the chapel doing some magical research, with his staff near the door. Four of his guards are posted outside to keep him from being disturbed. Outside, there's a guard in each watch tower on the wall. The rest of the guards are in their barracks above the stables. If the characters manage to get in and attack the Baron, he'll put up a Ward spell to keep the characters out while he Summons his gargoyles to battle you. Of course, the other guards will be rushing toward the sound of the fight, unless the characters managed to dispose of them (perhaps silently barring the barracks door from the outside and starting a fire in the stables underneath).

Unless the characters can get the Baron's wizard's staff away from him, they're in big trouble. If the characters are about to get squashed, have Terenor make a dramatic entrance by blowing open the doors of the chapel. The two wizards will then battle, and the characters can try to help or can run off and fetch Layana, or fight the guards, or the gargoyles. (Events get pretty confused at this point.) In the end, the Baron will most probably use an Apport spell to get away if it looks like defeat is imminent. Letting him escape (or be thought dead in the rubble of the chapel) will set up future adventures.

Rescuing Layana

The characters can elect to come in the door on the ground floor of the residence and go up the stairs inside, or they can climb up the outside to Layana's window with a Climbing Roll at -2 (or a grappling hook and a rope, a Climbing Roll at a +2). Failing the Climbing Roll here (without a rope) means that you fall; make a Breakfall Roll (if you have it) to prevent damage, otherwise take 3D6 normal attack. Falling will alert the guards, unless you make a Stealth Roll at -3.

Once you're inside (and the door is unlocked), there's no problem getting to the room where they're keeping Layana. There is a guard stationed in front of the door, so he'll have to be taken out silently. A well placed dagger throw or some small noise that will cause him to come down the hallway will work just fine. The guard is DCV 0 and out of combat, so any placed shots will only have half their normal OCV modifier. If the characters don't take him out instantly, he'll raise the alarm.

Once the characters are in the room, Layana will be found sleeping in the bed. She can be taken out through the window or down the stairs. Then it's back over the wall, and the characters are home free, right? Well, maybe.

Her bed

Her Room

Needlework Area

Servant's Bed

N ▶

Gryphon's Gate Residence
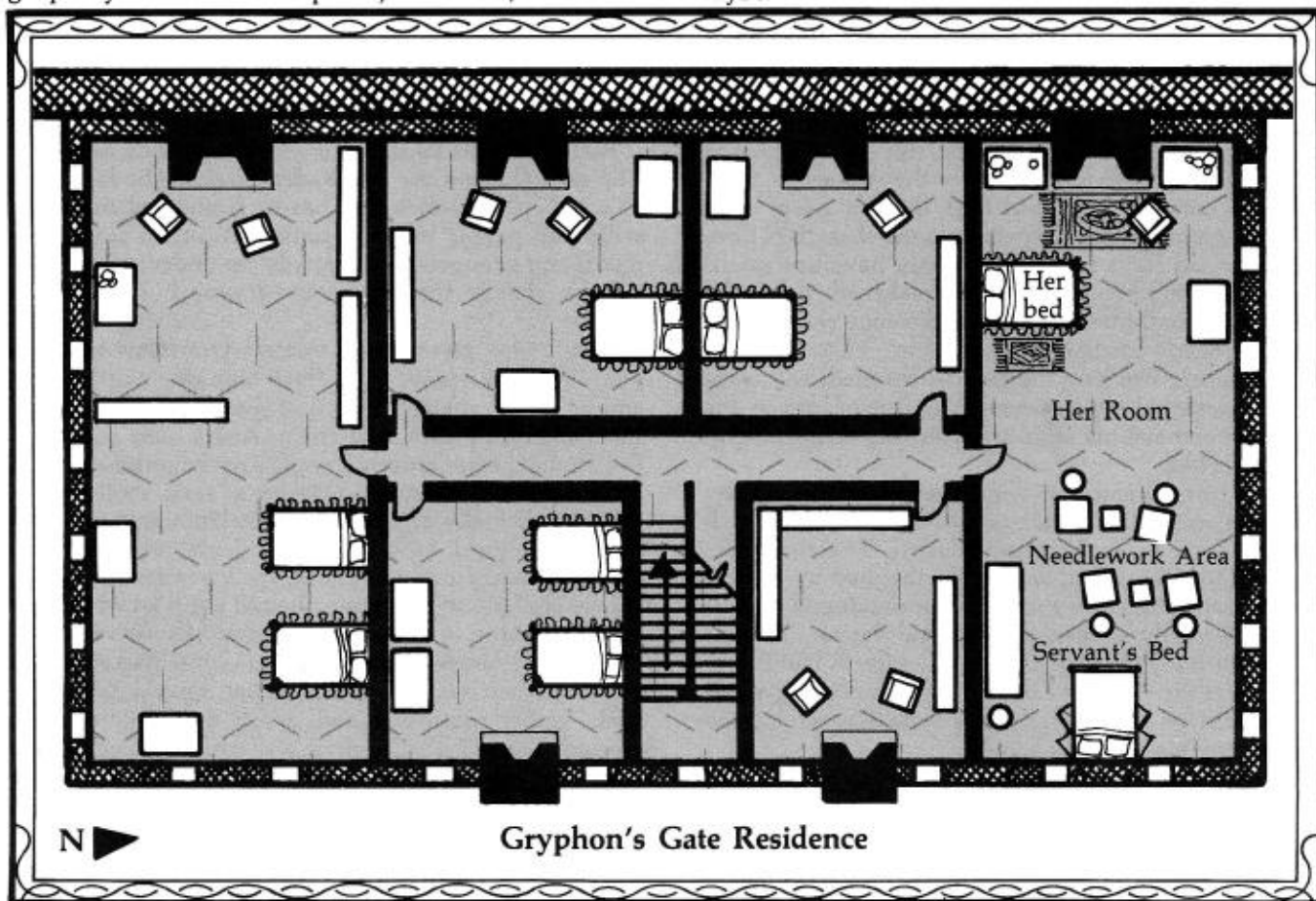
The Ending

If you want to make it easy for the characters, have them get away with no further difficulty. Of course, this isn't a very exciting ending, but if the players have been very intelligent and tricky, they should get rewarded with success. However, the ending will be much more exciting if the guards are alerted as the characters get out of the building and try to get to the wall. A barking dog, a wandering guard, the Baron sensing something is wrong—there are many reasons for the discovery of the characters. Heighten the drama by having the characters directly responsible stumble over something if they fail a DEX Roll, or sneeze if they fail an Ego Roll.

The ending can progress in two main ways: the characters may try to get over the wall and away, or they could try to stay and fight, perhaps slaying the Baron. If the characters try to take the first option, let them get over the wall, and then have the Baron institute a chase with his guards. He'll also summon four gargoyles to pursue the characters, thus setting up a final battle deep in the forest, as the faster gargoyles catch up with the characters. If the characters try anything tricky to throw the guards off their trail, it will succeed. If the characters can't think of anything specific to try, let one of the characters make his Stealth Roll, and use that as a Skill versus Skill roll against one of the guards (who has Tracking on a 12 or less).

If the characters are losing the fight, wait till the last moment to see if they can possibly win. Then have Terenor appear out of the woods and Dispel the gargoyles. He's been following the events on his crystal ball, and Apported there in time to save you (though the effort has weakened him severely). If you have to bring Terenor in like this to save the characters, then some of the guards *should* find the characters right after the gargoyles are Dispelled, so the characters have something to fight succesfully. Only have one guard for each character; even in a weakened state, the characters should be able to win (Terenor would help, but he's nearly unconscious).

The Baron, realizing his scheme is foiled, will leave the characters alone (for now). He'll try again in the future to retrieve his staff and gain his vengeance on the characters.

Once the characters win free with Layana by whatever means, Terenor joins them and they all journey back to Kythros unmolested. The characters are paid their gold and graciously thanked by Layana and Terenor. Again, try to heighten the drama of this. Layana tearfully kisses the handsome warrior, Terenor laughs with joy that his daughter is safe. A banquet is declared at the Flaming Falcon, and a grand time is had by all. Perhaps a love affair may bloom between Layana and one of the stalwart heroes.

Future Complications

If the Baron has been left alive, he will *not* be happy with the characters. He'll track them down, sooner or later, magically or through agents. And when he does..-.a new adventure will begin!

The Difficult Plot

This plot follows much the same outline as the Easy Plot, but here's the twist: the story Terenor tells the characters is a lie! The man talking to them is actually the evil Baron Kedric, who also happens to be a powerful sorceror. He tells the characters he wants to hire them to rescue Layana from the clutches of Kedric at Gryphon's Gate. Actually, Baron Terenor and his daughter Layana dwell at Gryphon's Gate, and the characters are being hired to kidnap Layana, not rescue her.

Why? Well, the aging King Gandolarius of Saduria is dying without a direct heir; the two closest candidates are the good Baron Terenor and the evil Baron Kedric. It's widely known that Kedric is a brutal, evil man, but few know him as a sorceror. The two candidates for the throne have equal blood claims, but the Council of Barons prefers Terenor. So Kedric has decided to kidnap Layana and force Terenor to cede the crown to him.

Kedric cannot breach the magical defenses erected by Sandor, Terenor's wizard. (Terenor himself is not a wizard.) So he's hatched this plot to hire people who know nothing of Saduria or the people to enter Gryphon's Gate. In this plotline, none of the characters can have any knowledge of Saduria or know any of the people in the adventure. In fact, only a few of the people in Kythros know either Baron Kedric or Baron Terenor by sight—and those few are high nobles, difficult to gain an audience with (no chance in this time frame). Kedric is using the name switch to help conceal his identity in case the characters ask questions of someone.

Kedric tells the tale that Terenor tells in the Easy Plot. The only changes are that Kedric stresses the fact that "Kedric" is very evil, and has so frightened the peasants and people in his barony that out of fear they report any strangers to his guards. So under no circumstances should the characters approach or talk to anyone.

Kedric also gives the characters two items to take with them: an amulet and a small blue glass bottle. The amulet is a golden disc writ with strange runes, suspended on a thin gold chain. Kedric tells you that this should be put around Layana's neck immediately to protect her from any of "Kedric's" evil spells. The amulet is actually a powerful 12D6 Dominate (10 real points) designed to keep Layana from revealing the plan; if placed around her neck, she'll be dazed and unable to respond to questions, though she'll go wherever led. The bottle is sealed with a strangely carved lead band. Kedric explains that this bottle contains a spirit of the air; when you have the amulet around Layana's neck, gather round her and smash the bottle on the ground. The spirit will appear and whisk you all to the safety of "Terenor's" keep. Actually, there is a very powerful demon bound inside the bottle (use the Demon writeup from the Monsters section); he's been ordered to kill everyone in the immediate area around the bottle except for Layana, who he is supposed to bring back to Kedric.

So, if all goes according to Kedric's evil plan, the characters will get to Gryphon's Gate, get into Layana's room (none of the doors are locked, and there are no guardsmen around), put the amulet on her neck, release the demon (inside Terenor's mystic defenses) who will kill the characters (the only witnesses who can connect Kedric with this kidnapping) and bring Layana back to him.

How will the characters foil this plan? First, they have to figure out something's wrong. Initial clues are the fact that none of the characters knows anything about Saduria; odd, if you're hiring people to rescue someone. Second, the insistence of "Terenor" that you talk to no one—he insists rather hard (act this out well). Third (a subtler clue), if anyone asks to look closely at "Terenor", they'll see a white band on one finger—as if he usually wore a ring there, but isn't wearing it now. That ring is the seal ring of his Barony, which would have identified him as Kedric and not Terenor. Fourth, a successful Analyze on either the amulet or the bottle would tell the characters that something's very wrong. Or if one of the characters tries on the amulet, he'll be zapped just like Layana would—a sure giveaway that the characters weren't told the truth.

Travel

The characters have absolutely no trouble getting to Gryphon's Gate, arriving there swiftly and easily. They may see an occasional hunter, but he's easily avoided. If they talk to him, they'll realize something's wrong. They may decide at that point to run away from this whole thing—but that won't help. Kedric has been watching them with Clairvoyance at intermittent intervals, and if he sees the characters running, he'll send his gargoyles to dispatch them. Kedric can't afford to let the characters tell what they know.

Arriving

If the characters talk to anyone in Saduria, they'll be told that yes, Kedric is an evil man, but our Baron is Terenor—in fact he's at his hunting lodge Gryphon's Gate right now. If the characters get to Gryphon's Gate without realizing they've been had, there are more clues. Gryphon's Gate seems very peaceful and placid, kind of unusual for such an "evil" place. Strangely, there are no guards in the obvious guard towers along the walls (perhaps "Kedric" depends on mystic defenses, the characters might reason).

The Rescue

They climb over the wall easily enough, no guards are encountered (if they go late at night), and the doors are unlocked. There's no guard inside at Layana's door, and her door is unlocked. It's been easy—too easy, some characters might think. Unless they all make Stealth Rolls entering the room, Layana will wake up and start to scream for help; the character with the amulet will have to make a Grab maneuver against Layana (DCV 0) to put the amulet over her neck. Of course, he may stop to wonder why she screamed for help...

At this point, the characters will have had many clues and chances to figure out what's happening. If they still think they're doing the right thing, they'll smash the bottle and with a tremendous noise, the demon will appear. He'll start to attack the characters after a phase that he takes to orient himself. Impress upon the characters just how awesome this demon is. Make a Presence Attack for the demon, with +3D6 as the demon rips a chunk out of the stone doorway with his claws, while blazing hellfire drips from his body. Smart characters will try to run, or at least put all of their Skill Levels on DCV.

The demon will begin to attack, but the noise of his entry has alerted the lodge. Sandor the wizard will appear after two of the demon's phases and work a terrific Dispel, hurtling the demon back to whatever strange hell it came from.

The Discovery

By this time the characters have figured out they've been taken for a ride. If this revelation happens before they get to Gryphon's Gate, the characters may proceed on to Gryphon's Gate to get some answers. If so, the real Terenor will (after some confusion) explain what's been happening. They may decide to run away; in that case, Kedric will send out gargoyles to destroy them, and if unsuccessful, he'll keep trying until the characters are slain. Their knowledge could destroy his political power.

The characters might decide to take the battle to Kedric. Maps of Kedric's keep are included for just such an occasion. Terenor, if consulted, would counsel against that route—he wants the characters (or at least some of them) to go with him to Saduria to testify to Kedric's treachery in front of the Council. In any case, there are more adventures here, and the possibilities multiply beyond the scope of this explanation. Your campaign has begun!

Kedric's Keep

This is a sketch of the area around Kedric's Keep, located about a week's journey west of Gryphon's Gate. The keep is on a rocky promontory with sheer walls (-3 to Climbing Rolls). Many guards patrol the battlements, and entry will be difficult. The characters should be careful within the town below the keep, as Kedric has many spies there.

The floorplan shows the general layout inside Kedric's Keep. The central area houses the living areas, with Baron Kedric's room at the top of the tower. The main gate is DEF 6, BODY 10. To the left as you enter the keep is a chapel, now used for unholy rites. Across from the chapel is a smithy, and next to the smithy are the stables with the barracks above. On the opposite side of the keep are storerooms, the armory, and the kitchen. At the back wall is the great hall with its high

Kedric's Keep

= 25 meters

N

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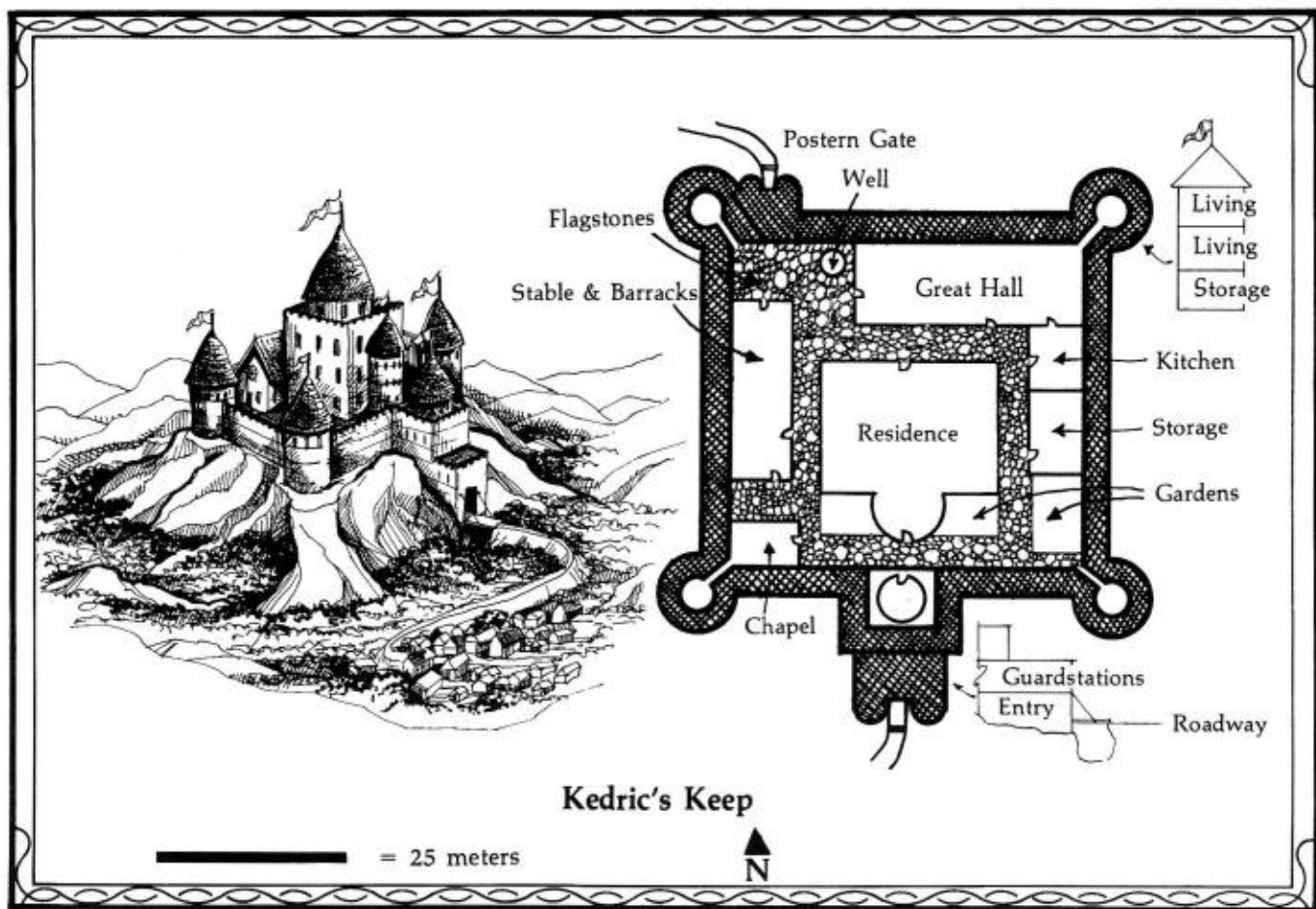
ceiling, many tapestries, chandeliers, weapons on the walls, and all the opportunities for heroic battle that any character could wish for. Past the well is the postern gate, a very sturdy back door (DEF 6, BODY 5). All interior doors are DEF 5, BODY 4.

Tower Room

This is Baron Kedric's tower room where he often conducts sorcerous experiments, and sometimes sleeps there. Across from the enormous fireplace is a cupboard bed—a bed with wooden folding doors around it instead of curtains. Sorcerous paraphernalia are scattered over the tables, in the cupboards and on the shelves. A pentagram is graven in the stone in the center of the room.

You might want to detail the contents of the room, and perhaps write up the various magic items, scrolls, and books that Kedric has collected. Of course, in any confrontation a fire would probably start and ruin most of them. Generating the exact equipment and personnel of Kedric's Keep is left to you as an exercise in adventure preparation.

Kedric's Tower Room

Flagstone   Bookcase

one hex = 2 meters

N

Characters

The non-player characters for this adventure are written up here. The characters are not quite complete, leaving room for you to add in your special touches. Feel free to modify the characters in any way. Just note that when you're actually running the adventure, keeping track of complicated characters will be a lot of work.

Terenor

A man of medium height, apparently in his fifties, with iron gray hair, craggy features, and green eyes. He is a wizard of the Royal Order of the Arcane, and can use any of the spells for such wizards (as listed in the Spells section). If necessary for plot purposes, you can give him other magical abilities. In fact, if the circumstances of the adventure force you, you can give him such abilities on the spot. Just make sure you note these down so that he can use them later.

If you're playing the Difficult plot, then Terenor is not a wizard, just a baron. Use this writeup for Sandor, Baron Terenor's wizard. Terenor will, in that case, use the Leader writeup from the Monsters section, with the addition of Oratory (16-) and Knowledge Skills about various aspects of politics in Saduria.

Characteristics

STR: 13	DEX: 15	CON: 15	BODY: 11	INT: 30
EGO: 18	PRE: 20	COM: 14	PD: 4	ED: 4
SPD: 3	REC: 6	END: 30	STUN: 30	Cost: 94

Pts Skills & Spells
15 Magic (20-)
3 Oratory (13-)
9 KS: Magic (18-)
3 KS: Kedric (12-)
90 various spells, as needed

Pts Disadvantages
3 Age 40+
8 Devoted to daughter
5 Friend (daughter, 11-)
214 Total Cost

Kedric

A tall man, thin and angular, apparently in his fifties, with silver hair, lean features, and blue eyes. He is a wizard (formerly) of the Royal Order of the Arcane, and can use any of the spells for such wizards (as listed in the Spells section). He also has several other spells used through his Staff, notably a Summoning for 4 Gargoyles, Clairvoyance out to 32 kilometers, and a 10 PD, 10 ED Ward spell. If necessary for plot purposes, you can give him other magical abilities. In fact, if the circumstances of the adventure force you, you can give him such abilities on the spot. Just make sure you note these down so that he can use them later.

Characteristics

STR: 10	DEX: 15	CON: 13	BODY: 12	INT: 25
EGO: 20	PRE: 25	COM: 10	PD: 3	ED: 4
SPD: 3	REC: 5	END: 30	STUN: 25	Cost: 85

Pts Skills & Spells
15 Magic (19-)
3 Oratory (13-)
9 KS: Magic (18-)
3 KS: Terenor (12-)
90 various spells, as needed

Pts Disadvantages
3 Age 40+
8 Hates Terenor
205 Total Cost

Layana

A beautiful girl of 18, with blonde hair and green eyes. Layana has no particular Skills, being terribly pampered by her father. Her Primary Characteristics are all 10, except for a 15 PRE and a 20 COM.

Soldiers

The guardians of Gryphon's Gate, there are 30 Ruffian class guards, 6 Bandit class guards, an Enforcer (Berwarg the Torturer) and one Leader (named Talward). Use the writeups provided in the Monsters section.

Teanik "The Cat"

A small time burglar from Larien in the Rumallan Empire, Teanik is a shining beauty with a fiery temper. She is proud to have risen above her gutter childhood, and very proud of her craft. Having been run out of town by the Guild Master for her brazen behavior, she has a price on her head of 8 sp. She met Rolland on the road and he enjoys her high spirited company. She is equipped with a horse, a short sword, three throwing knives, a pry bar, 10m of rope, a grapple, and 2 DEF leather armor. Teanik normally fights at OCV 6, DCV 6, and does 1D6 killing with her shortsword.

Characteristics

STR: 10	DEX: 18	CON: 13	BODY: 10	INT: 13
EGO: 8	PRE: 18	COM: 14	PD: 5	ED: 3
SPD: 3	REC: 5	END: 26	STUN: 23	Cost: 41

Pts Skills & Spells
1 Familiarity with Thrown Weapons
1 Familiarity with Swords
1 Familiarity with Riding (8-)
7 Climbing (13-)
3 Breakfall (13-)
2 PS: Foisting (11-)
3 Streetwise (13-)
3 Lockpicking (13-)
3 Concealment (12-)
1 Familiarity with Gambling (8-)
0 Language: Rumalla (4pt)
2 Language: Kythrosian (2pt)
3 KS: City of Larian (12-)
2 Language: Thieves Cant (2pt)
1 KS: City Guards (8-)
10 2D6 Luck
2 KS: classic traps (11-)
3 KS: classic hiding places (12-)
2 KS: architecture (11-)
1 Familiarity with Artisan (8-)
3 1 level with Swords
6 2 levels with Thrown Weapons
60 Skills Cost

Pts Disadvantages

- 8 Hunted by city milita (11-)
- 4 Hunted by bounty hunters (8-)
- 3 Watched by fellow rogues (8-)
- 3 Package Bonus
- 5 Psychological Disadvantage: can't resist a challenging theft
- 3 Distinctive Looks: wanted
- **101 Total Cost**

Rolland

A brawny young warrior who has spent the last two years attached to an Imperial Cavalry Company as a scout. Having left his small town near Lake Larain for adventure in far off lands, he found himself out of a job when the Border Wars ended last planting season. He is now in search of a new mercenary company. A naturally friendly fellow, his small town upbringing makes him nervous and uncomfortable in large crowds. Rolland is equipped with a broadsword, a dagger, a medium bow, an average horse, and average 4 DEF armor in a Rumallan style. Rolland normally fights at OCV 6, DCV 5, and does 1½D6 killing with his broadsword.

Characteristics

STR:18	DEX:14	CON:13	BODY:11	INT:10
EGO: 9	PRE:13	COM:10	PD: 5	ED: 3
SPD: 3	REC: 7	END:30	STUN:27	**Cost:38**

Pts Skills & Spells

- 3 Riding (12-)
- 5 Stealth (12-)
- 3 +1 Perception (12-)
- 5 Tracking (12-)
- 2 PS: Mercenary (11-)
- 3 PS: Scout (12-)
- 5 Hunting (12-)
- 2 KS: Area, The Plains (11-)
- 2 KS: Rumallan Empire (11-)
- 2 Language: Rumallan (2pt)
- 2 Language: Bryelian (2pt)
- 0 Language: Kythrosian (4pt)
- 0 KS: Area, Kythros (8-)
- 2 Familiarity with all Common Melee Weapons
- 2 Familiarity with all Common Missile Weapons
- 10 2 levels with all Melee Weapons
- 3 1 level with Swords
- 3 1 level with Bows
- **54 Skills Cost**

Pts Disadvantages

- 3 Distinctive Looks: Warrior
- 3 Watched: City Guard (8-)
- 3 Package Bonus
- 3 Psychological Disadvantage: dislikes crowds
- 5 Unluck (1D6)
- **92 Total Cost**

Jorge the Wise

A journeyman in the Royal League of the Arcane and newly vested with his Staff of Power, the League has sent him to aid the wizard Terenor as his first Guild service. Jorge sees this quest as a chance to win the friendship fo a great wizard and increase his standing in the League. He starts with a dagger, a staff, and 1 average point of armor.

Characteristics

STR: 8	DEX:11	CON:13	BODY: 8	INT: 28
EGO:10	PRE:13	COM:11	PD: 3	ED: 3
SPD: 3	REC: 6	END:41	STUN:20	**Cost:32**

Pts Skills & Spells

- 1 Familiarity with Staff
- 12 Magic Skill 15-, Force Bolt spell (18-)
- 2 KS: Magic Theory (11-)
- 2 PS: Showmanship (11-)
- 1 KS: Other Planes (8-)
- 1 KS: Legends (8-)
- 1 KS: Enchanted Beasts (8-)
- 2 PS: Magician (11-)
- 1 PS: Woodcarver (8-)
- 0 Language: Bryelian (4pt)
- 1 Literacy: Bryelian
- 0 Area Knowledge: Bryelnath (8-)
- 5 Mystic Focus
- 6 Bonding
- 7 Line Warping
- 15 Force Bolt
- 2 Illumination
- 4 Aura Radiance
- 8 Power Disruption
- **63 Skill Cost**

Disadvantages

- 5 Minor Magic Restriction—all spells must have Gestures, Incantations, and the Staff of Power
- 3 Watched by fellow mages (8-)
- 5 Psychological Limitation—ambitious
- 3 Phsyical Limitation—over confident
- 6 Package Bonus
- 3 Physical Limitation—weak eyes, -2 sight PRE
- 3 Hunted by the Black Summoners of Doom (8-)
- **104 Total Cost**

Playtesters

Original Playtesters
Kevin Arcana
Kevin Dinapoli
Ray Greer
Stacy Laurence
L. Douglas Garrett
Steve Goodman
Bruce Harlick
John Leary
George Mac Donald
Glenn Thain
Adrian Turner
Claude Turner
Vernon Turner

Doug's Thugs
(*L. Douglas Garrett, leader*)
Richard Bruner
Dave Butt
Brooke Carlson
Donji Cullenbine
Jade Dauser
Tom Gibbons
Steve Goodman
Randy Greer
Ray Greer
Bruce Harlick
Krista Hiller
Charles Hughes
Mike Kennedy
Phil Lashbrook
Sara Means
Steve Peraldi
Bill Robinson
Scott Ruggels
Dave Sallume
Patty Sallume
Pat Shea, Ph.D.
Ray White

More Playtesters
Aaron Allston
Keith Brors
Eric Burnham
Earl S. Cooley III
Rod Engdahl
Bob Frager
Kerry Gaber
Gigi Henderson
Steve Henderson
Jody Hill
Carol Hoffman
Charles Hoffman
Dave Ladyman
Denis Loubet
Dennis Mallonee
Jan Malone
Gordon Munson
Paul Murray
Andy Robinson
Mike Parkin
Steve Perrin
Charles Pickens
Sue Pickens
Hilary Powers
Art Pruyn
Mark Richmond
Luray Richmond
Carolyn Schultz
Tom Tumey

Even More Playtesters
Jackie Adler
Scott Bennie
Robert Bruce
Robert W. Butler, Jr.
Bob Cahill
Jon Clark
J. Andrew Dring
Carl Fink
Scott Fitz
Philip Ford
Morgan Hazel
Peter Hoffman
Lan Kelley
Steve Krutsinger
Kirk Lund
Steve Marsh
Ethan McKinney
Marc Rahe
Marvin Pringer
John Rhodes
Michael Sarschewsky
Juliette Sarschewsky
Matt Smith
Gerry Sparkman
John Taber
Chris Taylor
Lance Taylor
Duane Tremaine

Office Personnel

Ray "Let's use little phrases in the middle of our names like they do at Iron Crown" Greer
George "Let's not" Mac Donald
Steve "Pasteup will fix it" Peterson
Niki "Trickle-Up Theory" Canotas
Debi "Enquiring Minds Want To Know" Maxwell
Bill "Moose Wrangler" Robinson
Warren "What am I doing on this list?" Spector
Allen "Hey, we work for another company!" Varney
Steve "That's right, you work for me!" Jackson
Special thanks to the animal slippers that kept the night crew sane.

OCV CHECKLIST

1) Determine base OCV (character's DEX ÷ 3).
2) Add any applicable Skill Levels.
3) Apply any modifiers for the particular Weapon being used.
4) Apply any modifiers for the particular Combat Maneuver being used.
5) Apply any Combat Modifiers.
6) Apply any Modifiers due to Magic.
7) Apply any Range Modifiers.

DCV CHECKLIST

1) Determine base DCV (character's DEX ÷ 3).
2) Add any applicable Skill Levels.
3) Apply any modifiers for the particular Weapon being used.
4) Apply any modifiers for any Shield or Armor being used.
5) Apply any modifiers for the particular Combat Maneuver being used.
6) Apply any Combat Modifiers.
7) Apply any Modifiers due to Magic.

OPTIONAL COMBAT SEQUENCE CHECKLIST

1) Determine the attacker's OCV.
2) Determine the defender's DCV.
3) Attacker makes his Attack Roll (3D6); his chance to hit is 11 + attacker's OCV − defender's DCV.
4) *Pay the END cost for using your weapon or your spell.*
5) If he misses, his action Phase is over; go to the next character's Phase.
6) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.
7) *Roll on the Hit Location chart to find where the blow landed; this will affect the damage result.*
8) *Check for Knockback; target may be knocked back or down.*
9) *Check for a Wounded result; target makes Ego Roll to keep fighting next phase.*
10) *Target may be Bleeding; keep track of blood loss.*
11) *Check for severity of wound; target may be Impaired or Disabled.*

SPEED CHART

Segment	Character's Speed											
	1	2	3	4	5	6	7	8	9	10	11	12
1	—	—	—	—	—	—	—	—	—	—	—	X
2	—	—	—	—	—	X	X	X	X	X	X	X
3	—	—	X	X	—	—	X	X	X	X	X	X
4	—	X	—	—	X	X	—	X	X	X	X	X
5	—	—	—	X	—	—	X	—	X	X	X	X
6	—	X	—	X	—	X	X	X	X	X	X	X
7	X	—	—	—	—	—	X	—	X	—	X	X
8	—	—	X	—	X	X	—	X	—	X	X	X
9	—	—	—	X	—	—	X	X	—	X	X	X
10	—	—	—	—	X	X	—	—	X	X	X	X
11	—	—	—	—	—	—	—	X	X	X	X	X
12	—	X	X	X	X	X	X	X	X	X	X	X

COMBAT MODIFIERS

Modifier	Notes	OCV	DCV	RMod
Area Effect	Hex DCV 3	—	—	x½
Concealment	target half hidden	—	—	x½
	target head only	—	—	x¼
Explosion	Hex DCV 3	—	—	x½
Mounted	DCV — worst of rider or horse	—	—	
Prone	lying flat	—	x½	—
Surprise Move	GM decides	+1−3	—	—
Surprised	in combat:	—	x½	—
	not in combat, take 2x Stun:	—	is 0	—
Target Size	fills 1 hex	—	—	x2
	fills 2 hexes	—	—	x4
	fills 4 hexes	—	—	x8
	½ man size	—	—	x½
	¼ man size	—	—	x¼
	⅛ man size	—	—	x⅛
Throw	balanced object	—	—	-1/2″
	unbalanced object	—	—	-1/1″
Weapon Length	weapon is 1 rank smaller	-1	—	—
	weapon is 2 ranks smaller	-2	—	—

COMBAT MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Block	½	−¹	+0	stops one attack
Brace	0	+1	0	x2 range mod
Club weapon	½	+0	+0	normal damage
Charge	1	+0	+0	horse STR + move
Covered	½	−²	+0	target held
Disarm	½	-3	-1	target disarmed
Dodge	½	—	+3	vs. all attacks
Flail	½	-1	+0	no shield bonus
Grab	½	-1	-2	grab, do x1 STR
Hold	½	-2	-2	both stopped
Lance charge	1	+0	+0	lose lance³
Pin	½	-2	-2	continuous block
Retreat	1	—	+0	get out of Pin
Ride by	1	-2	+0	+1 DC ½ move, +2 DC if full
Set	1	+1	+0	x2 range mod
Shield block	½	−⁴	+0	blocks attack
Strike	½	—	+0	by weapon type
Trip	½	-2	+0	target falls down
Unhorse	½	-2	+0	unhorse target
Use bow	½	—	x½	must reload
Use sling	½	—	x½	must reload

[1] Use OCV mod of weapon type
[2] Use OCV mod for Hit Location; usually -8
[3] Damage is armor-piercing, add DC as for Ride by, make DEX Roll or fall if you miss
[4] Use shield DCV bonus as OCV bonus

DC: Damage Class

Adventure Record Sheet

Name	DEX	SPD	Phases 1 2 3 4 5 6 7 8 9 10 11 12	OCV	DCV	PD r/t	ED r/t	STUN#	BODY	STUN	Damage	Notes

Spell Sheet

Spell Name	Effects	Base END Cost	Advantages	X	Active Cost	General Modifiers	x	Mod. Cost	Limitations	Bonus	Real Cost

FANTASY HERO

Value	Characteristics	Cost	Base	Pts.
___	STR	×1	10	___
___	DEX	×3	10	___
___	CON	×2	10	___
___	BODY	×2	10	___
___	INT	×1	10	___
___	EGO	×2	10	___
___	PRE	×1	10	___
___	COM	×½	10	
___	PD (STR/5)	×1	___	___
___	ED (CON/5)	×1	___	___
___	SPD 1+(DEX/10)	×10	___	___
___	REC (STR/5)+(CON/5) ..	×2	___	___
___	END (CON × 2)	×½	___	___
___	STUN (BODY)+(STR/2) +(CON/2)	×1	___	___

Characteristics Cost: ____

Name: _____
Player: _____

Base OCV (DEX/3) : ____   Base DCV (DEX/3) : ____
Weapon OCV Mod + ____   Shield DCV Mod + ____
                        Encumbrance Mod - ____
Adjusted   Adjusted

OCV: ____   DCV: ____

Weapon Name	OCV or R Mod	Damage Min - Max	StunX	STR Min	END Cost Min - Max	Skill Levels	Notes
_____	___	_-_	___	___	_-_	___	___
_____	___	_-_	___	___	_-_	___	___
_____	___	_-_	___	___	_-_	___	___
_____	___	_-_	___	___	_-_	___	___
_____	___	_-_	___	___	_-_	___	___
_____	___	_-_	___	___	_-_	___	___
_____	___	_-_	___	___	_-_	___	___

Combat Maneuvers

Maneuver	Phase	OCV	DCV	Effects
Block	½	−1	+0	stops one attack
Brace	0	+1	zero	×2 Range Mod
Club Weapon	½	+0	+0	normal damage
Charge	1	+0	+0	horse STR + move
Covered	½	−2	+0	target held
Disarm	½	−3	−1	target disarmed
Dodge	½	—	+3	vs. all attacks
Flail	½	−1	+0	no shield bonus
Grab	½	−1	−2	grab, do ×1 STR
Hold	½	−2	−2	both stopped
Lance Charge	1	+0	+0	lose lance[3]
Pin	½	−2	−2	continuous block
Retreat	1	—	+0	get out of Pin
Ride By	1	−2	+0	+1 DC ½ move, +2 DC if full
Set	1	+1	+0	×2 Range Mod
Shield Block	½	−4	+0	blocks attack
Strike	½	—	+0	by weapon type
Trip	½	−2	+0	target falls down
Unhorse	½	−2	+0	unhorse target
Use bow	½	—	×½	must reload
Use sling	½	—	×½	must reload

(1) Use OCV mod of weapon type
(2) Use OCV mod for Hit Location; usually −8
(3) Damage is armor-piercing, add DC as for Ride By, make DEX Roll or fall if you miss
(4) Use shield DCV bonus as OCV bonus

DC: Damage Class

Disadvantages   75 + Pts.

Pts.	Skills & Spells	Roll
___	_____	___
___	_____	___

Dexterity: _____   Speed: _____
Phases: 1 2 3 4 5 6 7 8 9 10 11 12

Armor and Encumbrance

Average DEF: ____ DCV Mod: ____ END/Turn: ____
Combat Load: _____   Traveling Load: _____
PD (r/t): ____/____   ED (r/t): ____/____
STUN Number = Average DEF + PD + CON = ____

Stun: _____   Body: _____

END: _____   Long Term END

PER Roll 9+(INT/5) = ____   Running
DEX Roll 9+(DEX/5) = ____   Swimming
INT Roll 9+(INT/5) = ____   Jumping
EGO Roll 9+(EGO/5) = ____   (height)

Hit Location Chart

3D6	Location	StunX	BodyX	NormX	OCV	Armor
3-5	Head	×5	×2	×2	−8	___
6	Hands	×1	×½	×½	−6	___
7-8	Arms	×2	×½	×½	−5	___
9	Shoulders	×3	×1	×1	−5	___
10-11	Chest	×3	×1	×1	−3	___
12	Stomach	×4	×1	×1½	−7	___
13	Vitals	×4	×2	×1½	−8	___
14	Thighs	×2	×1	×1	−4	___
15-16	Legs	×2	×½	×½	−6	___
17-18	Feet	×1	×½	×½	−8	___

Height: _____   Race: _____
Weight: _____   Age: ____   Sex: ____
Description: _____

Experience	Disadvantages Total: ____	____ : Skills Cost
	Experience Spent + ____	____ + Characteristics Cost
	Total Cost = ____	____ = Total Cost

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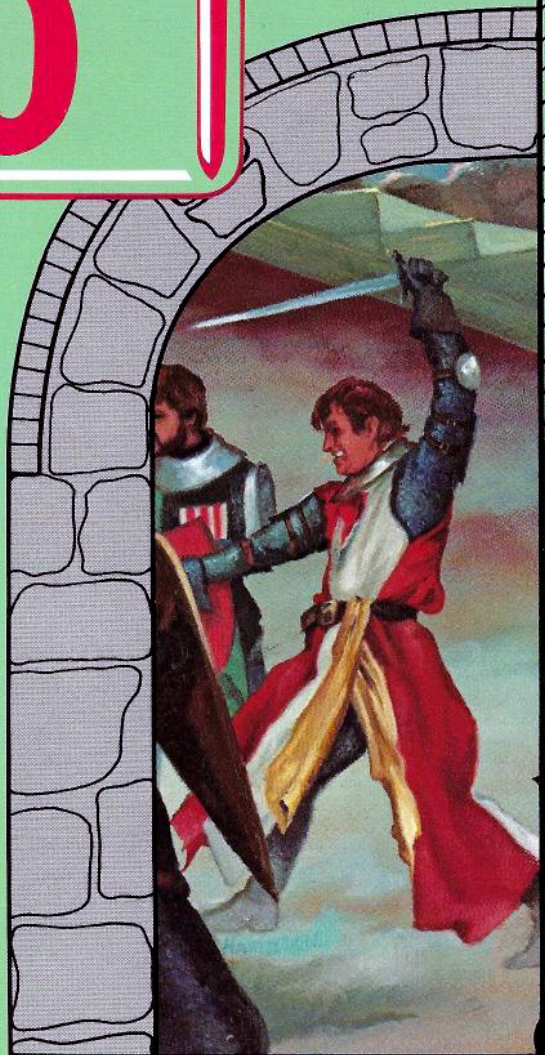
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3 OR MORE PLAYERS AGES 12 TO ADULT