AMAZING ADVENTURES 5E



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A MULTI-GENRE ROLEPLAYING GAME WITH 5E RULES

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DEDICATED TO my uncle, John Crowley, and his DM Alan Katruska, who introduced me to AD&D in my grandma's basement when I was five years old, and they were in high school way back in 1979.

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5TH EDITION ROLE PLAYING AMAZING ADVENTURES



A MULTI-GENRE ROLE PLAYING GAME

INTRODUCTION

SOUTH AMERICA, 1940

"Well this sure is a pickle," Tennessee O'Malley said.

He paced the walls of the cell, tapped on them every few feet or gave them a pointless shove or half-hearted kick. "I don't know how we're getting out of this one," he said.

"I'm working on it," Bucky said. "Give me some time."

"Ten," Mackie said, "Please sit down. You're making me nervous. Even if Bucky doesn't have what he needs here, remember, we're not alone, here. Also, this whole excursion was your idea."

Tennessee turned on the young woman and leader of his group. Even in this dank, dirty cell, her blouse stained and torn, her hair matted with sweat, he had to admit, she was stunning. Her chestnut brown hair cascaded in waves over her face, and her dark eyes were as deep as the night. He'd been surprised at the depth of feelings he was starting to feel for her over the past few months. They'd been great friends for years, but this…this was different. And a problem, since Tennessee was well aware of Bucky's feelings for her, regardless of whether she returned those feelings.

Gods damned work relationships, he cursed to himself, mess everything up.

Still, her voice was soothing, an unique talent she'd used to great effect to get them out of many a similar problem.

He walked over next to her and sat down.

"You're right," he said. "It was my idea. But we couldn't pass up a chance to investigate another one of those gateways."

"Or stop the Dragons from getting hold of it," Bucky reminded.

Mackie held up her hand. "I know, I know. You're right. It's just…" she trailed off. Both men could see her eyes starting to well up in the dim red rays of twilight that filtered in through the window high up on the wall.

Tennessee put a hand on her shoulder. "Hey, darlin'," he said, his Southern drawl softening the edge on his words. "What's the story, morning glory? You been out of sorts since we started this little misadventure."

She managed a half-smile. "This whole thing just feels…off, somehow," she said. "It's different than our other adventures. And Nat…God, I hope Nat's okay."

Tennessee shook his head. "She took one," he said. "I saw it. I think it was just in the shoulder, but in the jungle…I don't know. Listen; Maddie was with her, and so was Steve. They got away. They had to."

Mackie blinked at him. "How can you be sure?"

Bucky said, "Tennesee's right. Look, you know I don't put a lot of stock in that mumbo jumbo they do. It's not scientific. But I saw them vanish. Whatever that trick is that Nat does, she was still able to use it."

A commotion sounded in the hall. "Someone's coming," Tennessee hissed, and tensed, ready to pounce. "This could be our chance."

The door swung open and Tennessee barely had a chance to get to his feet before three guards with Chicago typewriters burst in, one weapon turned on each of the captives. One of the guards barked, "Down!"

Mackie clutched at Tennessee and pulled him back. "Ten," She said, "please. This isn't the right time." Then she turned her attention to the guards, her uncanny ability to defuse situations coming fully to the fore. "Let's stay calm," she said. "Nobody's going to do anything stupid. Your boss wants us alive for a reason. He wouldn't be happy if you put one of us down."

A fourth figure entered the room, this one a lithe woman with pale skin and black hair streaked with gray, pulled away from her face and tied with a ribbon. She was a striking woman, probably in her early 50s, but with the panther-like figure of a woman twenty years her junior, who may have performed in the Olympics. She wore a close-fitting uniform that was devoid of markings, but was built to allow for maximum flexibility. Across her back was slung a bow, and at her hips hung swords.

"Well, well," she purred, a French accent teasing the edge of her words. "If it isn't the famous Brotherhood of William St. John."

"Lila," Tennessee grunted. He whispered to Mackie. "You know what that means."

Mackie nodded. "Either Schwartzhofer or Doctor Serpent isn't far away."

Lila hissed at them, then nodded towards Bucky.

"Him," she said. "The master wants him."

"No!" Mackie yelled, but a submachinegun in her face quieted her.

Bucky's face contorted in fear and he was barely able to comprehend what was happening before they dragged him out and slammed the door. The moment they were gone, Tennessee was at the door, trying to see through the small window to determine where they went. A few tense moments passed before he slammed his fist on the door and turned back.

"Dammit," he said. "I can't see a thing."

Mackie looked up at him, her face a twisted mask of fear, sadness, and grim determination. "We have to get out of here," she said. "I don't care how, but we have to get out of here, and if Doctor Serpent is here, I want him dead. And I want to see the body."

INTRODUCTION: A MULTIGENRE ROLE PLAYING GAME

Welcome to **Amazing Adventures,** one of the first modern multigenre RPGs to use the Fifth Edition of the rules for the most famous Fantasy RPG in history. We're pleased to offer this book, and we hope it fills a much-needed gap in the market. This book has been in the works since the Fifth Edition rules first hit the stands in 2015, and it's been a labor of love every step of the way.

Troll Lord Games has done well with our line of Fifth Edition Role Playing and Fifth Edition Adventures products, and we're thrilled to offer this complete role playing game that lets you stretch your 5e campaigns to any genre you want, from swashbuckling pirates in the 17th Century to postmodern tech-noir.

While many elements of this core book focus on the "pulp" era of the 1920s through 1950s, the rules are there (including more modern firearms) to play any era of game you like. We hope to follow this book up with a variety of genre, **options and setting sourcebook**s", which will bring a wealth of other genre-based rules to the table, including weird western, science fiction, and more.

UPDATING FIFTH EDITION FOR MODERN GAMING

Converting the original **Amazing Adventures** rules has been an unique challenge—while many of the core assumptions of that rules set are very similar to those in the Fifth Edition rules, others are quite different. Herein you will find brand new character classes as well as a few modified versions of classic Fifth Edition Fantasy classes updated for modern play.

For those familiar with the existing rules, this system uses a slightly different approach to Armor Class. While it works the same from a rules perspective, heroes in a modern game don't wear armor, so instead each class gets an AC progression that increases as they level up. In addition, not every class adds their Dexterity bonus to AC—this will be explained in **Book One.**

This is mentioned so that if you wish to use these character classes alongside those in your Fifth Edition Fantasy game, you should instead simply assign them fantasy armor proficiencies, have all classes add Dexterity to AC, and go with it. Likewise, if you wish to use standard Fifth Edition Fantasy classes in an **Amazing Adventures** game, you'll need to choose an attribute for them to add to AC (usually one of those in which they have save proficiencies) and assign an AC progression. If you look carefully, you'll pick out three progressions herein: a strong, medium and weak.

References to Fifth Edition Fantasy

Though **Amazing Adventures** is a self-contained game which requires no other books to play, you may sometimes see references to certain books from the Fifth Edition of the World's Most Famous RPG. For brevity and copyright's sake, these references will use relatively standardized terminology. They are as follows:

Fifth Edition Fantasy: The World's Most Famous Role Playing Game

Fifth Edition Fantasy GM's Guide: The Game Master's Guide for that game.

Fifth Edition Fantasy Player's Guide (or Player's Handbook): The PHB or player's handbook for that game.

Fifth Edition Fantasy Monster Guide (or Tome): The monster book for that game.

Generally speaking, such references will be to additional resources that a player or GM might find helpful to expand or enhance their game, but are not absolutely necessary for play. **Amazing Adventures** is, after all, derived from the SRD and Open Game License, so compatibility with that game is not only assumed, it was paramount in our game design. That means you can drop most elements from one game straight into the other with little to no alteration or preparatory work.

WHAT IS A ROLE PLAYING GAME?

We will assume that you have at least some idea of what a role playing game is if you've picked this up; if not, suffice it to say that role playing is like playing cowboys and Indians, or cops and robbers when you were a kid, but with rules in

play to avoid things like, "I shot you!" "No, you didn't! I'm bullet proof!", and with the exception that you generally talk out your stories instead of acting them out. All of this will become clear as you read further into the book.

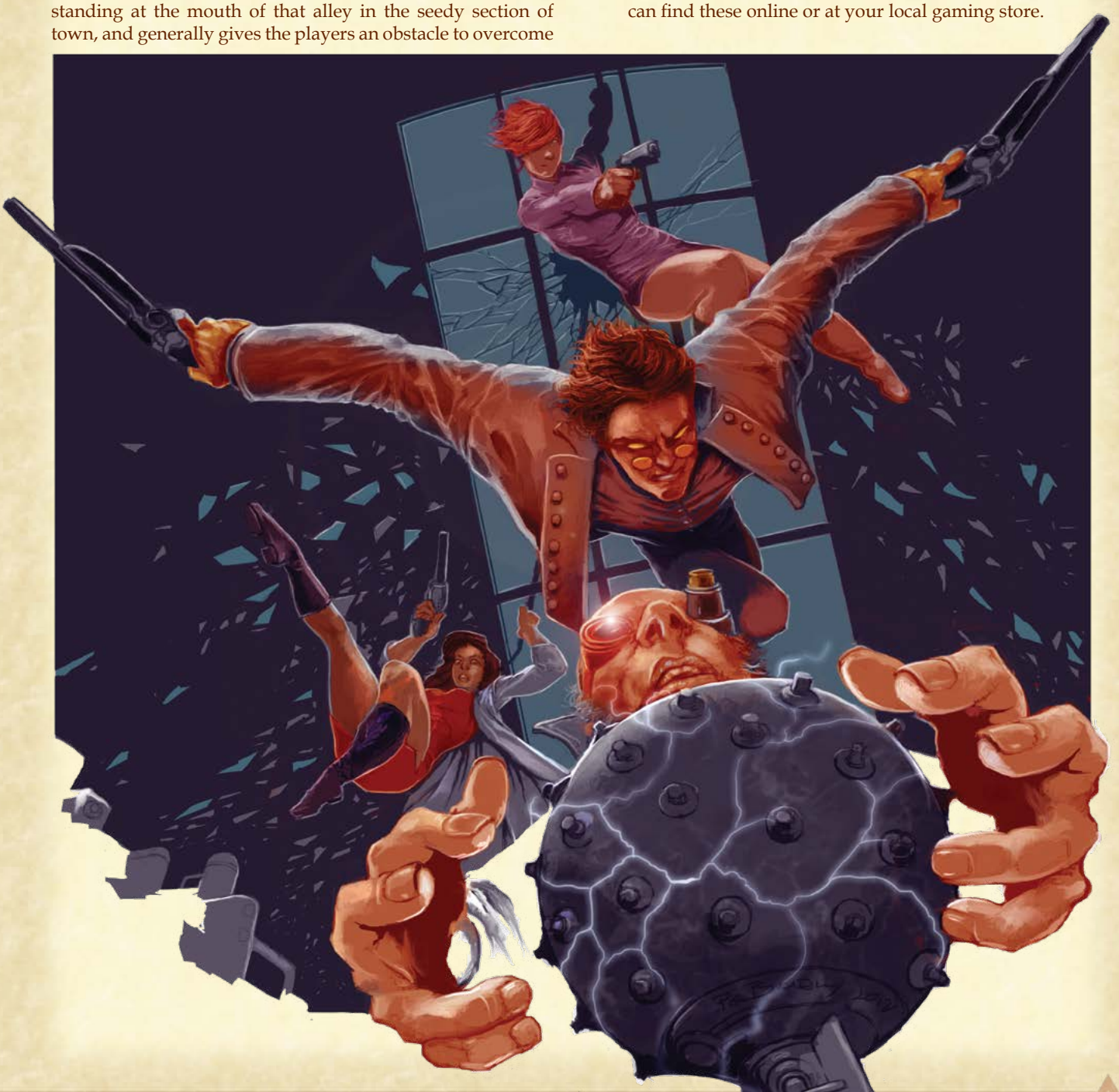
In essence, role playing is an exercise in collaborative storytelling, where you get together with your friends, each of whom takes on the role of a single character in a larger story. These characters are guided by one player who acts as the Game Master, a sort of master of ceremonies who controls everything in the world that is not one of the other players' characters.

The Game Master sets the stage and the elements of the story, from the weather down to the shadowy guy in the long coat standing at the mouth of that alley in the seedy section of town, and generally gives the players an obstacle to overcome or a goal to achieve through their characters. Often you work together, as a group, rather than in competition, to reach this goal just like the protagonists in a novel or movie.

WHAT YOU'LL NEED

To play, you'll need a few basic supplies:

1. This Rulebook
2. Paper and pencils
3. At least one set of polyhedral dice: one four-sided, three or four six-sided, one eight-sided, two ten-sided (of different colors, or one having "Tens" listed on it, i.e. 10, 20, 30, etc.), one twelve-sided, and one twenty-sided. You can find these online or at your local gaming store.



4. At least two friends. The ideal number of players varies by gaming group, but most consider a game master and 5-7 players as the ideal size. Games have been run, however, with as few as two or as many as twenty-plus players!

Reading the Dice

How these dice come into play will become clear as you read through the rules but note that when you see a designation like "2d6," that means "roll two, six-sided dice." When you see a reference to % dice or "percentile dice", roll the 2d10 (that's two, ten-sided dice) and read them as a percentage score from 1 (01) to 100 (00) rather than adding them together. If you don't have a "tens" die, designate one of your tens as the "tens" die before rolling, and read that one first.

That's the basics. The details will clear themselves up as we go on.

A MULTIGENRE GAME

Amazing Adventures in its original incarnation was designed to be an RPG for the pulp era of the 1920s through the 1950s. It quickly became evident, however, that the truth behind "pulp" is that it's the root of every single genre of gaming we in the RPG industry enjoy. The pulps included heroic fantasy, high fantasy, time travel, science fiction, action, adventure, exploration, horror, noir, detective stories and the roots of all the genre fiction we enjoy today, as well as the roots of the games we play. As such, for the fifth edition rules (and indeed, in forthcoming printings of our house system version) we're shifting focus away from a specific 30-year era into a multi-genre approach.

What does that mean, exactly? It means that this game aims to present a toolkit of rules that allow you to play just about any sort of game you can imagine. For obvious reasons, we'll steer clear of the majority of traditional fantasy and swords-and-sorcery gaming—the original game that forms the source of these rules has that covered and has since 'round about 1974. But whether you're looking to run a gritty World War II game, a game of modern urban fantasy, a traditional noir detective game, a futuristic science fantasy game, or any other sort of campaign, these rules will have you covered.

This game makes no pretentions of bringing role playing into a new level. It's just about fun. What we're trying to do here is provide you the tools you need to run a game in any number of fiction genres. What this means is that not every rule or even character class in this book will be used in every game. Before you can begin your game, you have to decide what tropes you're going to use.

This game is designed as a toolkit to give you exactly the kind of tools you need to take on your approach to modern gaming with the 5th edition rules. We have taken the core of the 5e rules set and expanded and adapted it as needed to provide a robust but still lightweight and fast-playing system for any sort of gaming you want. It should, in theory, also be 100% compatible with the core fantasy version of these rules, allowing you to mix and match what you like.

The key word here is "mix and match." Just because, for example, the Arcanist character class is listed herein, that doesn't mean that every game will have spell-slinging wizards. If your GM decides that magic-using characters aren't appropriate for their game, then that's the final word. Before diving in, check with your Game Master to see what kind of characters are appropriate for play.

REGARDING SENSITIVITY: A WORD OF CAUTION AND A DISCLAIMER

While we are on the subject of appropriate characters, it's important to note that we live in a very different world than the one we lived in even ten years ago. Social mores have shifted powerfully, most would say for the better, and it's very important to be sure that every player in your group is comfortable with the tropes, style, and characters you portray. We have made every effort to avoid unpleasant stereotypes and present a game that is accessible to all.

That being said, there are certain character archetypes, backgrounds and features in this work which are time-honored tropes of cinema and literature, but which, in the wrong hands, could be played in an insensitive or offensive manner. This is in no way the intent of the author or of Troll Lord Games, and we feel it's important to urge all players and Game Masters to keep in mind your group's proclivities and preferences at all times. If anything seems questionable for your group, by all means, put it aside. In the end, simply be sensitive to your table.

An example of this is the classic *femme fatale* character, a trope which when placed on a male archetype could take on a very uncomfortable connotation, especially if portrayed insensitively by the player or game master. By the same token, it is indeed a classic character archetype in literature, TV and film, and we shouldn't ban it on the off-chance that an irresponsible player takes a seat at your table and places an inappropriate spin on it.

Rather, we put it to you, who know your friends and your group, to police yourselves, and take a moment to think about how each character, storyline and portrayal will affect the players at your table in a personal way.

With all of that said, we sincerely hope that you enjoy this first fully formed excursion into modern and multi-genre role playing with the Fifth Edition rules set.

ABOUT THE AUTHOR

Jason Vey has been a professional game designer for twenty years. His works of note include projects for Palladium Books, Eden Studios, and Goodman Games, and he has been a contributor to projects for Cubicle 7, Misfit Studios, and many others. He is the president and owner of Elf Lair Games and has been writing for Troll Lord Games for almost a decade. He has published one novel, *Broken Gods,* and has several more awaiting publication or otherwise in the works.

He is a former librarian and web content writer by trade, and lives in Pittsburgh with his wife Juliette and their two furry feline children, Seamus and Finnegan, who together are unintentionally named after a Harry Potter character. He enjoys making and drinking mead, playing guitar and bass, watching sci-fi and fantasy movies, and reading. He is a *Star Wars* fanatic whose earliest memory is seeing the original film in 1977 in the theater.

BOOK ONE: BASIC CHARACTER CREATION

THE THIRD YEAR OF THE JALEX-SOLAR WAR

Plasma bolts erupted all around as Capt. Miranda O'Malley bobbed and weaved her fighter through a gauntlet of Jalex fire. Her hands danced across the controls of the cha-kûl starcraft. Designed by the Titan colony in conjunction with their Decti allies for smooth operation and maneuverability combined with brutal weaponry, it was the ideal counter to the blunt weapons that served as the devastating Jalex warships. Still, even for a pilot of her abilities, this was a hell of an onslaught.

"Someone tell me how we get into these messes," she muttered.

The musical voice of her wingman, the Decti warrior Clental, came back over her comms: "You take unnecessary risks," he said.

"Clental, you know I love you," she barked back into the comms, "but who asked you, anyway?" She grunted and dove hard right. A plasma blast grazed the wing of her starfighter, and the entire ship rolled out of control for a second until she brought it back. "That was close."

"Too close, I believe is the saying you humans use," Clental clicked over the comm.

"Quiet, you," Miranda said. "I'm concentrating. I've got strange readings in Sector 3, near the Anuket River. This could be what we're looking for."

Another barrage of fire.

"Damn, I can't shake these things! How did they get this far into the system, anyway?"

Static, then: "Readings confirmed. Energy of both Jalex and… unknown configuration. Coming from a volcanic fissure exactly 5.2 kilometers east of the the mouth of the Anuket."

"If I'm remembering right, isn't that the site of one of those ancient ruins they found here?"

"Affirmative. It was a major archaeological dig, but the government is being secretive about what they have found there."

This was cause for alarm. What the Hell were the Jalex doing on Venus, and how did they even get set up there without the Alliance knowing about it? Miranda took her fighter into a sharp dive. "I'm going in fast," she said. "Hopefully I can lose them in the methane clouds. I'm going to try a barn burner."

"I would not advise that, Captain," Clental said. "If you die, the Knights of William St. John will be leaderless. And I…would most regret it."

"Noted. Just watch my six. I'm going in full burn."

Miranda's eyes flicked to her scanner and she caught Clental's ship execute a roll that would've been impossible for anyone but him or her, bringing him neatly behind their pursuers. He opened up with a barrage of his own, and two Jalex ships went up with quick bursts of flame that just as quickly vanished in the vacuum. Three other Jalex flipped to drive straight at him, while seven maintained their pursuit of Miranda.

She ducked, rolled, and pulled out every single trick she'd ever learned as a fighter jockey to stay one step ahead of them. Clental was right; she was responsible for the entire Knights squadron (and the larger society that most people didn't even know existed) and she hadn't groomed an eventual replacement. She really should stop taking risks like this.

But it was just too much to resist. Risk was who she was. Risk was in her blood, going back hundreds of years.

So she clenched her jaw, flexed her fists on the controls, and dove straight for a formation of methane clouds in Venus' upper atmosphere. If nothing else, it'd be a hell of a light show for the colonists and archaeologists below. She hoped the Jalex would follow her in, and her gambit was rewarded when all seven ships tore straight after her. They fanned out behind her in a V formation, a formation that gave them the best chance of detecting her. Something aboutt he methane clouds in Venus' atmosphere interfered with scanners. No human or decti scientist had yet figured out why and Miranda was gratified to see the same apparently went for the jalex.

If this didn't work, she knew, she could end up a lump of coal.

"Okay," she muttered. "Here goes nothing."

Miranda's fincers danced over the controls. She armed a plasma missile, but simply released it without firing. It dropped away as she cut her engines and jerked the stick back, hard. Her ship went nose up, engines down, just meters from the falling missile. Then she punched her afterburners hard, blasting the missile, which detonated with a spectacular blossom, taking the entire cloud with it.

The plan was for Miranda to shoot up and out. Unfortunately, three of the Jalex ships caught her flicker in their scanners just in time to open up. Just as her engines flared, a barrage of fire caught the nose of her cha-kûl, sending her into an uncontrolled spin as the cloud detonated around her. She groaned as she fought the controls to no avail; there was no bailing out, at least not until she cleared the fireball. Worse, as she did clear the blaze, she discovered her cockpit was fused and wouldn't open. Then, out of the corner of her eye, she caught another cha-kûl – Clental's – also plummeting towards the ground with smoke pouring from its wings.

"This is going to suck," she muttered. "Clental, my love, you're on your own, for now."

The entire cockpit shuddered, then shuddered again. The shuddering turned into a rapid vibration that grew worse the more gravity took over. Miranda could feel the heat around her, even as she slowly, gradually managed to regain some basic semblance of control.

"Gods of Hell, I might just survive this," she muttered. Then she said to her ship, "Come on, baby, hang in there for me."

She pulled back; the fighter dove down. She fought it; it fought back. She cursed at it, and it groaned in response. But gradually, in increments of bare centimeters, Miranda O'Malley managed to get the nose up, just enough to…

The fighter struck the ground like a sledgehammer on concrete. The impact was brutal, to say the least, an explosive jolt that Miranda felt all the way up her spine and through her neck, and a head-splitting BANG! repeated by a series of additional banging

and thumping noises as the ship bounced along the ground. The entire world spun around her; no, it was actually the ship spinning as it bounced like some sort of twisted carnival ride. Bits of metal shrieked as the ground tore through them, and she saw pieces of her precious ship fly off into the distance. She felt her chest constrict, and sharp pains in her breastbone and ribs as she pounded time and again into her restraints. She was dizzy. She couldn't think straight. There was drool…or was that blood?

She had a single moment of clarity: Isn't my life supposed to flash before my eyes or something?

Then, without warning…everything stopped, and all was black for a few minutes. The universe came back into focus, and with it a pounding headache. Every inch of her, every bone, muscle, and joint was in agony. The hot Venusian air blew in her face; somewhere during the crash, she'd lost her canopy, which was what she'd wanted to do in the first place. She took a deep breath, wincing against the pain in her chest, just to see if she could.

"Thank gods for terraforming," she muttered, though Venus had been terraformed since long before Miranda was born. She tapped her commlink. "Clental. Clental, you there? You alive?"

The machine hissed and beeped. It had taken a hit in the crash. She shook her wrist and smacked it. Then, faintly: "I am here. I am alive. More or less."

"Do you need me to come to you? Are you in one piece?"

"I believe…I can walk. My fighter is also salvageable. Let us meet at the archaeological ruin."

A high-pitched whining sounded from above. Miranda squinted into the sky and saw several points of light, moving towards her relative position at a high speed.

"Fighters," she muttered, then said into her comm, "Sounds like a plan. We'd better hurry, though; we're going to have company, soon. With any luck I'll come across a ruined Jalex fighter between here and there, and maybe we can get some answers."

"Or more questions," cane the response.

"That's what I love about you," she shot back. "Always so optimistic."

She dug into her fighter, withdrew a survival pack and her sidearm, which she strapped on, then set off towards the fissure. She was, by her comm scans, about two miles away, a 45 minute walk, roughly.

She moved for about 15 minutes through the valleys and gulleys of Venus before, rounding a bend, she came across a smoking wreckage. To her surprise, however, the vessel wasn't a Jalex ship, but of earth make. It had definitely been upgraded with Jalex technology, but the basic design was of old Earth, the same class that was used during the Earth-Decti War about 50 years ago, before the misunderstanding came to light, and the two races became fast friends.

She drew her sidearm and moved in, on alert. Someone was in the cockpit, moving, but with a halting, jerking sort of gait. She was inclined to say they were badly injured, but she'd never encountered a Jalex in person so she had no idea how they moved. She kept her blaster trained on the shape, locked in, just in case, and approached from a rear angle.

She was about twenty feet from the ship, when she saw something that turned the blood in her veins to ice, sent a cold fist gripping her heart and squeezing. She stumbled, dropped to one knee, couldn't catch her breath. It was like something out of a nightmare. A ghost from a distant past she never knew, except in her darkest dreams, tales of bogeymen her grandfather used to tell her when she was a little girl.

"It can't be," she breathed. "It just can't be."

The symbol on the wing of the ship was the symbol of Yig, an ancient serpent deity worshipped by the archenemies of William St. John, centuries, and possibly millennia ago, a global crime syndicate known at the time as the Order of the Black Dragon.

Her head snapped up at a hissing sound. The canopy of the fighter had raised, and the figure within was trying to pull themselves out. By the basic form, it looked human. The fear and terror gripping her turned to rage, and Miranda leapt up and strode forward. She grabbed the pilot by the scruff of his neck and hauled him bodily the rest of the way out of the cockpit. He screamed in agony. His legs were twisted at awkward angles, and blood poured from a dozen wounds.

She tore his helmet off and was surprised again. He was so young, barely old enough to be behind the stick. He was actually crying from the pain. She estimated he didn't have long. Minutes, maybe, before he bled out. She leveled her blaster at him.

"Start talking," she said, "and I'll make it quick. What's with the Jalex tech on your ship, and where did you get 50-year-old designs to begin with? And you'd better have a good answer for this one: what's with the symbol of Yig on your wing?"

He managed a wry grin through the blood and tears. She kicked him in the ribs and he let out a half-human yowl of agony.

"Talk!" she screamed.

The young pilot coughed, a horrid, wet sound accompanied by a splash of bright, frothy red blood – the sign of a punctured lung. "You are a St. John. It is time, then. The Black Dragon," he rasped, "rises once more."

"The Order died out centuries ago," she spat. "You're lying. You uncovered something, some old book somewhere. You're trying to re-invent something but you have no idea what you're playing with!"

"Re-invented…nothing. And it's you who has no idea." He let out a gurgle, spasmed twice, then lay still. She watched the focus leave his eyes, until they were nothing but glassy mirrors, her face the last thing burned into the retinas.

"Son of a bitch," she muttered. "This is a goddamn nightmare."

She cast her eyes around, holstered her blaster, and set back off towards the ruin.

CREATING YOUR CHARACTER

The first thing you'll have to do, to play this game, is create your character. Your character is a sort of archetype through whose eyes you will see, whose ears you will hear, and whose

mouth you will speak in the fictional world of the game. There are several basic steps to creating a character, with advanced options presented in chapter two. The steps are as follows. Don't worry if it seems complicated; it'll break down pretty simply once you dive in.

1 Assign Attribute Scores
2 Choose Languages
3 Record Speed
4 Choose a Character Class
5 Choose an Alignment (Optional)
6 Choose a Background and Character Traits
7 Record Inspiration Points
8 Equip Your Character
9 Choose spells, gadgets, or powers (if an arcanist, gadgeteer, or mentalist)

This chapter focuses on the basic aspects of character creation—the first three steps above. It will review the method for assigning attribute scores, learning languages and choosing a character class. At its most basic level, **Amazing Adventures** is playable with just these three elements. Your alignment, background, equipment and the like help you to further flesh out and define who your hero is and what they can do.

Arguably, you will need to know what kinds of weapons you have, which fall under equipment, and if you're a Mentalist, Gadgeteer, Hallowed, Occultist, or Arcanist, you'll certainly need Book 3 for access to the spells and psionic powers. Other than that, however, the very core of your character—their capabilities and central approach to adventuring—is found in this chapter.

ATTRIBUTES

Attributes represent a character's physical and mental traits. All characters have six attributes. Each attribute has a numeric score ranging from 3 to 18. Each attribute score also has a corresponding modifier, which is a bonus or penalty added to or subtracted from certain die rolls during the game as detailed throughout the rules.

The Six Attributes

- **STRENGTH,** measuring physical power
- **DEXTERITY,** measuring agility and coordination
- **CONSTITUTION,** measuring endurance and toughness
- **INTELLIGENCE,** measuring reasoning and memory
- **WISDOM,** measuring perception, mental strength and insight
- **CHARISMA,** measuring force of personality and magnetism

Is a character muscle-bound and insightful? Brilliant and charming? Nimble and hardy? Ability scores define these qualities—a creature's assets as well as weaknesses.

The three main rolls of the game—the ability check, the saving throw, and the attack roll—rely on the six ability scores.

The Basic System

The basic rule behind these rolls, and the core of the game in general, is very simple: roll a d20, add an ability modifier derived from one of the six ability scores and the bonus (your **proficiency bonus**) from any skill or tool proficiencies you might have, and compare the total to a target number (called a **difficulty class, or DC**) set by the Game Master. In the end, in order to play this game, that's 90% of what you need to remember.

The formula breaks down like this:

D20 + ABILITY BONUS + PROFICIENCY BONUS (IF ANY) ≥ DC = SUCCESS.

Ability Scores and Modifiers

Each of a creature's abilities has a score, a number that defines the magnitude of that ability. An ability score is not just a measure of innate capabilities, but also encompasses a creature's training and competence in activities related to that ability.

A score of 10 or 11 is the normal human average, but adventurers and many monsters are a cut above average in most abilities. A score of 18 is the highest that a person usually reaches. Adventurers can have scores as high as 20, and monsters and divine beings can have scores as high as 30.

Each attribute score has a corresponding modifier that can alter die rolls in the game. The modifier is a number added to (or subtracted from) a d20 roll when a character uses an attribute to take an action, make a saving throw or use a class ability. These modifiers are derived from the scores themselves, and range from -5 for a score of 1, to +10 for a score of 30. Because ability modifiers affect almost every attack roll, ability check, and saving throw, ability modifiers come up in play more often than their associated scores.

For example, a character attempting to bend the bars of a prison cell would have his or her Strength modifier applied to the roll. The amount of damage delivered to a foe is likewise affected by the attribute modifier. A positive modifier is called a bonus and a negative modifier, a penalty. Higher attribute scores have higher bonuses, and lower attribute scores have larger penalties. So, whether fighting a nasty fishman or hungry cave bear, or avoiding the charms of a femme fatale, attribute modifiers play a decidedly important role in the game.

ATTRIBUTE MODIFIERS

1	2-3	4-5	6-7	8-9	10-11	12-13	14-15	16-17	18-19	20-21	22-23	24-25	26-27	28-29	30
-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10

To determine an ability modifier without consulting the table, subtract 10 from the ability score and then divide the total by 2 (round down).

Generating Ability Scores

Characters are generated via a point-buy attribute system. At character generation, each attribute starts at 7, and the player begins with 36 points to spread amongst his or her ability scores on a 1:1 basis. No single attribute can begin above 18. In the end, each character's ability scores, when added together, should equal 78.

OPTIONAL: RANDOM GENERATION METHOD

Some GMs and players like to randomly generate attributes. In this case, simply roll 4d6, keeping the highest three scores. Do this six times and arrange the scores as you see fit.

OPTIONAL: THE STANDARD ARRAY

For a more standardized version of attributes, which gets you up and running really fast, the GM can simply allow a set of ability scores that are the same for all characters. This standard array should be 16 15 14 13 11 9, arranged to taste, which is buyable with the point spread above.

For a higher powered game, allow an extra 5 points and delineate your standard array as follows: 17, 15, 13, 12, 10, 10. This will result in characters who are, at worst, average in a couple of areas, but excel at their best places. Consider carefully before taking this approach, keeping in mind that your heroes will improve their ability scores as they go, which can result in truly superhuman characters.

USING FANTASY RACES

If you wish to incorporate 5e Fantasy races into your **Amazing Adventures** game, these races gain only 30 points, and their ability scores should total 72 when complete. If using the standard array, simply use the standard array from the core 5e Fantasy Players Guide or reduce the numbers in the standard array above by 1 each.

Choosing a Feat and Skill Proficiency

If you wish to do so, you may decrease any 4 of your ability scores by 1 each, and select one Feat for your character, plus proficiency in one skill of your choice. For more about feats, see **Book Two: Rounding Out the Character**.

Raising Ability Scores

As your character increases in level (every 4 levels, to be precise), you will increase one or two ability scores. At these times, as indicated in your character class, you will choose to either raise one ability score by +2, or two ability scores by +1 each. Under normal circumstances (that is, without magical or other artificial involvement) ability scores cannot ever exceed 20 for a human being, even through the course of play as you achieve higher levels.

Magic, psychic powers, drugs and other phenomena may *temporarily* raise ability scores higher than 20, but in general these effects wear off (sometimes with consequences). Only in cases of super powers (see "Powered Heroes," under the Gadgeteer class) and with the GM's explicit approval, can an ability score go above 20 on a permanent basis.

ABILITY CHECKS

The core rules system behind **Amazing Adventures** relies totally on the idea of the ability check. In general, whenever the outcome of a task is in question, a player will make a check by rolling a twenty-sided die (d20), adding the appropriate ability modifier (and sometimes their proficiency bonus) and checking the result against a Difficulty Class (or DC) set by the Game Master.

Sometimes this DC is determined by a specific formula (saving throws against spells and powers, for example, use a formula of 8 + Proficiency Bonus + Ability Bonus of the power's wielder), while others are set using a sliding scale and the GM's best judgment as to how difficult the task at hand may be. In still other cases, the difficulty might be set by the ability or check of an opponent.

THE PROFICIENCY BONUS

The proficiency bonus is a special bonus that every character gets, which improves as they go up in level. This bonus sets abilities in which the character is specifically trained apart from those the character is simply attempting to do "off the cuff." For example, anyone can try to sneak by making a Dexterity check. Characters who are proficient in the stealth skill, however, will add an extra bonus to the effort: their proficiency bonus.

Each character's proficiency bonus begins at +2. It increases at levels 5 (+3), 9 (+4), 13 (+5), and 16 (+6).

Every character class and background allows the character proficiency in a few skills, weapons, tools and saving throws.

Passive Scores

Every hero and NPC also has "passive" scores, which can be used to speed things up. The most common of these is the **passive Perception score**, which is used to determine whether heroes happen to notice things when they're not actively searching.

The passive score serves as both your "assumed" roll on any check, as well as the DC against which other people must succeed on given checks. It is always 10 + your ability bonus + your proficiency score (if you are proficient in the check or skill being checked.) Thus, your passive Perception score is 10 + your Wisdom modifier, plus your proficiency bonus (if you are proficient in the Perception skill). If you are not proficient, you do not add your proficiency bonus to your passive score.

Your passive score should *always* be assumed to be the minimum on a check in which you are proficient, unless you roll a natural, unmodified 1. That is, if a hero rolls a Wisdom (perception) check, and the result is less than their passive score, the passive perception score should be used, unless the roll comes up 1, in which case they always fail.

If you are not proficient in a skill or check, you can roll under your passive score on an active check, and if the GM calls for an active check, you cannot choose to rely on your passive score.

EXAMPLE OF ABILITY CHECK AND SKILL USE

Natalya the Fox is attempting to sneak up on two guards in an attempt to infiltrate the secret base of the Order of the Black Dragon. In this case, her DC to succeed is equal to the guards' passive Perception score (more on this later), which the GM knows to be 10. She is proficient in the stealth skill, so she rolls d20 + her Dexterity bonus of +4 and her proficiency bonus of +3 (she is fifth level). Her d20 comes up a 6—not too good. However, adding +7 for her bonuses, she easily beats the guards' passive Perception of 10, and slips unnoticed behind them.

LANGUAGES

Every character begins play with native fluency and literacy in his or her native language – the language that is common to the region from which they hail. American characters speak English; German characters speak German, etc. Beyond this, characters receive bonus languages equal to their Intelligence bonus, which they can speak, read, and write fluently at the beginning of play. These languages are in addition to any granted by a character's backgrounds or character classes. If a character has an Intelligence penalty, they still speak and read their native language; they simply do not gain any bonus languages (other than those potentially provided by class or background selection).

There is no standard list of languages for **Amazing Adventures,** as it takes place (nominally) in the real world (or a close approximation to it), or in a fantasy, science fiction or horror world of your design. As such, it's impossible to create an authoritative list of the literally thousands of languages that exist.

Learning Languages in Play

Learning new languages is not something that can normally be done overnight. Characters should be encouraged to learn new languages during the course of play if they desire, but unless they retire for a year or so to study, they should not be allowed to read, write and speak the language immediately. For example, Quinton, who speaks only the Queen's English, travels with Erik, a Rom mentalist who speaks the Romani tongue fluently. The player tells the Game Master that Quinton is going to study the language while they travel; the Game Master may allow him to get by with the new language within a few months, but to not become fluent for several years of travel. Languages can be an important part of the game and can offer very challenging roleplaying obstacles if the Game Master is not overly generous in handing them out and the player is intrigued enough to unravel ancient societies' customs with halting words and hand gestures.

Languages as Advancements

Alternately, for a more cinematic or fantastical means of learning languages a character can choose three languages when they would normally gain an ability score increase or feat, instead of the ability increase or feat.

WHY SO MANY LANGUAGES?

Astute readers will note that **Amazing Adventures** gives characters more languages than they normally begin play with in standard 5e fantasy gaming. The rationale for this is simple: genre emulation. The core idea behind this game is that of a multinational group of adventurers who are educated and erudite. In addition, unlike in a fantasy game, there's no true "common tongue" on Earth (English comes the closest, but it's not nearly the same).

As you'll see later, members of the Raider class get even more languages, making them useful companions indeed, on international travels! However, for Game Masters who prefer the traditional method of restricting languages by class and background, you can simply ignore this rule. It shouldn't negatively affect play, depending on the kind of campaign you wish to run.

SPEED AND MOVEMENT

All characters in **Amazing Adventures** are assumed to be human (though future sourcebooks may include alien and other nonhuman races). As such, all characters, unless otherwise noted in their character class, have a movement rate of 30 feet per round.

CHARACTER CLASSES

The next step in creating a character is to choose a class, or broad archetype of the kind of character you wish to play. In **Amazing Adventures** the character classes are:

- **ARCANIST,** a master or mistress of the mystic arts, who weaves arcane effects, calling upon the sheer creative and destructive energies of the multiverse to twist reality according to their will.
- **GADGETEER/POWERED,** a character with an arsenal of super-science devices at their disposal, or who through fate or design has developed extraordinary and sometimes unnatural abilities.
- **GUMSHOE,** a super sleuth with the ability to track fugitives across the world, chase down the smallest details of a story, and case crime scenes for those bits of clues and evidence others missed, all while taking down organized and mundane crime the world over.
- **HALLOWED,** a character touched by the divine, who produces miraculous effects by calling upon the powers of a deific force, or even of nature itself.
- **HOOLIGAN,** a criminal or ex-con with the skills of stealth, of knowledge of the streets, and the more unsavory ways to "get things done."
- **MENTALIST,** a hero with the mysterious powers of the mind, who can see into the darkest corners of the human heart and mind, who can convince someone you are not even there, who can communicate at great distances and see things across the world, or even move things with their mind.
- **OCCULTIST,** a character who has achieved great and mystical powers through making a pact with otherworldly forces, often at the cost of their own sanity and humanity.

- **PUGILIST,** the down-and-dirty pit fighter, street martial artist, or wrestler who gets things done in a personal sense, the way they should be done—with your bare hands.
- **RAIDER,** an archaeologist, anthropologist, field librarian or other adventurer who seeks the thrill of lost societies, ancient tombs, mythic artifacts, and the secret knowledge and treasures they hide.
- **SOCIALITE,** the hero who knows someone everywhere they go, and has the resources to exploit those connections, all while bolstering their companions and demoralizing their enemies. From the underworld bartender to the vicious *femme fatale,* this is one character that's always got the resources you need to get where you need to go, and acquire what you want.

Each of these classes represents a very broad and general picture of a classic genre archetype. The Raider, for example, is the academic explorer who plumbs ancient tombs and temples for lost treasures. The Gumshoe is the hard-boiled detective, ace reporter or rough-and-tumble FBI agent battling organized crime.

If these archetypes seem too broad and general, fear not! After you choose your initial class, you will be given a chance to customize that class to your liking in most cases, each of these classes has in some way, as well as through feats, backgrounds, skills, and other traits later on. There are even options for multiclassing, allowing you to progress in several classes at the same time to build a truly unique skills set. For now, just choose the archetype that most closely suits your character concept; we'll build on that later.

Finally, given the wide variety of styles and sub-genres your game might explore, players should check with their GM to ensure that the class they wish to play is appropriate; not all games feature mystical or supernatural abilities, and in such games the arcanist, hallowed, occultist and mentalist are inappropriate, as may be the gadgeteer and powered hero, depending on the amount of "super science" or "steam punk" the GM wishes to include.

ARMOR CLASS IN THE MODERN GAME

In modern gaming, it's unusual for characters to run around in body armor. As such, rather than an AC granted by armor, each class now has an AC progression in their class tables representing their defensive enhancements based on their growing skill as adventurers.

In addition, not all classes add Dexterity to AC. In fact, each class adds a different ability score based on that class' natural proclivities. While hooligans are nimble and still add Dexterity, for example, arcanists instead add Intelligence based on their ability to study an opponent and predict where and how the next attack will come. Pugilists add Constitution as they're tough enough to slough off minor hits. Mentalists add Wisdom (an intuitive ability to sense where an attack will come), while Socialites add Charisma (they are either so intimidating as to shake foes, or are so attractive or magnetic as to be distracting and thus disrupt attacks).

CHANGES TO TRADITIONAL CLASSES

Some classes may, at a glance, appear to be re-named reprints of "Standard" classes from the SRD and to be honest, one or two are, save for adding a few modern skills and tools to the mix. This is particularly true of the Arcanist (Wizard), Hallowed (Cleric) and Occultist (Warlock).

The rationale for this is multifold: Firstly, there's no reason to fix what isn't broken; secondly, the game should be playable with just this book, rather than pointing you to other sources. We may point to the core Fifth Edition Fantasy player's guide for certain *options* therein, but they aren't 100% needed to play the game. Everything you need is right here.

Further, reading more closely will reveal that in most cases, these classes has in some way been tweaked and modified to fit a distinctly modern game, as well as to provide additional options (arcane traditions, divine domains and otherworldly patrons).

While all should still play fine alongside their original counterparts, few are 100% straight reprints. Among these changes are the additional progressions for armor class, differing ability scores for AC adjustment, alterations to base hit die, new paths, archetypes and the like, and flavor-based renaming and changes to certain basic class abilities to reflect the different style of play in a modern-style game.

New Paths and Archetypes in 5th Edition Fantasy Games

Because many of these classes are adapted from regular 5th edition classes, the various character options presented can be used without modification in those games. Specifically, arcanist traditions work with wizards, hallowed domains work with clerics, hooligan archetypes work with rogues, occultist patrons work for warlocks, and pugilist fighting styles work as monastic traditions for monks.

Using 5th Edition Fantasy Classes

In addition, standard 5th Edition Fantasy classes can be used with **Amazing Adventures,** and require very little work. You will need to apply an armor class progression, since modern characters aren't prone to run around in chainmail. You'll need to determine which ability score they should add to armor class, and you'll need to apply modern weapon proficiencies to the class as you see fit.

AC progressions come in three "flavors": strong, medium and weak, and progress as follows:

STRONG: start at 10, increase every 3 levels (Hooligan, Mentalist, Raider, Socialite)

MEDIUM: start at 10, increase every 4 levels (Gadgeteer, Gumshoe, Hallowed

WEAK: start at 10, increase every 5 levels (Arcanist, Occultist)

The pugilist is a special case, starting at 12, and increasing every 3 levels as per Strong.

In terms of weapon proficiencies, in general simple weapons allow access to handguns, rifles and shotguns that do not have full automatic or burst fire, while martial weapons permit access to all firearms, including burst and automatic fire

weapons. You can tweak this to suit your individual game.

Choosing which ability score to add to AC is a relatively simple prospect. Look at the saving throws for the class in question, and choose one to serve as the armor class attribute. The ranger, for example, lists Strength and Dexterity as saving throw proficiencies. You could choose either, but in this case it's probably fine to leave the ranger adding Dexterity to AC.

The Druid is proficient with Intelligence and Wisdom; while either works, Wisdom may seem the more appropriate ability score, as the druid can sense the way their opponents interact with the world around them, granting them a minor sort of sixth sense in battle. The Paladin is proficient in Wisdom and Charisma; you may determine that their moral and ethical conviction gives them an intimidating presence that's distracting to foes—they add charisma.

Go through any class from the core **Fifth Edition Player's Manual** and make these choices, and you're good to go. In this manner you can greatly increase the available classes for your **Amazing Adventures** game; you need only come up with a rationale for the class in your world, which unto itself isn't difficult—a druid could be a new age Wiccan or pagan in the Reclamation tradition whose magic has measurable, visible effects on the world. A paladin could be a demon hunter or devoted soldier, either for a nation or serving a private organization's cause. A fighter is the consummate solder, and the ranger is a survivalist and hunter.

It is recommended, however, that the cleric, wizard and warlock be replaced with the hallowed, arcanist and occultist, respectively, and not used alongside one another. This is because these classes have been specifically modified to suit a more modern style of play.

Likewise, should you choose to use the Pugilist alongside the monk, it is suggested that the monk's unarmed damage progression be changed to match the Pugilist's. The reason for this is that in a world with guns being common, it's important for the rough-and-tumble fist fighter to be able to hold their own, which means increasing their damage output commensurately.

Sorcerers could be used as they sit, adding charisma to AC, and indeed a new sorcerous origin ideal for modern games—the Fiendish Bloodline—can be found in our **Fifth Edition Player's Guide to Aihrde**, which also contains a wealth of other character options for your 5e games.

RENAMING CHARACTER CLASSES FOR DIFFERENT GENRES

The character classes here present a broad range of archetypes you may find in a variety of different genres of play. They have been named to give the class a bit of flavor as well as being functional. That being said, some may evoke specific ideas in one's mind—the Gumshoe, for example, evokes hardboiled detective stories, and while that's fine for everything from 1920s through tech noir future stories, it's well within the purview of the GM to simply declare that in a modern game, space opera game or other genre, the class could simply be re-named "Investigator."

In the end, while the classes have been named to be evocative of the tradition in which they are rooted, that doesn't mean they're not applicable to other settings by changing the name and basic trappings. Even an Arcanist might work in a space opera game by changing the nature of magic to work with limited amounts of nanotechnology they can generate every so often to create varying effects—a techno-mage or something of the sort.

Be creative and think outside the box—remember, **Amazing Adventures** is a toolkit game, and *never* feel bound by the letter of the rules, or be afraid to extrapolate where something is left nebulous. Always keep it simple and straightforward, and make alterations and house rules as best fit your table.

CHARACTER CLASSES AND EQUIPMENT

As with standard 5e fantasy games, your character class and background will provide you with a starting package of equipment. This, by and large, is both to offer the "bare minimum" for your class, and to maintain full compatibility with the 5e Fantasy rules. In truth, however, equipment is not quite as important to a modern character as it is to a fantasy character, since we all live in an era where we can pop down to the local outdoors, hunting, hardware, or sporting goods store and buy a tent, a flashlight, or even a weapon if we need it.

As such, you can feel free to swap out equipment here for other items you choose, or even add to your character's gear. Just remember to be reasonable—would your character, given their general level of wealth and their general career outside of adventuring—actually possess such a thing? Very few of us have access, for example, to nuclear subs. Most of us as adults can at least afford a used car, on the other hand.

More guidelines for equipping your character can be found in **Chapter 3.**

Modifying Equipment Lists for Genre

If you choose to use these character classes in fantasy games or other genres, you may see pieces of equipment that simply don't fit—computers, smartphones, and the like. In genres and settings where such things don't exist, simply work with your GM to determine a suitable substitute and don't sweat it too much. That's the nature of multi-genre gaming—you'll need to tweak certain things to fit the setting and campaign in which you're running.

EXPERTISE IN AMAZING ADVENTURES

In the Fifth Edition Fantasy rules, Expertise is a class ability that allows the class in question (usually rogues) to add double their proficiency bonus to a chosen skill. **Amazing Adventures** uses it in the same way, but instead of (or in addition to) it being a standard class ability, it is also something a character can gain as a result of another class ability. Therefore, whenever you see a class state that the character "gains expertise" in one or more skills, that means they add double their proficiency bonus to those skills.

AMAZING ADVENTURES CHARACTER CLASSES

BOOK ONE:
THE ARCANIST

Hidden in plain sight are those who strive to understand the oft-forbidden and widely feared arcane magics of the multiverse. These few must have no fear in their quest for knowledge, as delving into the arcane involves powers and energies poorly understood by those bound to mortal planes. If not harnessed with care, unleashing these magics can cause catastrophes of great proportion and slay those who dabble in this art. The reward, however, for the diligence and willingness to plumb the depths of these magical energies is potentially great indeed. Arcanists bind themselves to this task, seeking to master eldritch sorceries and unravel the riddles and meanings of the world. They use their powers to reshape the world around them and, in some cases, to bring great world leaders to their knees.

Arcanists are the archetypical magic-users, and they are vastly superior to all others at understanding and harnessing the magic that ebbs and flows through the multiverse. They come from all social strata and can be found in all positions in society. They may be employed by business tycoons, religious organizations, world leaders or other powerful individuals to whom they act as guides and advisors, but almost always in secret. Many seek to dominate national (and even world) politics, and often succeed. More often though, arcanists work in solitude, far away from the prying eyes and keen ears of enemies, spies and other arcanists who often consider them to be untrustworthy and dangerous competitors in the quest for arcane lore. In wind-swept towers or black Egyptian tombs, far from the din of civilization, such arcanists find the solitude, quiet and safety necessary to pursue their research and carry out their oft-times dangerous experiments.

Though they come from many walks of life, all arcanists have a few characteristics in common. They tend to be intelligent, observant, diligent and have an exacting eye for detail. Their unyielding search and thirst for knowledge of the eldritch powers often generates a self-serving egomania in the most powerful of arcanists. And, as they become ever more competent in harnessing eldritch sorceries and bending the world about them to their will, they suffer little distraction and afford interlopers little forgiveness when their work is interrupted.

Woe to the foes of these powerful magic-users. Incurring their wrath can mean the unleashing of horrid and terrible magics few can comprehend, and fewer still are capable of combating. An arcanist's enemies are laid waste by balls of blue flame and bolts of lightning called from elemental planes or even by servants of the rulers of the nether worlds, conjured forth to act on the arcanist's behalf. They can make objects disappear and transport themselves many miles away, see into the darkness and build walls of force no man can pass. The greatest of arcanists are powerful beyond measure.

An arcanist's pursuits and studies, along with their intense focus upon the arcane, mean a life of laboring over ancient tomes of knowledge. This leaves arcanists little time to learn and become proficient in any but the most common of weapons, and not at all capable of wearing bulky clothing that hinders the intricate somatic movements needed to cast some of their most powerful spells. Yet this matters little to them, as arcanists realize their wits and arcane powers are far more powerful than any gun or sword, and that conjured servants offer far more protection than any arcanist could possibly need.



Class Features

As an arcanist, you gain the following class features.

Hit Points

HIT DICE: 1d6 per arcanist level
HIT POINTS AT 1ST LEVEL: 6 + your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d6 (or 4) + your Constitution modifier per arcanist level after 1st

Proficiencies

WEAPONS: Daggers, darts, slings, quarterstaffs, light crossbows, handguns, shotguns
TOOLS: None
SAVING THROWS: Intelligence, Wisdom
SKILLS: Choose two from Arcana, History, Insight, Investigation, Medicine, Religion, and Science

Armor Class

You are always analyzing your opponents' patterns and seeing the most likely next action they will take, which enables you to be elsewhere when their attack lands. You add your Intelligence bonus to your AC.

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a quarterstaff or (b) a dagger

(a) a component pouch or (b) an arcane focus

(a) a scholar's pack or (b) an explorer's pack

(a) ceremonial robes or (b) a trench coat

(a) a book of shadows

TABLE: THE ARCANIST

Level	Proficiency Bonus	AC	Features	Cantrips Known	—Spell Slots per Spell Level—								
					1st	2nd	3rd	4th	5th	6th	7th	8th	9th
1st	+2	10	Spellcasting, Arcane Recovery	3	2	–	–	–	–	–	–	–	–
2nd	+2	10	Arcane Tradition	3	3	–	–	–	–	–	–	–	–
3rd	+2	10	–	3	4	2	–	–	–	–	–	–	–
4th	+2	10	Ability Score Improvement	4	4	3	–	–	–	–	–	–	–
5th	+3	10	–	4	4	3	2	–	–	–	–	–	–
6th	+3	11	Arcane Tradition feature	4	4	3	3	–	–	–	–	–	–
7th	+3	11	–	4	4	3	3	1	–	–	–	–	–
8th	+3	11	Ability Score Improvement	4	4	3	3	2	–	–	–	–	–
9th	+4	11	–	4	4	3	3	3	1	–	–	–	–
10th	+4	11	Arcane Tradition feature	5	4	3	3	3	2	–	–	–	–
11th	+4	12	–	5	4	3	3	3	2	1	–	–	–
12th	+4	12	Ability Score Improvement	5	4	3	3	3	2	1	–	–	–
13th	+5	12	–	5	4	3	3	3	2	1	1	–	–
14th	+5	12	Arcane Tradition feature	5	4	3	3	3	2	1	1	–	–
15th	+5	12	–	5	4	3	3	3	2	1	1	1	–
16th	+5	13	Ability Score Improvement	5	4	3	3	3	2	1	1	1	–
17th	+6	13	–	5	4	3	3	3	2	1	1	1	1
18th	+6	13	Spell Mastery	5	4	3	3	3	3	1	1	1	1
19th	+6	13	Ability Score Improvement	5	4	3	3	3	3	2	1	1	1
20th	+6	13	Signature Spell	5	4	3	3	3	3	2	2	1	1

Spellcasting

As a student of arcane magic, you have a book of shadows containing spells that show the first glimmerings of your true power.

Cantrips

At 1st level, you know three cantrips of your choice from the arcanist spell list. You learn additional arcanist cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Arcanist table.

Book of shadows

At 1st level, you have a book of shadows, your personal book of arcane research and formulae to create mystical effects… in common parlance, your spellbook. This book contains six 1st- level arcanist spells of your choice. Your book of shadows is the repository of the arcanist spells you know, except your cantrips, which are fixed in your mind.

Preparing and Casting Spells

Table: The Arcanist shows how many spell slots you have to cast your spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

You prepare the list of arcanist spells that are available for you to cast. To do so, choose a number of arcanist spells from your book of shadows equal to your Intelligence modifier + your arcanist level (minimum of one spell). The spells must be of a level for which you have spell slots.

For example, if you're a 3rd-level arcanist, you have four 1st-level and two 2nd-level spell slots. With an Intelligence of 16, your list of prepared spells can include six spells of 1st or 2nd level, in any combination, chosen from your book of shadows. If you prepare the 1st-level spell magic missile, you can cast it using a 1st-level or a 2nd-level slot. Casting the spell doesn't remove it from your list of prepared spells.

You can change your list of prepared spells when you finish a long rest. Preparing a new list of arcanist spells requires time spent studying your book of shadows and memorizing the incantations and gestures you must make to cast the spell: at least 1 minute per spell level for each spell on your list.

Spellcasting Ability

Intelligence is your spellcasting ability for your arcanist spells, since you learn your spells through dedicated study and memorization. You use your Intelligence whenever a spell refers to your spellcasting ability. In addition, you use your Intelligence modifier when setting the saving throw DC for an arcanist spell you cast and when making an attack roll with one.

Spell save DC = 8 + your proficiency bonus + your Intelligence modifier

Spell attack modifier = your proficiency bonus + your Intelligence modifier

Ritual Casting

You can cast an arcanist spell as a ritual if that spell has the ritual tag and you have the spell in your book of shadows. You don't need to have the spell prepared.

Spellcasting Focus

You can use an arcane focus as a spellcasting focus for your arcanist spells.

Learning Spells of 1st Level and Higher

Each time you gain an arcanist level, you can add two arcanist spells of your choice to your book of shadows for free. Each of these spells must be of a level for which you have spell slots, as shown on the Arcanist table. On your adventures, you might find other spells that you can add to your book of shadows (see "Your Book of shadows").

Arcane Recovery

You have learned to regain some of your magical energy by studying your book of shadows. Once per day when you finish a short rest, you can choose expended spell slots to recover. The spell slots can have a combined level that is equal to or less than half your arcanist level (rounded up), and none of the slots can be 6th level or higher.

For example, if you're a 4th-level arcanist, you can recover up to two levels worth of spell slots. You can recover either a 2nd-level spell slot or two 1st-level spell slots.

Arcane Tradition

When you reach 2nd level, you choose an arcane tradition, shaping your practice of magic through either specializing in one of the eight schools: Abjuration, Conjuration, Divination, Enchantment, Evocation, Illusion, Necromancy, or Transmutation; or through becoming a *techno-mage*.

Your choice grants you features at 2nd level and again at 6th, 10th, and 14th level.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Spell Mastery

At 18th level, you have achieved such mastery over certain spells that you can cast them at will. Choose a 1st-level arcanist spell and a 2nd-level arcanist spell that are in your book of shadows. You can cast those spells at their lowest level without expending a spell slot when you have them prepared. If you want to cast either spell at a higher level, you must expend a spell slot as normal.

By spending 8 hours in study, you can exchange one or both of the spells you chose for different spells of the same levels.

Signature Spells

When you reach 20th level, you gain mastery over two powerful spells and can cast them with little effort. Choose two 3rd-level arcanist spells in your book of shadows as your signature spells. You always have these spells prepared, they don't count against the number of spells you have prepared, and you can cast each of them once at 3rd level without expending a spell slot. When you do so, you can't do so again until you finish a short or long rest.

If you want to cast either spell at a higher level, you must expend a spell slot as normal.

Arcane Traditions

The study of arcane sciences is ancient, stretching back to the earliest mortal discoveries of magic. It is firmly established in fantasy gaming worlds, with various traditions dedicated to its complex study.

The most common arcane traditions in the multiverse revolve around the schools of magic. Arcanists through the ages have cataloged thousands of spells, grouping them into eight categories called schools. In some places, these traditions are literally schools; an arcanist might study at the School of Illusion while another studies across town at the School of Enchantment. In other institutions, the schools are more like academic departments, with rival faculties competing for students and funding. Even arcanists who train apprentices in the solitude of their own towers use the division of magic into schools as a learning device, since the spells of each school require mastery of different techniques.

School Specialization

You focus your study on magic in one of the seven schools or traditions of magic. This focus gives you special abilities when casting spells from that specific school.

Spell Savant

Beginning when you select this school at 2nd level, the cost and time you must spend to copy a spell of your specialty school into your book of shadows is halved.

Spell-Like Ability

Beginning at 2nd level, choose one first-level spell you know that is of your chosen school. You may use that spell as a spell-like ability. You require no components to use this spell, nor do you need to have the spell prepared. You may use this ability one time, after which you must complete a long rest before using it again. At tenth level, you may use this ability a number of times equal to your Intelligence bonus. You regain all expended uses after completing a long rest.

Potent Cantrip

Starting at 6th level, cantrips that you cast within your chosen school affect even creatures that avoid the brunt of the effect. If the cantrip is a damaging cantrip, when a creature succeeds on a saving throw against your cantrip, the creature takes half the cantrip's damage (if any) but suffers no additional effect from the cantrip. If the cantrip is non-damaging, creatures suffer disadvantage to saves against it. Creatures who normally have resistance against the effects of a cantrip you cast, do not have resistance when you cast them.

Empowered Casting

Beginning at 10th level, creatures have disadvantage on saving throws against spells that you cast from your chosen school. If the spell you cast has no associated save, all variable effects of the spell are increased by half.

In addition, you may instantly "recall" any one spell of your chosen school that you have previously cast. This spell must be of first through third levels (and used no higher than a third-level slot to cast originally) and is immediately cast again, at the same power level as though you had an additional spell slot of that level available.

For example, an evoker who cast *Magic Missile* using a third-level slot would be able to instantly recall the spell and cast it again, as though spending a third-level slot. An evoker who cast *Fireball* using a fifth-level slot, however, would not be able to recall this spell; though *Fireball* is a third-level spell, it was previously cast using a fifth-level slot, so is not accessible for recall. Had *Fireball* been cast at base third-level, on the other hand, it could be recalled and re-cast at third-level.

After you recall a spell in this manner, you may not do so again until after you complete a long rest. At 18th level, you may recall two spells in this manner, and at 20th level, you may recall spells after a short rest rather than a long rest.

Overchannel

Starting at 14th level, you can increase the power of your simpler spells. When you cast an arcanist spell of 1st through 5th level of your chosen school, all variable effects of that spell are maximized.

The first time you do so, you suffer no adverse effect. If you use this feature again before you finish a long rest, you take 2d12 necrotic damage for each level of the spell, immediately after you cast it. Each time you use this feature again before finishing a long rest, the necrotic damage per spell level increases by 1d12. This damage ignores resistance and immunity.

Techno-Mage

Techno-magi, also called technomancers, are a relatively new arrival on the mystical scene. They are those arcanists who have learned to meld their magical abilities with technology, particularly the technology of the internet and networks. At higher levels, they can create wonders of magical technology, including weapons that function as magical items, and even prosthetic magical attachments. Some can actually become true ghosts in the machine, projecting their consciousness into the internet.

Computer Literate

At 2nd level, you gain proficiency with computers and electronics kits.

Virtual Book of Shadows

Also at 2nd level, you store your book of shadows on a mobile device, such as a tablet, smartphone or portable notebook computer. Your storage space on this device is infinite, being attached to the "magi-cloud." You may automatically access any wireless network around with this device, and even in wifi "dead zones" you can still make an Intelligence saving throw (DC 15) to obtain wireless access.

Should you ever lose this device, it takes 2d6 weeks of work to obtain and attune another device. During this time you may not prepare new spells, but once you attune a new device, you may once more access your spells on the magi-cloud.

Construct Familiar

Should you cast *Find Familiar* after taking this path, the familiar you summon will be a construct rather than a celestial, fey or fiend. It will otherwise have the standard stats as in the spell, but will obviously be a machine, be it clockwork, steam-powered, computerized, or otherwise mechanical, electronic or constructed. At your option, it could also appear as a remote-controlled small vehicle such as a model airplane, drone, RC car or small robot, but the statistics of the creature must still match those of the standard familiar options.

If you cast the spell at level one before choosing this path, your previously-gained familiar transforms the next time you call it forth, taking on its new construct form.

Machine Control

At 6th level, you have the power to animate and control machines. Any spell you know that normally animates, summons, conjures or otherwise affects living, dead or undead biological matter, you may choose at the time of casting to instead affect, create or control constructs. *Hold person,* for example, would function against a humanoid robot, android, or construct. *Entangle* summons cables and wires instead of vines. Likewise, *animate dead* would instead create a construct from various mechanical or electronics parts laying around. *Conjure Elemental* could call forth a golem-like construct with similar associated abilities as the listed spell, as could *Conjure Animals, Conjure Celestial, Conjure Elemental, Conjure Fey, Conjure Minor Elementals, Conjure Woodland Beings* and similar

spells. You decide at the time of casting whether the spell will function as normal or in its "construct" version, and construct creatures conjured or summoned in this manner see their AC increased by +2 and their hit points by half again. Finally, you have advantage on spell attack rolls and saving throws made against constructs, and constructs have disadvantage on saving throws they make against you.

Create Automaton

At 10th level, when you have access to powerful computers and an adequate supply of tools and components, you may create an automaton companion. This companion has the statistics of a flesh golem, but is instead an android creation and clearly mechanical in nature. At 18th level or any time thereafter, you may upgrade the creature if you choose to instead possess the statistics of a clay golem, and at 20th level or any time thereafter, you may again upgrade the creature, if you choose, to possess the statistics of a stone golem.

Performing such upgrades requires access to advanced tools and facilities, and two weeks' time, as well as any financial costs the GM sees fit to impose. Likewise, you may not "skip" the clay golem upgrade and proceed straight to stone. Your creation must pass through all three phases, and must remain with you for at least one character level in each phase before it can be upgraded, while you research the science and magical methods and gather the supplies you need to perform the necessary upgrades.

Internet of Magical Things

At 14th level, your consciousness has become so intertwined with the wireless world and the internet of things that you can create permanent magical attachments. By permanently sacrificing a spell slot, you can embed a spell of that level into a prosthetic which you then mystically graft onto your body, or the body of another.

This spell becomes a spell-like ability which requires no material components, and can be used a number of times equal to your Intelligence bonus, after which you must complete a long rest before it can be used again (during which time it recharges). After completing a long rest, all expended uses of the prosthetic are refreshed. Only spells of first through third level can be attached to prosthetics in this way, and once a prosthetic is attached, it is permanent and cannot be replaced.

Only the spell slot is permanently sacrificed; the spell remains in your virtual spell book and can still also be prepared as normal.



Your Book of shadows

The spells that you add to your book of shadows as you gain levels reflect the arcane research you conduct on your own, as well as intellectual breakthroughs you have had about the nature of the multiverse. You might find other spells during your adventures. You could discover a spell recorded on a scroll in an evil arcanist's chest, for example, or in a dusty tome in an ancient library.

Copying a Spell into the Book: When you find an arcanist spell of 1st level or higher, you can add it to your book of shadows if it is of a spell level you can prepare and if you can spare the time to decipher and copy it.

Copying that spell into your book of shadows involves reproducing the basic form of the spell, then deciphering the unique system of notation used by the arcanist who wrote it. You must practice the spell until you understand the sounds or gestures required, then transcribe it into your book of shadows using your own notation.

For each level of the spell, the process takes 2 hours and costs 50 gp. The cost represents material components you expend as you experiment with the spell to master it, as well as the fine inks you need to record it. Once you have spent this time and money, you can prepare the spell just like your other spells.

Replacing the Book: You can copy a spell from your own book of shadows into another book—for example, if you want to make a backup copy of your book of shadows. This is just like copying a new spell into your book of shadows, but faster and easier, since you understand your own notation and already know how to cast the spell. You need spend only 1 hour and 10 gp for each level of the copied spell.

If you lose your book of shadows, you can use the same procedure to transcribe the spells that you have prepared into a new book of shadows. Filling out the remainder of your book of shadows requires you to find new spells to do so, as normal. For this reason, many arcanists keep backup book of shadows in a safe place.

The Book's Appearance: Your book of shadows is a unique compilation of spells, with its own decorative flourishes and margin notes. It might be a plain, functional leather volume that you received as a gift from your master, a finely bound gilt-edged tome you found in an ancient library, or even a loose collection of notes scrounged together after you lost your previous book of shadows in a mishap.

THE GADGETEER

"I swear, Bucky, the nubile woman purred. I would never lie to you. You know that. You and I, we've been through so much together… can't you trust me?"

"I'd love to, Baby," Bucky said. "But I just can't. Fortunately, I've got my Newson's Magnificent Lie Detector Goggles with me. Let's just see how truthful you are."

Bucky withdrew the awkward-looking goggles from his coat and slipped them over his eyes, giving him the odd appearance of a man with the eyes of an insect. He reached for the dial on the side, turned it all the way up. There was a popping sound, a shower of sparks, and a whiff of ozone, and Bucky pulled the smoking contraption off his head and dropped it to the floor.

"Damn things never worked right, anyway," he said, and drew his radium blaster on the woman. "Let's try a different tactic, yeah?"

The gadgeteer is a super hero long before the golden age of superheroes, who uses toys such as X-Ray goggles, ray guns, rocket packs, and wrist radios. Whether he soars in the blue skies with his rocket pack, takes down villains with his bronze gamma ray gun, or sees through walls with his incredible X-Ray specs, this is the character whose very name screams SCIENCE!

Class Features

Hit Points

HIT DICE: 1d6 per level.
HIT POINTS AT 1ST LEVEL: 6 + your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d6 (or 4) + your Constitution modifier per level after 1st.

Proficiencies

WEAPONS: All weapons and gadgets.
TOOLS AND VEHICLES: Choose any two from among vehicle classes or toolkits.
SKILLS: Choose three from Athletics, Insight, Investigation, Perception, Science, Stealth, or Sleight of Hand

SAVING THROWS: You gain proficiency in the ability score upon which your gadget points are based (see Gadgeteer archetype), plus one other mental ability (Intelligence, Wisdom, or Charisma) of your choice.

Armor Class

You are either so analytical you can predict exactly what your opponent will do next, you are so charismatic you are a distraction in battle, or you are intuitive enough to sense where attacks are coming from.

If you are an Engineer, your quick mind allows you to react to attacks before they come. You add your Intelligence to your Armor Class. If you have a Quartermaster, your force of personality distracts your opponents. You add or your Charisma bonus to armor class. If you are a Powered character, you are perceptive and intuitive enough to sense attacks coming at you. You add your Wisdom bonus to Armor Class.



Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a pistol and a small melee weapon

(a) one toolkit of your choice

(a) a scholar's pack or (b) an explorer's pack

(a) a laboratory or lair

Level	Proficiency Bonus	AC	Features
1	+2	10	Starting Gadgets (8 points); Gadgeteer Archetype
2	+2	10	Archetype Feature; Gadget Points
3	+2	10	Gadget Points
4	+2	10	Ability Score Improvement; Gadget Points
5	+3	11	Gadget Points
6	+3	11	Archetype Feature; Gadget Points
7	+3	11	Gadget Points
8	+3	11	Ability Score Improvement; Gadget Points
9	+4	12	Gadget Points

10	+4	12	Archetype Feature; Gadget Points
11	+4	12	Gadget Points
12	+4	12	Ability Score Improvement; Gadget Points
13	+5	13	Gadget Points
14	+5	13	Gadget Points
15	+5	13	Gadget Points
16	+5	13	Ability Score Improvement; Quantum Tech/Cosmic Power, Gadget Points
17	+6	14	Archetype Feature; Gadget Points
18	+6	14	Gadget Points
19	+6	14	Gadget Points
20	+6	14	Ability Score Improvement; Gadget Points

Gadgets

The gadgeteer has one primary ability—Science! This manifests in a number of specialized pieces of equipment, or gadgets, that become a permanent part of his arsenal. A gadgeteer may create these gadgets himself, or have a special scientist friend or sidekick (NPC) who equips him for his mission.

Gadgeteers gain their toys through the expenditure of Gadget Points. To obtain a gadget, the gadgeteer chooses a spell of any level up to the maximum level he can use (equal to half his class level, rounded up). He then "buys" that spell at whatever level of effect he desires (and can afford); it then becomes a permanent gadget on his equipment list, and he can use it whenever he likes.

STARTING GADGETS: The gadgeteer begins play with 8 gadget points. Every additional level thereafter, the gadgeteer gains additional gadget points depending on their archetype (see below).

Note that some spells may be purchased at their base level or at a higher level (as though casting with a higher spell slot). For example, buying the *Magic Missile* effect at first level will have different effects than purchasing it at fourth level.

Game Masters are advised to carefully adjudicate and monitor gadgets purchased by this character, as some spells, when handed unrestricted to a player character, can result in serious game imbalance. A character, for example, who has the ability to create a *Prismatic Sphere* whenever she feels like it is nigh unstoppable. Complete guidelines for gadget creation can be found in **Chapter 4: Paranormal.**

A gadgeteer may save gadget points for use in purchasing larger gadgets down the line, or in the case of a self-creator (see below) to use on emergency gadgets, but must spend a minimum of three points on gadgets at character creation. If the character does not have three points at character creation, he then must spend all of his starting points on gadgets with which to begin play. The cost to purchase a gadget depends upon the archetype the gadgeteer chooses.

The cost in gadget points for an engineer to build gadgets is twice the spell level plus 1 (minimum 2 points). Thus, purchasing a third-level effect (buying *Fireball* to create a gun that shoots an explosive charge, for example), costs seven gadget points. The sole exception to this rule is that purchasing a cantrip or first-level effect such as *Magic Missile* or *Light* costs two points. Here is a quick breakdown of gadget costs:

Gadget Level	0	1	2	3	4	5	6
Point Cost	2	3	5	7	9	11	13

Gadgeteer Archetype

Gadgeteers come in two varieties: Engineers who spend long hours in a lab inventing new equipment with which they will battle the forces of evil, or those who have a special "Quartermaster" that invents their equipment for them. A third option is also available: the powered hero, who instead of gadgets has developed superhuman abilities that are far beyond those of normal humans. This archetype is chosen at level one, and grants certain additional abilities at 2nd, 6th, 10th and 17th levels of experience.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Quantum Tech/Cosmic Power:

At 16th level, the gadgeteer is capable of creating world-altering super science. You now have access gadgets whose effective power level is greater than 6, though such gadgets and their restrictions are always at the discretion of the GM. For powered heroes, this ability is re-named "Cosmic Power," and grants access to powers greater than power level 6. However, no power or gadget purchased above level six may ever be used more than once per long rest, and all such powers or gadgets are at the sole discretion and approval of the GM.

Gadgeteer Archetypes

The Engineer

The engineer is a man of science, who delights in building things, tinkering with machinery, and pushing the boundaries of science. They are capable of exceeding the limits of current technology in fantastic ways, but generally only while they're actually in control of the items in question. Their gadgets, in particular those that are outside the realm of normal physics, tend to fall apart when they are not present to keep them in good working order.

Saving Throws

You gain proficiency in Intelligence saving throws, plus either Wisdom or Charisma (your choice). Once chosen, your saving throw proficiency cannot be changed.

Pet Project

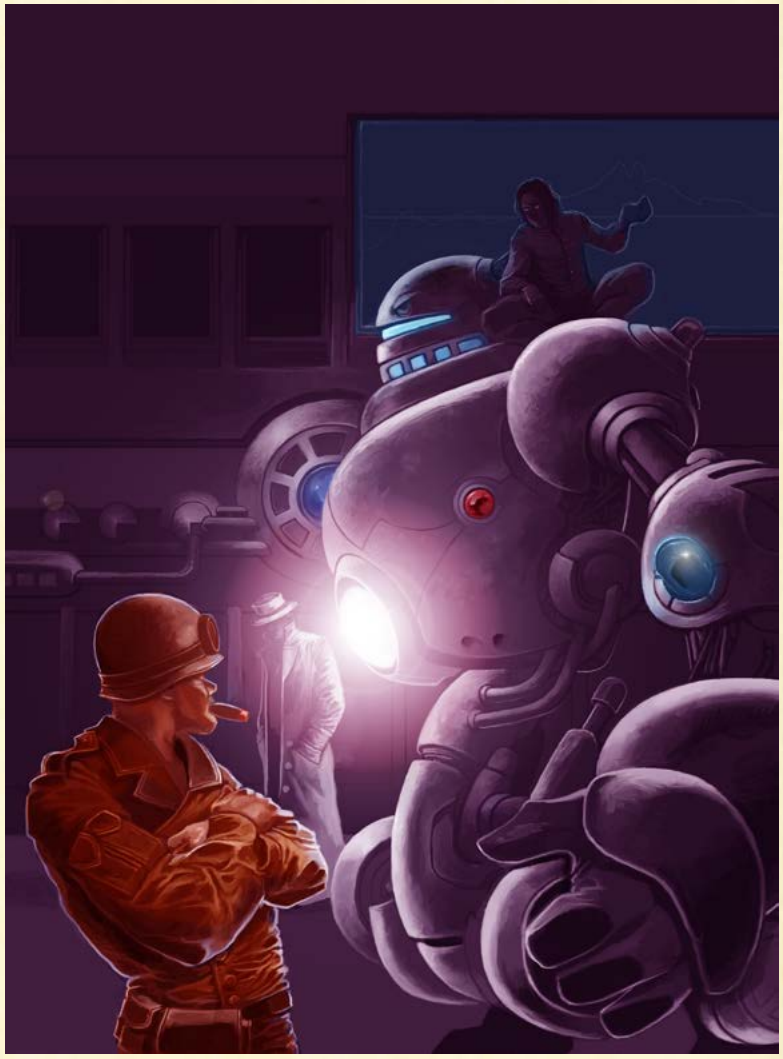
When you choose this archetype at level one, you gain one free gadget at power level 1, without the need to spend gadget points. This gadget is in addition to those you buy with your normal gadget points. It functions in all other ways as a standard gadget.

Gadget Points

Each level beginning with second, you gain additional gadget points equal to your proficiency bonus plus your Intelligence bonus. These points may be spent right away or saved to purchase larger gadgets later.

On the fly Gadgets

At second level, gadgeteers who create their own gadgets can come up with emergency pieces of equipment on the fly. These gadgets cost the normal number of gadget points to create, and require the Gadgeteer to pass an Intelligence check at DC 15 plus the gadget's effect level. Once a gadget is created, it becomes a permanent part of the Gadgeteer's arsenal, just as if he had purchased it at character creation or upon achieving a new level. However, if the Gadgeteer chooses, he can decide at the end of the game session to have the on-the-fly gadget "break down," at which point he loses the gadget and regains the spent points. Only on-the-fly gadgets can break down to get points back, and once the points are spent, they are spent for the entire play session. At 6th level, on-the-fly gadgets may produce effects of up to 2nd level in power (costing 5 points), and at 15th level, 3rd-level on-the-fly gadgets may be produced (costing 7 points).



These gadgets represent those that the gadgeteer has in his arsenal, but hasn't yet had the need to call upon. They may not be quite finished, they might be prototypes, or things with which you are just tinkering. Regardless, you must choose in advance to "bank" points towards on the fly gadgets, and these banked points are the only points that may be spent in this manner. You may never have more gadget points banked for on-the-fly gadgets than half your level, rounded down (with a minimum of 2). Thus, at first through fifth level, you may only have a maximum of 2 points banked in this manner, at sixth and seventh you may bank 3 maximum, etc.

You may, if you choose, remove points from your On-the-Fly bank to spend on permanent gadgets between levels at any time. You may also spend Inspiration Points (see Book 2) to create on the fly gadgets, on a 1:1 basis, but gadgets created with inspiration points *always* break down at the end of a session and may not be added to your permanent arsenal.

Jury Rig

The gadgeteer is a master of machinery. Starting at 6th level, the Engineer adds double their proficiency bonus to checks electrician's tools, electronics tools, mechanic's tools, or a portable science lab. In addition, you have the ability to effect miraculous (if sometimes temporary) repairs on equipment that others might write off for junk. To perform this ability, make an appropriate tool kit check. In general, jury rigging an item takes a minimum of 5 minutes or 1 hour, dependent upon whether the gadgeteer wishes a temporary or permanent fix.

A quick-fix item requires a DC 15 Intelligence (Science or appropriate toolkit) check and constant maintenance, and the gadgeteer must make a DC 15 Wisdom saving throw every 30 minutes they wish to keep the thing running. This represents their ability to keep a machine going through sheer determination, elbow grease, spit, and good intentions. If a Wisdom save is failed, the machine breaks down and cannot be repaired again.

In addition to taking longer, permanent fixes also require a DC 20 Intelligence (Science or toolkit) check to pull off, representing the fact that it's more difficult to make it work for good than it is to get it running "for now." This check could be higher, at the GM's discretion, if sufficient parts are not available to affect a permanent repair.

Supra-Genius

At 10th-level, the engineer gains advantage on all Intelligence checks that are in any way related to technology or science. In modern games this could include checks to bypass electronic security systems, engage in computer hacking or other skill checks.

Scientific Breakthrough

At 17th level, you gain additional gadget points equal to 8 plus your proficiency bonus, plus your Intelligence bonus. In addition, from this point forward, all gadgets you purchase at power level 4 and below are at half their normal cost, and on the fly gadgets of cantrip-level effect can be produced at will, without spending gadget points.

The Quartermaster

You have a "gadget-man" who is the nerd behind your heroics. They're your tech support, your man in the chair, and the person to whom you can always turn to for technical advice and help. They generally hate to be in the field, but they've never failed to come through for you when the chips were down, and they've always got the tech you need to keep your heroics at peak level.

NPC-Provided Gadgets

The gadget-man has an NPC who provides gadgets for them. This provides both benefits and drawbacks as compared to the engineer that designs their own gadgets. The largest benefit is that the character can go to their quartermaster before any given mission to replace and replenish their suite of gadgets; since the quartermaster is simply an inventor who doesn't engage in adventuring pastimes, they do nothing but create, meaning there is a broad range of equipment available.

Saving Throws

You gain proficiency in Charisma saving throws, plus either Wisdom or Intelligence (your choice) saving throws. Once chosen, your saving throw proficiency cannot be changed.

Break Down Gadgets

The gadgeteer with a Quartermaster can completely alter his arsenal of gadgets every new mission (adventure).

Gadget Points

Each level, starting at second, you gain a number of gadget points equal to your proficiency bonus plus your Charisma bonus. These points may be spent to acquire gadgets from your Quartermaster immediately, or saved to purchase larger gadgets later.

Uncanny Resilience

Gadgeteers with a quartermaster know they cannot always rely upon gadgets, so they have learned to tap into their own, innate resources. When you fail a saving throw, you may choose to re-roll that save. You must keep the result of the re-roll. After using this ability, you must complete a long rest before using it again.

Gadget Arsenal

Starting at sixth level, the Quartermaster has gotten to know the PC's activities well enough that he sometimes slips an extra into the gadgeteer's arsenal before a mission. Once per session, by spending an Inspiration point (see *Inspiration Points,* later) and paying the cost of the gadget, the gadgeteer can produce any needed gadget up to second level in power. This gadget then becomes a permanent part of the gadgeteer's arsenal, unless he chooses to break it down, as above. The gadgeteer must have Inspiration Points and gadget points to spend on the new gadget in order to produce it from his arsenal.

Wits Alone

The gadgeteer with a Quartermaster knows that sometimes the gadget they've got just don't cut it. For those times when your arsenal doesn't come through, you've learned to rely upon your wits. At 10th level, you either gain a feat, or choose three of your existing skill proficiencies with which you gain expertise, doubling your proficiency bonus.

Super Science

At 17th level, all gadgets of 4th level power and below are acquired at half their normal cost in gadget points.

The Powered

Powered heroes don't get their abilities from gadgets; rather, they possess incredible natural abilities (or unnatural ones, as the case may be). Whether these abilities come from a strange chromosomal arrangement at birth, a scientific experiment gone wrong, an industrial accident or an alien nature, the hero has abilities far beyond the ken of others.

Saving Throws

You gain proficiency in Wisdom saving throws, plus either Charisma or Intelligence (your choice) saving throws. Once chosen, your saving throw proficiency cannot be changed.

Super Powers

Your abilities are innate; as such, they cannot be lost, altered, broken or otherwise taken away from you, save for very powerful effects such as "dispel magic," "anti-magic field," and the like, and these are generally only temporary at best. When within the area of such anti-magic, you must succeed at a Wisdom saving throw against the spell caster's save DC each time you attempt to use your powers.

When targeted by *Dispel Magic*, instead of the caster rolling against your level, you make a Charisma save against the caster's spell save DC; if you fail to save, your powers cease to function for 1 minute; you may attempt a new saving throw each round, ending the effect on yourself with a success.

Calculating Saving Throw DCs: If the spell you choose as a power effect would normally allow a saving throw, the DC for this saving throw is 8 + your Wisdom Modifier + your Proficiency bonus.

ATTACKS: Attack rolls with your powers are made as standard melee or ranged attacks, though you are always considered proficient with your powers, and your powers are always considered finesse weapons for you, for purposes of melee attacks.

Some spells, such as *magic missile, fireball,* and *lightning bolt,* either automatically strike or deal an area of effect. Any damaging powers that automatically strike should require a standard attack roll (ranged or melee, as appropriate), but at advantage. Any spells that deal an area of effect deal damage to *everything in the area.*

GMs are encouraged to remember this and acutely adjudicate it to stop heroes from simply buying *fireball* and using it to immolate everything in their path. Dropping a fireball indoors *will destroy a building;* the same goes for lightning bolts hurled around willy-nilly. Superheroes should exercise restraint, choosing a variety of powers for various situations, and GMs should never hesitate to rule that a given spell is inappropriate for use as a superpower in their game. Making this system work requires careful collaboration and trust between the GM and player.

Alternately, you can rule that a hero must make an attack roll to designate the point of impact—that is, when launching a fireball, the caster must make a ranged attack roll to place it where they want to place it. When casting *call lightning,* they must succeed at a ranged attack roll to designate the spot where the lightning will land.

Generally speaking, the AC to target a spot is simply 10, but it could be modified based on cover, impaired vision, or other factors, at the GM's discretion. Failure means the spell goes off somewhere the caster did not intend—where, exactly, depends on how badly the roll was failed.

Power Points

Each level, starting at second, you gain a number of power points equal to your proficiency bonus plus your Wisdom bonus. These points may be spent to acquire powers immediately, or may be saved to purchase greater powers later.

Preternatural Toughness

Superheroes tend to be naturally tougher than other people; even those with abilities that aren't offensive in nature tend to shrug off blows that would be devastating to other humans. You gain proficiency in Constitution saves.

Strength and Weakness

At second level, your hero has begun to discover the secrets of their origin. Choose one damage type from among Acid, Bludgeoning, Cold, Fire, Force, Lightning, Necrotic, Piercing, Poison, Psychic, Radiant, Slashing or Thunder. You have resistance to damage of this type as a result of your extranormal heritage.

In addition, choose a weakness. It may be a second damage type above, or, with the GM's permission, it may be a specific substance or force (the ore from your homeworld, magic, psychic powers, cold, iron, silver, gold, etc.) You suffer vulnerability to this weakness. In addition, whenever you are in the proximity of this weakness (within 30 feet), you suffer disadvantage on all attacks, saving throws and ability checks. Coming into contact with, or within ten feet of, your weakness reduces your maximum hit points by 1d4 per round you maintain contact or near proximity with it; if your maximum hit points reach zero, you die. Your maximum hit points are restored to normal after being removed from the vicinity (further than 30 feet) of your weakness, and completing a long rest.

Secondary Mutation

At sixth level, you gain a secondary mutation evolved from your strength and weakness. You gain a natural attack which deals damage of the type against which you have resistance. This attack is a melee attack, dealing 1d8 damage of the chosen type, and you are considered proficient with this attack. In addition, you may use a bonus action to make an additional attack of this type on your turn. For example, if you have resistance to slashing damage, you may gain the ability to create bone spurs that come out from your knuckles. You may use these bone spurs to attack normally, and you may also make a second attack with them as a bonus action.

Enhanced Movement

At tenth level, your base movement rate increases to 40 feet per round. At 20th level, your movement rate becomes 50 feet per round.

Improved Secondary Mutation

At 17th level, your secondary mutation deals 1d10 damage instead of 1d8. In addition, you can make a ranged attack with your secondary mutation. You choose one of two forms for this attack: either you fire it as a blast, beam or projectile with a range of 30/120, or you launch yourself physically with a range of 20/60 at a target. If you choose the second form of attack, you may take your normal movement either before or after launching your ranged attack.

Before or after making this ranged attack, you may still use your bonus melee attack with your secondary mutation as a bonus action, as described under the Secondary Mutation ability.

DEALING WITH SUPER POWERS

While the gadgeteering system herein makes for a wonderful supers system, there are a number of important considerations the GM must keep in mind when running this kind of game. First of all, mixing supers with standard heroes can unbalance the game. It's vital, if you want to include "street level" supers, that you carefully adjudicate which powers you allow in your game, and players should carefully discuss their concept with the GM, at the same time accepting their decision as final.

If you find that you have allowed a power in game that is turning out to be unbalancing, you should work with your player to limit or restrict it in such a way as for it to remain useful and within the character concept, but also not overpowering to the setting or the rest of the heroes in game. Collaboration between player and GM is essential.



What About Super Attributes?

The current spell selection in 5th edition doesn't allow for improving attributes with magic as earlier editions did. The *Enhance Ability* spell simply grants advantage on ability rolls, plus a few extra effects, depending on the ability you are enhancing. As such, GMs may wish to allow for superheroes, in addition to purchasing *Enhance Ability,* to purchase *Improve Ability,* which is also a 2nd-level effect, adding 4 points to a given attribute score for each time it is purchased. Finally, if you are allowing super powers including super attributes, such powers (and heroes) should be permitted to raise ability scores above 20.

Activation vs. Permanent Effects

Speaking of *Enhance Ability,* is it a permanent, "always on" effect, or is it something the hero needs to access? In general, any spell that does not require an attack roll, requires a Charisma check to activate, with a DC equal to 12 plus the effect's level (thus, a cantrip-based effect would be DC 12, while a third-level effect would be DC 15). The hero is always proficient in this check. The ability then lasts for its stated duration, after which time another Charisma check is required to activate it again. Activating such an ability requires the same amount of time as a spell caster would have to use, to cast it (action, reaction, bonus action, minute, hour, etc.).

Making these abilities persistent and permanent could occur, at the GM's option, by allowing the player to purchase a 5th-level effect: *Permanency*. This effect makes other, normally duration-based powers, persistent and permanent, with approval of the GM. You may only make an effect permanent if its power level is equal to half your character level or less.

In this manner, you could have a character with true superhuman Strength, by stacking several levels of *improve ability* with *enhance ability* and *permanency*.

In addition, you'll need to consider the effects of, for example, making something like *cure wounds* a permanent effect. Does it kick in every time a character takes damage, immediately healing the requisite wounds? This seems most likely, but depending on which level at which the hero buys *cure wounds* that could represent a very powerful healing ability, dropping a fistful of d8s every time he takes damage. Remember the limits on permanency—this applies to improved versions of spells, too. So if your hero is 6th level, they can only have up to a level 3 spell slot (power level 3) version of *cure wounds* as a permanent effect, and the current level 6 cap means they can never have *cure wounds* at higher than 6d8 (equivalent to a 6th level spell slot).

What, then, happens with spells such as *lesser restoration* or *heal?* Allowing these to kick in immediately could seriously unbalance a game—after all, *heal* makes it all but impossible to kill the recipient, and *lesser restoration* means a character will never be affected by a condition if it's permanent.

Consider also the durations and casting times of spell effects as they sit, when determining how a power works. A spell that has a casting time of 1 minute, for example, could see the power work the same way. Even if it automatically kicks in via *permanency,* it doesn't reach its full potency or complete effect for a full minute. Spells with a duration see their powered use shut down after that increment, for a duration you set.

You might even rule that *permanency* is simply not appropriate for a given effect, either because it doesn't make good sense, or because it would make it too powerful. Another good guideline is that once *permanency* is applied to a power, it can never again be improved; *permanency* locks it in place forever.

Supers and the Level 6 Cap

If you're looking to run a true, four-color supers game with cosmically powered heroes and gadgeteers with machinery that has cosmic-level power, you can lift the cap on spell effects, allowing for purchase of abilities all the way up to level 9. You can also increase the number of power (gadget) points available. In so doing, you should be able to tweak the spell effects found herein to model just about any superhero type you can imagine. It just takes a bit of creativity and outside-the-box thinking.

THE GUMSHOE

It was a black night, and thick with fog and rain. The kind of night that feels like someone's thrown a wool blanket over your head and choked off your air passages with a rubber hose. All I wanted was to sit in my office and down a quart of bathtub gin.

Unfortunately, that's when she walked in, with eyes like midnight and gams that could crack a walnut. I knew nothing good could come of this meeting.

Of course, I asked her how I could help.

The gumshoe is a specialist in tracking down and capturing fugitives from the law, rooting out hidden truths, and sniffing out falsehoods in the name of justice...or money. With their trusty snub nose revolver, they always seem to find themself in over their head. The gumshoe is a specialist in tracking down and capturing fugitives from the law. Hardboiled P.I.s, homicide detectives, and FBI agents all fall into this category. The gumshoe is as attuned to the alleys and shadows of the streets and able to move amongst the seedier elements with relative ease. Most gumshoes tend to be lawful in alignment, seeking to bring fugitives and anarchists to justice. There are a few, however, who are neutral or even chaotic, serving whoever pays the most and just as easily being bought off by those they seek to bring in as those who hire them to hunt criminals. For this reason, and the fact that they often succeed where the local law enforcement does not, these freebooters are often looked upon with disdain and sometimes outright contempt by legitimate legal authorities.

Even still, the services of gumshoes are in great demand, for the lawless aren't few, and are rarely bound by the restrictions that hamper legitimate authority. Thus, someone who is able to work for the law, but outside it, is often the only solution. In the end, if you want someone found, nobody has the skills to help like a gumshoe. Just make sure you're okay with the prey being delivered dead or alive.

Class Features

HIT DICE: 1d10 per level.
HIT POINTS AT 1ST LEVEL: 10 plus your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d10 (or 6) plus your Constitution modifier per level after 1st.

Proficiencies

WEAPONS: Simple weapons, handguns, sub-machineguns, rifles and shotguns

TOOLS: Choose two from hacker's kit, mechanic's tools, portable science lab, surveillance tools, thieves' tools.

VEHICLES: Land-based civilian vehicles

SKILLS: Skills: Perception, Insight, Investigation, plus choose one from Athletics, Stealth, or Sleight of Hand

SAVING THROWS: Dexterity, Wisdom

Armor Class

You react with lightning speed to threats. You add your Dexterity bonus to your armor class.



Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a handgun or (b) a melee weapon

(a) an investigator's toolkit (b) a reporter's toolkit

(a) an investigator's pack or (b) a reporter's pack

(a) a business suit and a trench coat

Level	Proficiency Bonus	AC	Features
1	+2	10	Investigation
2	+2	10	Face in the Crowd, Adversary
3	+2	10	Gumshoe Archetype, Precision Shot (Double proficiency)
4	+2	10	Ability Score increase
5	+3	11	Deduction Dice (d8)
6	+3	11	Precision Shot (Extend range)
7	+3	11	Archetype Feature
8	+3	11	Ability Score increase
9	+4	12	Precision Shot (Ignore Cover)
10	+4	12	Hard Boiled
11	+4	12	Archetype Feature

12	+4	12	Ability Score increase
13	+5	13	Quick Mind
14	+5	13	Archetype Feature
15	+5	13	Extra Attack
16	+5	13	Ability Score Increase
17	+6	14	Lie Detector
18	+6	14	Stroke of Inspiration
19	+6	14	Hard Boiled (short rest)
20	+6	14	Ability score increase, Superior Deduction

Abilities

Investigation Expertise

Gumshoes are ace investigators who can scour a crime scene for clues, spot things that others miss, gather evidence, track down the location of missing persons or wanted individuals within a given community, or trail a mark through a city. You gain expertise in Perception, Insight and Investigation, adding double your proficiency bonus to all checks using these skills.

A successful check allows the gumshoe to find information when searching, come up with ideas when stumped, put together the pieces of a complex puzzle, or any other aspect of their mystery- and crime-solving duties.

URBAN TRACKING. This ability can also be used is a sort of urban tracking ability. When used to track a mark, the ability allows the gumshoe to pick up a trail and follow it for one hour through a combination of physical evidence and asking the right questions of the right people. The check uses either Wisdom (perception) or Intelligence (investigation) as appropriate, and the gumshoe's proficiency bonus.

At sixth level, the gumshoe becomes adept enough at his tracking abilities that each check requires only a half hour, and at twelfth level, each check requires only fifteen minutes. Note that these checks should always lead to role playing opportunities, clues found, or NPC's with whom the character can speak to acquire information; never should an adventure boil down to a die roll and information handed out; it defeats the entire purpose!

GAINING ADVANTAGE. By choosing to double the amount of time it takes to gather information, the gumshoe can make a check to track down a mark at advantage.

SETTING DCS AND NUMBER OF CHECKS. The DC of this check, and the number of checks required, generally depends upon the size of the community in which the gumshoe is searching, and its disposition towards the missing or wanted individual.

The size of the community in which the Gumshoe seeks the prey also determines the number of checks required to track down his quarry.

- A small, one stoplight town requires 1-2 checks.
- An average-sized town requires 1d4+1 checks before the gumshoe reaches the end of his search.
- A city increases the number of checks required to 2d4.
- A metropolis requires 2d6 checks.

Even then, "coming to the end of his search," does not necessarily mean that the gumshoe has captured his prey. It could possibly mean that the prey has fled to another community, though following a lead to its logical conclusion will always yield the most likely community to which the prey has fled, thus initiating a new round of checks when the gumshoe reaches the new area. The table below provides some suggested DCs and modifiers, but is not a comprehensive list of all possible adjustments. The right contacts, payoffs, and questions, for example, could significantly lower the DC to track a criminal who has fled the country. It all depends on the individual gumshoe.

CONDITION	DC
One stoplight town	10
Average town	13
Small city	15
Metropolis	20
Interstate	25-30
International	35 +
Per three members in group sought	-1
Per 24 hours prey has been missing	+1
Prey laying low	+4
Community friendly towards prey or prey's class or affiliation	+3
Community afraid of prey or prey's class or affiliation	+2
Community lawful or good, prey chaotic or evil	-2
Community hostile towards prey or prey's class or affiliation	-3

Adversary

At second level, the gumshoe has significant experience studying, tracking, hunting and even talking to a certain type of enemy. Choose a specific organization whose members or affiliates you've run across once too often. The organization should be specific, but need not be world-spanning or infamous. For example, a gumshoe could have "The Reds, a local gang in the East End of Philadelphia," just as easily as he could, "The American branches of the Yakuza." Game Masters should monitor this choice to ensure that the Adversary is appropriate to both the character and the campaign.

You have advantage on all Investigation checks related to this adversary, as well as on any Intelligence checks to recall information about them. When you gain this feature, you also learn one language of your choice spoken by this favored enemy, if they have a language other than your own. This includes street speak and codes used by the organization. You choose one additional adversary as well as an associated language, at 8th and 14th level.

Face in the Crowd

Beginning at second level, through quick changes of clothing and posture, the gumshoe can disguise or impersonate to blend into a crowd. This disguise is not complete; it is used to throw off a tail, stalk prey without being noticed, or other similar effects. Impersonating specific individuals is not normally possible with this ability, though affecting a change in gender, race, or even social class is possible. This effort requires 1d4 rounds to complete and can include an apparent change of height or weight no more than one-tenth the original (generally through standing straighter or on tip-toes, or slouching). Success requires a Charisma (Performance) check with a DC equal to 10 plus the following modifiers as appropriate. If the character has skills appropriate to the change, proficiency may be applied as normal.

CONDITION	DC MODIFIER
Sex difference	+2
Race difference	+2
Age difference	+2 per 10 years
Social class difference (higher)	+2 to +10 (GM's discretion)
Social class difference (lower)	-2 (it's easier to be a pauper than a prince)

The success of the check is based on an observer's passive Perception score. Those actively looking for a disguise, or with reason to suspect something is amiss, may attempt an active Wisdom (Perception) check instead. As such, this ability is generally used to remain discreet and inconspicuous, rather than for any sort of actual impersonation.



Archetype

At 3rd level, you choose an archetype that you strive to emulate: Ace Reporter or Detective, both detailed at the end of the class description. Your choice grants you features at 3rd level and again at 7th, 11th, and 15th level.

Precision Shot

A P.I.'s best friend is his snub nose, and one never knows when a shot that takes out a chandelier can save the day. At third level, gumshoes add double their proficiency bonus when attacking with handguns. At sixth level, the gumshoe extends close range for handguns by half again, and no longer suffers disadvantage for firing from an unstable position (See "Vehicle Combat" in chapter 5). At ninth level, when using a handgun, the gumshoe ignores any cover bonuses the target gains to AC.

If using the Advanced Firearms Rules found in Appendix A, instead of disadvantage, standard recoil penalties apply to all additional shots.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Deduction Dice

The Gumshoe gains a pool of deduction dice at 5th level. Your pool of dice is equal to your proficiency bonus. A gumshoe can spend a deduction die and add its total to any Ability Check, Attack Roll, or Saving Throw. Any spent deduction dice are regained after a long rest.

Hard Boiled

At level 9, you can reroll a saving throw that you fail. If you do so, you must use the new roll. You can use this feature a number of times equal to your Constitution bonus (minimum of 1 use). All expended uses are regained after you complete a long rest. At 19th level, you regain all expended uses after a short rest.

Quick Mind

At level 13, the gumshoe regains all deduction dice after a short or a long rest.

Extra Attack

At level 15, you may attack twice instead of once, whenever you take the Attack action in combat.

Lie Detector

At level 17, the gumshoe gains advantage on all Insight checks

to determine falsehoods, see through illusions or discover untruths.

Stroke of Inspiration

Beginning at level 18, your intuitive senses have become so attuned that you can change direction mid-thought. You may re-roll any Intelligence or Wisdom Ability Check or Saving Throw, but you must keep the result of the re-roll. IIf you used Inspiration to gain advantage on the original check, you gain advantage on the re-roll. If you have spent an deduction die on the original check, it still applies. After using this ability, you must complete a long rest before using it again.

Superior Deduction

At level 20, if you have spent all of your deduction dice, when you roll initiative you gain one deduction die. After using this ability, you must complete a long rest before using it again.

Gumshoe Archetype

At third level, the gumshoe chooses a path of training in which they focus their skills. This training usually dovetails with their background, and describes the kind of research and sleuthing in which they engage. This archetype grants special abilities at 3rd, 7th, 11th and 15th levels. The fields of academic training that the gumshoe can pursue are: Ace Reporter or Detective.

Ace Reporter

Emulating the ace reporter means you're a storyteller who believes the people deserve to know the truth. You're not as concerned with bringing in the bad guys as you are with the power of the pen…or the Internet. You might be a conspiracy blogger intent on uncovering the truth about Area 51, or you might be a dogged newsperson out to get the story at any cost…and, if you're lucky, a Pulitzer Prize for your efforts. Whatever the reason, while you can handle yourself well if the situation calls for it, you're more concerned with revealing the truth than you are with shooting the bad guys, and you've developed a slick skills set to get the information you need, while staying out of the way of the bullets of criminals.

War Correspondent

You're the type to run towards danger, not away from it. When you select this archetype at 3rd level, whenever you're subjected to an effect or circumstance that forces you to make a Wisdom save against fear, you make the save with advantage.

Jack of All Trades

Also when you choose this archetype at 3rd level, you can add half your proficiency bonus, rounded down, to any ability check you make that doesn't already include your proficiency bonus.

Evasion

At 7th level, you can nimbly dodge out of the way of certain area effects such as explosives and the like. Whenever you are subjected to an effect that allows you to make a Dexterity saving throw to take only half damage, you instead take no damage if you succeed on the saving throw, but half damage if you fail.

Know-It-All

At 11th level, you've seen just about everything and have an uncanny knack for recalling information. You make all Intelligence checks (but not saving throws) at advantage.

His Girl Friday

At 15th level, you can use your wits and sharp tongue to confuse, disorient and outrage your opponents to their distraction. This ability functions exactly as per the *Vicious Mockery* cantrip, but it isn't magical, you can use it as a bonus action on your turn, and the target must be able to hear and understand your jibes and insults.

Detective

Whether you're a hardboiled private eye, a government G-man fighting the mob, or a bounty hunter out to track down fugitives, your expertise is finding the bad guys and bringing them down by any means necessary…within the law, of course. Well, most of the time, anyway.

Sherlock

When you choose this archetype at 3rd level, you make all Intelligence (investigation) checks at advantage.

Natural Scrapper

You're also a natural scrapper when guns aren't an option. At 3rd level, once per turn whenever you strike a creature with an unarmed or melee weapon attack, and that creature is already below its hit point maximum, you deal an extra 1d6 damage.

Protection

At 7th level, when a creature you can see attacks a target other than you that is within 5 feet of you, you can use your reaction to impose disadvantage on the attack roll.

Action Surge

At 11th level, you can push yourself beyond your normal limits for a moment. On your turn, you can take one additional action on top of your regular action and a possible bonus action. Once you use this feature, you must finish a short or long rest before you use it again.

Dizzying Conclusions

At 15th level, you can break down the story of a mystery in such detail that anyone who hears you is stunned into silence while you work out what's going on. In game terms, this functions exactly as the *Enthrall* spell, but is not magical. In addition, you gain one important insight regarding the circumstance at hand; the exact nature of this insight is at the discretion of the GM. After using this ability, you must complete a long rest before using it again.

THE HALLOWED

The warm, swamp air of the Louisiana Bayou filled the shadowy, ramshackle structure, filled with fetishes, skulls, gris-gris bags, and shrunken heads. An attractive black woman huddled over a bowl filled with incense that emitted a sickly-sweet odor as she chanted in Creole. Her eyes rolled back into her head, she cast her face towards the sky, her hands held out as she felt the Loa, Baron Samedi, mount her back and enter her mind.

"Marie," He spoke to her. "Marie Laveau. You can feel them, can't you, girl? You can feel them!"

"Oh, yes," she whispered. "I feel them. Indeed, I do. They are coming, and Papa Loa help us all!"

The Hallowed are holy men and women whose connection to their deity is so strong that they have been able to manifest magical powers as a result, performing what most onlookers would term as miracles. This character class can represent anything from a New Age witch to a priest of a major world faith, a Voudoun *mambo* or *houngan*, or even a tribal medicine man.

It's important to note, however, that not every person of faith—even those who may devote their entire life to the service of religion—is a Hallowed. The vast majority of priests, nuns, rabbis, shamans and other holy people are as mundane as you or me. Those who become Hallowed are the true chosen of their deities, those who carry the message of their faith to the world at large, and have the mystical power to back it up. They can turn water into wine, exorcise spirits, turn vampires to dust and heal wounds at a touch.

These are the holiest and unholiest people walking the face of the Earth, champions of the forces of light and darkness, and their war goes on eternally, usually held to the shadows, because even they understand that people fear that which is inexplicable and no matter what miracles you can perform, a blast from a .50 caliber handgun or being burned at the stake still tends to be rather effective at ending you.

Level	Proficiency Bonus	AC	Cantrips Known	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	Features
1st	+2	10	3	2	-	-	-	-	-	-	-	-	Spellcasting, Divine Domain
2nd	+2	10	3	3	-	-	-	-	-	-	-	-	Channel Divinity (1/rest), Divine Domain feature
3rd	+2	10	3	4	2	-	-	-	-	-	-	-	-
4th	+2	10	4	4	3	-	-	-	-	-	-	-	Ability Score Improvement
5th	+3	11	4	4	3	2	-	-	-	-	-	-	Destroy Undead (CR 1/2)
6th	+3	11	4	4	3	3	-	-	-	-	-	-	Channel Divinity (2/rest), Divine Domain feature
7th	+3	11	4	4	3	3	1	-	-	-	-	-	-
8th	+3	11	4	4	3	3	2	-	-	-	-	-	Ability Score Improvement, Destroy Undead (CR 1), Divine Domain feature
9th	+4	12	4	4	3	3	3	1	-	-	-	-	-
10th	+4	12	5	4	3	3	3	2	-	-	-	-	Divine Intervention
11th	+4	12	5	4	3	3	3	2	1	-	-	-	Destroy Undead (CR 2)
12th	+4	12	5	4	3	3	3	2	1	-	-	-	Ability Score Improvement
13th	+5	13	5	4	3	3	3	2	1	1	-	-	-
14th	+5	13	5	4	3	3	3	2	1	1	-	-	Destroy Undead (CR 3)
15th	+5	13	5	4	3	3	3	2	1	1	1	-	-
16th	+5	13	5	4	3	3	3	2	1	1	1	-	Ability Score Improvement
17th	+6	14	5	4	3	3	3	2	1	1	1	1	Destroy Undead (CR 4), Divine Domain feature
18th	+6	14	5	4	3	3	3	3	1	1	1	1	Channel Divinity (3/rest)
19th	+6	14	5	4	3	3	3	3	2	1	1	1	Ability Score Improvement
20th	+6	14	5	4	3	3	3	3	2	2	1	1	Divine Intervention improvement

BOOK ONE:
Class Features

As a hallowed, you gain the following class features.

Hit Points

HIT DICE: 1d8 per hallowed level
HIT POINTS AT 1ST LEVEL: 8 + your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d8 (or 5) + your Constitution modifier per hallowed level after 1st

Proficiencies

WEAPONS: Simple weapons, handguns, shotguns
TOOLS: Ground vehicles
SAVING THROWS: Wisdom, Charisma
SKILLS: Religion, plus choose two from History, Insight, Medicine, and Persuasion.

Armor Class

You have an intuitive understanding of human (and inhuman) nature, and the way the psyches of your foes function. This enables you to understand their most likely actions in combat, and to spot where their next attack originates. You add your Wisdom bonus to your Armor Class.

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a small melee or ranged weapon of choice

(a) a component pouch or (b) a divine focus

(a) a scholar's pack or (b) a cleric's pack

(a) ceremonial robes or (b) a trench coat

(a) a book of scriptures

Abilities

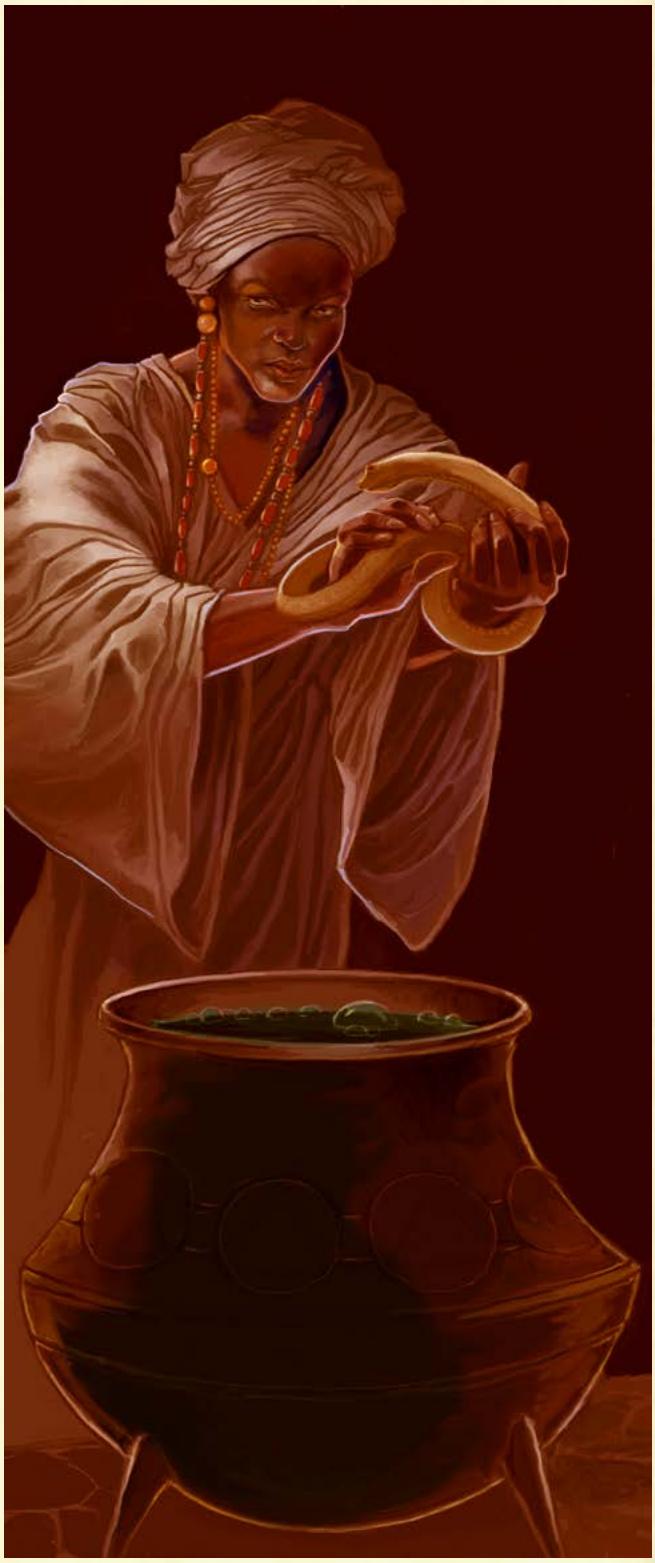
Spellcasting

As a conduit for divine power, you can cast hallowed spells.

CANTRIPS: At 1st level, you know three cantrips of your choice from the hallowed spell list. You learn additional hallowed cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Hallowed table.

PREPARING AND CASTING SPELLS: The Hallowed table shows how many spell slots you have to cast your spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

You prepare the list of hallowed spells that are available for you to cast, choosing from the hallowed spell list. When you do so, choose a number of hallowed spells equal to your Wisdom modifier + your hallowed level (minimum of one spell). The spells must be of a level for which you have spell slots.



For example, if you are a 3rd-level hallowed, you have four 1st-level and two 2nd-level spell slots. With a Wisdom of 16, your list of prepared spells can include six spells of 1st or 2nd level, in any combination. If you prepare the 1st-level spell cure wounds, you can cast it using a 1st-level or 2nd-level slot. Casting the spell doesn't remove it from your list of prepared spells.

You can change your list of prepared spells when you finish a long rest. Preparing a new list of hallowed spells requires time spent in prayer and meditation: at least 1 minute per spell level for each spell on your list.

SPELLCASTING ABILITY: Wisdom is your spellcasting ability for your hallowed spells. The power of your spells comes from your devotion to your deity. You use your Wisdom whenever a hallowed spell refers to your spellcasting ability. In addition, you use your Wisdom modifier when setting the saving throw DC for a hallowed spell you cast and when making an attack roll with one.

Spell save DC = 8 + your proficiency bonus + your Wisdom modifier

Spell attack modifier = your proficiency bonus + your Wisdom modifier

Ritual Casting: You can cast a hallowed spell as a ritual if that spell has the ritual tag and you have the spell prepared.

Spellcasting Focus: You can use a holy symbol as a spellcasting focus for your hallowed spells.

Divine Domain

Choose one domain related to your deity: Death, Knowledge, Life, Light, Nature, Tempest, Trickery, or War. The Life, Death and Nature Domains are detailed at the end of the class description, and others can be found (including an alternate approach to the Nature domain) in the core Fifth Edition Fantasy Player's Guide. Your choice grants you domain spells and other features when you choose it at 1st level. It also grants you additional ways to use Channel Divinity when you gain that feature at 2nd level, and additional benefits at 6th, 8th, and 17th levels.

Domain Spells: Each domain has a list of spells—its domain spells— that you gain at the hallowed levels noted in the domain description. Once you gain a domain spell, you always have it prepared, and it doesn't count against the number of spells you can prepare each day.

If you have a domain spell that doesn't appear on the hallowed spell list, the spell is nonetheless a hallowed spell for you.

Channel Divinity

At 2nd level, you gain the ability to channel divine energy directly from your deity, using that energy to fuel magical effects. You start with two such effects: Turn Undead and an effect determined by your domain. Some domains grant you additional effects as you advance in levels, as noted in the domain description.

When you use your Channel Divinity, you choose which effect to create. You must then finish a short or long rest to use your Channel Divinity again. Some Channel Divinity effects require saving throws. When you use such an effect from this class, the DC equals your hallowed spell save DC.

Beginning at 6th level, you can use your Channel Divinity twice between rests, and beginning at 18th level, you can use it three times between rests. When you finish a short or long rest, you regain your expended uses.

CHANNEL DIVINITY: TURN UNDEAD. As an action, you present your holy symbol and speak a prayer censuring the undead. Each undead that can see or hear you within 30 feet of you must make a Wisdom saving throw. If the creature fails its saving throw, it is turned for 1 minute or until it takes any damage.

A turned creature must spend its turns trying to move as far away from you as it can, and it can't willingly move to a space within 30 feet of you. It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If there's nowhere to move, the creature can use the Dodge action.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Destroy Undead

Starting at 5th level, when an undead fails its saving throw against your Turn Undead feature, the creature is instantly destroyed if its challenge rating is at or below a certain threshold, as shown in the Destroy Undead table.

Hallowed Level	Destroys Undead of CR...
5th	1/2 or lower
8th	1 or lower
11th	2 or lower
14th	3 or lower
17th	4 or lower

Divine Intervention

Beginning at 10th level, you can call on your deity to intervene on your behalf when your need is great.

Imploring your deity's aid requires you to use your action. Describe the assistance you seek, and roll percentile dice. If you roll a number equal to or lower than your hallowed level, your deity intervenes. The GM chooses the nature of the intervention; the effect of any hallowed spell or hallowed domain spell would be appropriate.

If your deity intervenes, you can't use this feature again for 7 days. Otherwise, you can use it again after you finish a long rest.

At 20th level, your call for intervention succeeds automatically, no roll required.

Divine Domains

Your Divine Domain grants you an expanded spell list, as well as special additional abilities related to your Channel Divinity, and your deity's outlook. It grants these additional



abilities at levels 1, 2, 6, 8 and 17. Choose a domain that is in line with that which your deity represents.

Death Domain

Those who practice the Death Domain are sometimes referred to as necromancers, who are not to be confused with those Arcanists who also follow the school of Necromancy. These dark sorcerers have sold their souls to the powers of night and decay, and generally lean towards evil, with many being members of death cults and religiously-affiliated crime syndicates. However, there are those among the practitioners of death clerics who take a more altruistic role, believing it their destiny to guide unquiet souls to the worlds beyond.

DEATH DOMAIN SPELLS

Hallowed Level	Spells
1st	bane, inflict wounds
3rd	gentle repose, lesser restoration
5th	animate dead, speak with dead
7th	death ward, divination
9th	contagion, raise dead

Bonus Proficiencies

When you choose this domain at 1st level, you gain proficiency with rifles and sub-machineguns.

Disciple of Death

Also starting at 1st level, you can drain the life from an opponent. Choose one opponent within 60ft that you can see. Make a ranged spell attack roll; on a success, you deal 1d6 plus your Wisdom bonus in necrotic damage to the target. If you are below your hit point maximum, you gain half of this damage in hit points. This cannot raise your hit points above their normal maximum.

Channel Divinity: Command Undead

Starting at 2nd level, you can use your Channel Divinity to command undead. This ability functions identically to your ability to turn undead, but those undead who fail their saving throw are under your command for the duration. If the undead would be destroyed, your command over it is permanent until you release it. If you or one of your companions attack or damage the undead under your control, the control is broken and may not be re-established.

Enhanced Necromantic Healing

Beginning at 6th level, whenever you kill another living being with a spell, you regain hit points equal to 1d6 times the spell slot level expended to cast the spell. These hit points cannot raise your current hit points higher than your hit point maximum.

Wasting Assault

At 8th level, you infuse your attacks with necrotic energy. Once per round, whenever you make an attack against an enemy with a weapon (including ranged weapons), you can choose to have that attack deal an extra 1d8 necrotic damage. At 14th level, this damage increases to 2d8. This damage applies only to one attack—if, for example, you fire three shots from a handgun, only the first shot would benefit from this extra damage.

Supreme Necromancer

At 17th level, your mastery of the dark arts is at its peak. Whenever you deal damage with a necromantic spell, instead of rolling dice for the damage, you instead deal maximum damage per die. Thus, if you cast *inflict wounds* on an enemy using a 3rd level spell slot, instead of inflicting 3d8 damage, you would deal 24 damage.

Life Domain

The Life domain focuses on the vibrant positive energy, one of the fundamental forces of the universe, that sustains all life. The gods of life promote vitality and health through healing the sick and wounded, caring for those in need, and driving away the forces of death and undeath. Almost any non-evil deity can claim influence over this domain, particularly agricultural deities, gods of healing or endurance, and gods of home and community. Most modern priests of the major world faiths who happen to be blessed as Hallowed would hold the Life Domain.

LIFE DOMAIN SPELLS

Hallowed Level	Spells
1st	bless, cure wounds
3rd	lesser restoration, spiritual weapon
5th	beacon of hope, revivify
7th	death ward, guardian of faith
9th	mass cure wounds, raise dead

Bonus Proficiency

When you choose this domain at 1st level, you gain proficiency with a healer's kit.

Disciple of Life

Also starting at 1st level, your healing spells are more effective. Whenever you use a spell of 1st level or higher to restore hit points to a creature, the creature regains additional hit points equal to 2 + the spell's level.

Channel Divinity: Preserve Life

Starting at 2nd level, you can use your Channel Divinity to heal the badly injured. As an action, you present your holy symbol and evoke healing energy that can restore a number of hit points equal to five times your hallowed level. Choose any creatures within 30 feet of you, and divide those hit points among them. This feature can restore a creature to no more than half of its hit point maximum. You can't use this feature on an undead or a construct.

Blessed Healer

Beginning at 6th level, the healing spells you cast on others heal you as well. When you cast a spell of 1st level or higher that restores hit points to a creature other than you, you regain hit points equal to 2 + the spell's level.

Divine Strike

At 8th level, you gain the ability to infuse your weapon strikes with divine energy. Once on each of your turns when you hit a creature with a weapon attack (including ranged weapons), you can cause the attack to deal an extra 1d8 radiant damage to the target. When you reach 14th level, the extra damage increases to 2d8. This damage applies only to one attack—if, for example, you fire three shots from a handgun, only the first shot would benefit from this extra damage.

Supreme Healing

Starting at 17th level, when you would normally roll one or more dice to restore hit points with a spell, you instead use the highest number possible for each die. For example, instead of restoring 2d6 hit points to a creature, you restore 12.

Nature Domain

Those who revere the wilderness and wilds, the earth and elements and plants of the natural world follow the nature domain. From ancient druids to modern New Age practitioners and many animistic shamans, the followers of nature deities are many and multiform. This domain gives you control over plants, animals and the natural world, and you probably prefer communing with nature to hanging out with people.

NATURE DOMAIN SPELLS

Hallowed Level	Spells
1st	animal friendship, speak with animals
3rd	animal messenger, barkskin
5th	conjure animals, speak with plants
7th	dominate beast, giant insect
9th	commune with nature, tree stride

Animal Affinity

At first level when you take this domain, you gain proficiency in Animal Handling. You also gain the Animal Trainer feat.

Channel Divinity: Turn/Command Animals

At 2nd level you may use your Channel Divinity to turn or command animals. In game terms, this works exactly as turn undead, with two exceptions: First, animals cannot be destroyed in this manner. Second, if the animal fails its Wisdom check, you can choose instead of turning, to command the animal as though you had trained it for a special purpose per the animal trainer feat for the turn duration. If you or one of your companions attacks or damages the animal, you lose control of it.

Elemental Resistance

At 6th level, you gain resistance to one type of damage of your choice: acid, cold, fire, lightning or thunder. Once chosen, this damage type cannot be changed.

Elemental Strike

At 8th level, you gain the ability to infuse your weapon strikes with elemental energy. On each of your turns, whenever you strike an enemy with a weapon (including ranged weapons), you can cause the attack to deal an extra 1d8 damage to the target. This damage can be of any of the following types: cold, fire, lightning or thunder. You choose the damage type when you make the attack. When you reach 14th level, the damage increases to 2d8. This damage applies only to one attack—if, for example, you fire three shots from a handgun, only the first shot would benefit from this extra damage.

Enhanced Elemental Affinity

At 17th level, you gain immunity to the type of damage you chose for Elemental Resistance, and resistance to all other types of elemental damage (acid, cold, fire, lightning and thunder). In addition, whenever a spell you cast deals damage of the type to which you are immune, you deal maximum possible damage for the spell.

BOOK ONE:
THE HOOLIGAN

The sentries were half-asleep. It had been far too quiet over the past few months on the Eastern front, and the long shifts on the parapets of the ancient castle were enough to send the most acutely-attentive man to slumber. She was counting on that.

Natalya Abramova slipped through the shadows of the Bavarian forests and scaled the walls of the castle as though there were ready-made steps for her to take. The up-and-coming Hollywood starlet moonlighted as the cat burglar known as the Fox for her blood-red costume and stylized mask, and plied her skills in a more heroic fashion as a member of the adventuring Brotherhood of William St. John. For her, life was about the thrill of risk, the joy of a good con, the satisfaction of getting over on a target who never even knew she was there.

The Fox glided along the walkways, coming up behind the first sentry. Her knife flashed and with barely a gurgle the first guard slipped to the ground. Three more to go, and her companions could approach home-free…

The archetypal ne'er-do-wells, these characters can be cat burglars, thieves in the night, or bootleggers. They may be mob enforcers (or even bosses, at higher levels), suave con-men, or common street thugs. They are rebels against the mainstream, be it with or without a cause.

Some make their living by burglary, robbing wealthy marks and pilfering the goods on the black market. Others are street urchins and pickpockets. Still others find their skills best suited to plundering ancient catacombs and tombs, unraveling riddles in dark caves, and seeking ancient treasure from the forgotten places of the world, avoiding the laws and the lawmen of the more civilized areas of the world. Whatever their preference, the hooligan lives for the thrill of the chase, of pulling something off right under the noses of the feds, and getting away with it. To perform these acrobatic feats of daring, they must be exceedingly dexterous, nimble of hand and foot, but also must be quick-witted with sharp senses.

A slick combination of mental acumen and hand-eye coordination, the hooligan is a foe to be feared and an acquaintance never to be trusted. Hooligans tend to be chaotic or neutral in alignment, though there do exist thieves with honor that have their own code, though the distribution of abilities of this class makes practitioners of the shadow arts that are of a lawful and good persuasion rare beyond rare.

Class Features

As a hooligan, you have the following class features.

Hit Points

HIT DICE: 1d8 per hooligan level

HIT POINTS AT 1ST LEVEL: 8 + your Constitution modifier

HIT POINTS AT HIGHER LEVELS: 1d8 (or 5) + your Constitution modifier per hooligan level after 1st

Proficiencies

WEAPONS: Simple weapons, long swords, rapiers, short swords, handguns, rifles, shotguns



TOOLS: Thieves' tools
SAVING THROWS: Dexterity, Intelligence
SKILLS: Choose four from Acrobatics, Athletics, Deception, Insight, Intimidation, Investigation, Perception, Performance, Persuasion, Sleight of Hand, and Stealth

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a short sword or (b) a small melee weapon of choice

(a) a handgun or (b) a set of ten throwing blades

(a) a burglar's pack, (b) a dungeoneer's pack, or (c) an explorer's pack

(a) leather jacket, (b) trench coat

(a) two knives, and thieves' tools, (b) two knives, and an electronics kit

Armor Class

You move lightning fast and react to danger almost as quickly as it happens. You add your Dexterity bonus to Armor Class.

TABLE: THE HOOLIGAN

Level	Proficiency Bonus	AC	Sneak Attack	Features
1st	+2	10	1d6	Expertise, Sneak Attack, Street Lingo
2nd	+2	10	1d6	Cunning Action
3rd	+2	10	2d6	Hooligan Archetype
4th	+2	11	2d6	Ability Score Improvement
5th	+3	11	3d6	Uncanny Dodge
6th	+3	11	3d6	Expertise
7th	+3	12	4d6	Evasion
8th	+3	12	4d6	Ability Score Improvement

9th	+4	12	5d6	Hooligan Archetype feature
10th	+4	13	5d6	Ability Score Improvement
11th	+4	13	6d6	Reliable Talent
12th	+4	13	6d6	Ability Score Improvement
13th	+5	14	7d6	Hooligan Archetype feature
14th	+5	14	7d6	Blindsense
15th	+5	14	8d6	Slippery Mind
16th	+5	15	8d6	Ability Score Improvement
17th	+6	15	9d6	Hooligan Archetype feature
18th	+6	15	9d6	Elusive
19th	+6	16	10d6	Ability Score Improvement
20th	+6	16	10d6	Stroke of Luck

Expertise

At 1st level, choose two of your skill proficiencies, or one of your skill proficiencies and your proficiency with thieves' tools. Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.

At 6th level, you can choose two more of your proficiencies (in skills or with thieves' tools) to gain this benefit.

Sneak Attack

Beginning at 1st level, you know how to strike subtly and exploit a foe's distraction. Once per turn, you can deal an extra 1d6 damage to one creature you hit with an attack if you have advantage on the attack roll. The attack must use a finesse or a ranged weapon.

You don't need advantage on the attack roll if another enemy of the target is within 5 feet of it, that enemy isn't incapacitated, and you don't have disadvantage on the attack roll.

The amount of the extra damage increases as you gain levels in this class, as shown in the Sneak Attack column of the Hooligan table.

Street Lingo

You are familiar with the lingo of the streets, a secret mix of dialect, jargon, and code that allows you to hide messages in seemingly normal conversation. Only another creature that knows street lingo understands such messages. It takes four times longer to convey such a message than it does to speak the same idea plainly.

In addition, you understand a set of secret signs and symbols used to convey short, simple messages, such as whether an area is dangerous or the territory of a certain gang or crime syndicate, whether loot is nearby, or whether the people in an area are easy marks or will provide a safe house for fugitives on the run.

Street lingo varies from city to city, nation to nation, or even gang to gang, though within the confines of one city or region (at the Game Master's discretion) anyone who speaks a dialect of street lingo can communicate with other various dialects at a basic level. Each character begins play with four "slots" for street lingo. The first of these slots is taken by the character's "native" lingo; the rest can be filled on the fly as the game progresses.

For example, a character who starts play in New York City speaks the street lingo of New York. He has three slots left. Should he later visit Los Angeles, he can declare the second of these slots for LA lingo, explaining that he once had a West Coast buddy who taught him the speech. Later, he travels to Saudi Arabia and declares the third of his slots for that region, concocting an explanation as to where he picked it up, and so on and so forth.

Additional "slots" can be gained by foregoing an ability score improvement. See "Ability Score Improvement," below.

Cunning Action

Starting at 2nd level, your quick thinking and agility allow you to move and act quickly. You can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

Archetypes

At 3rd level, you choose an archetype that you emulate in the exercise of your hooligan abilities. Your archetype choice grants you features at 3rd level and then again at 9th, 13th, and 17th level. The three archetypes from which you may choose are the thief, the gangster, or the hacker.

Ability Score Improvement

When you reach 4th level, and again at 8th, 10th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Alternately, you may sacrifice improvement bonuses to pick up additional street lingo slots (see Street Lingo, above). Each +1 you sacrifice grants an additional lingo slot.

Uncanny Dodge

Starting at 5th level, when an attacker that you can see hits you with an attack, you can use your reaction to halve the attack's damage against you.

Evasion

Beginning at 7th level, you can nimbly dodge out of the way of certain area effects, such as a red dragon's fiery breath or an ice storm spell. When you are subjected to an effect that allows you to make a Dexterity saving throw to take only half damage, you instead take no damage if you succeed on the saving throw, and only half damage if you fail.

Reliable Talent

By 11th level, you have refined your chosen skills until they approach perfection. Whenever you make an ability check that lets you add your proficiency bonus, you can treat a d20 roll of 9 or lower as a 10.

Blindsense

Starting at 14th level, if you are able to hear, you are aware of the location of any hidden or invisible creature within 10 feet of you.

Slippery Mind

By 15th level, you have acquired greater mental Strength. You gain proficiency in Wisdom saving throws.

Elusive

Beginning at 18th level, you are so evasive that attackers rarely gain the upper hand against you. No attack roll has advantage against you while you aren't incapacitated.

Stroke of Luck

At 20th level, you have an uncanny knack for succeeding when you need to. If your attack misses a target within range, you can turn the miss into a hit. Alternatively, if you fail an ability check, you can treat the d20 roll as a 20.

Once you use this feature, you can't use it again until you finish a short or long rest.

Archetypes

Hooligans have many features in common, including their emphasis on perfecting their skills, their precise and deadly approach to combat, and their increasingly quick reflexes. But different hooligans steer those talents in varying directions, embodied by the hooligan archetypes. Your choice of archetype is a reflection of your focus—not necessarily an indication of your chosen profession, but a description of your preferred techniques.

Thief

You hone your skills in the larcenous arts. Burglars, bandits, cutpurses, and other criminals typically follow this archetype, but so do hooligans who prefer to think of themselves as professional treasure seekers, explorers, delvers, and investigators. In addition to improving your agility and stealth, you learn skills useful for delving into ancient ruins, reading unfamiliar languages, and using magic items you normally couldn't employ.

Fast Hands

Starting at 3rd level, you can use the bonus action granted by your Cunning Action to make a Dexterity (Sleight of Hand) check, use your thieves' tools to disarm a trap or open a lock, or take the Use an Object action.

Second-Story Work

When you choose this archetype at 3rd level, you gain the ability to climb faster than normal; climbing no longer costs you extra movement.

In addition, when you make a running jump, the distance you cover increases by a number of feet equal to your Dexterity modifier.

Supreme Sneak

Starting at 9th level, you have advantage on a Dexterity (Stealth) check if you move no more than half your speed on the same turn.

Adaptive Tool User

By 13th level, you have become so adaptive and adept at adjusting to unexpected situations, that you add your proficiency bonus to any tool use, provided that you have the tools on hand. If you do not have proper tools on hand, but the materials are available to improvise tools for a job, you may do so but instead add half your proficiency bonus.

Use Magic Device

In games that feature magic as a mainstay, thieves can choose instead of adaptive tool user, to gain the ability to use magical items and artifacts. By 13th level, you have learned enough about the workings of magic that you can improvise the use of items even when they are not intended for you. You ignore all class, race, and level requirements on the use of magic items.

Thief's Reflexes

When you reach 17th level, you have become adept at laying ambushes and quickly escaping danger. You can take two turns during the first round of any combat. You take your first turn at your normal initiative and your second turn at your initiative minus 10. You can't use this feature when you are surprised.

Gangster

You are a member of an organized crime group, which can be anything from the Italian Mafia to a local street gang. Your sense of membership in this organization has granted you certain abilities that relate to street contacts, the code of the streets, and the brutality of such a lifestyle.

Made

When you choose this archetype at third level, you are "made" as a member of your group. You know the ways of the street and can always find an underworld contact when you need one.

Street Negotiator

At third level when you choose this archetype, choose two Charisma-based skills. You gain expertise with the chosen skills (you add double your proficiency bonus when making checks). You also gain proficiency with Charisma saves.

Aggressive Stance

At 9th level, you are constantly on the alert for danger, and ready to react to it, or to initiate combat. You gain advantage on initiative checks.

Drive-by Hit

At 13th level, you are a deadly shot when on the move. When you take the attack action on your turn to make a ranged attack, and you are within 30 feet of an enemy, you may use a bonus action to make a single, second ranged attack, but at disadvantage. You may make this attack even if you used double-tap with the first shot, but may not double-tap with this second, bonus attack. If this attack hits, you may add your sneak attack damage to the attack.

If using the Advanced Firearms Rules in Appendix A, this second attack may be above and beyond your weapon's normal rate of fire (thus, if your pistol normally fires three times in a round, you may use your bonus action to fire a fourth). Recoil penalties do not affect this bonus shot, though it is still made at disadvantage.

Allow Me to Retort

At 17th level, when you take damage from an unarmed or melee weapon attack, you may use your reaction to deliver a deadly counterattack, causing the attacker to suffer the exact same amount and type of damage, provided you are capable of dealing that kind of damage. If you are not capable of dealing that type of damage, choose a type of damage you are capable of dealing in melee combat, and that is the damage type you deal in retort. After using this ability, you must complete a short or long rest before using it again.

The Hacker

The hacker is a different kind of renegade. Not so much adept at stealth and picking pockets, these are men and women for whom the digital world is their home terrain. They are adept at digging into file systems, drawing the information they need from the Internet, defeating network security, implanting bugs and bypassing electronic security systems. They might not be great for sneaking up on a guard, but if you need to hack the GPS on a car or find something on the dark web, they're who you want in your corner.

Computer Adept

When you choose this archetype at third level, you gain expertise in the Computer Hacker toolkit. Whenever you make a check using this toolkit, you add double your proficiency bonus. Whenever you set up security on a network, or create a program against which another hacker needs to bypass or save, the DC for this is 8 + your Intelligence bonus + your proficiency bonus.

This DC applies to malware you create and implant, to firewalls and other security systems you set, up, and to any other network, computer, or web-based effects that you create. For complete rules on hacking, see Book Five.

Hacker's Intuition

Also at third level, you gain a pool of Hacking Dice that you can use to achieve various effects in the digital world. These dice are d6 in value, and you gain a number of hacking dice equal to your Intelligence bonus. These dice refresh after you complete a long rest. Whenever you make a check using your Hacker toolkit, you may roll a hacking die and add its value to the check.

Your hacking dice increase in value to a d8 at level 5, a d10 at level 10, and a d12 at level 15.

Hacker's Inspiration

At ninth level, you may choose to reroll any computer hacking task you attempt, keeping the better of the two results. If you spend a Hacking die on the original check, the result also applies to the reroll. After using this ability, you must complete a long rest before using it again. At 20th level, you must complete a short or a long rest before using this ability again.

Oracle in the Chair

At 13th level, you are able, whenever you access a security system for the purpose of monitoring or aiding your allies remotely, you may roll a hacking die. Any one of your allies may add the result to their next attack roll, ability check, or saving throw based on the help you are giving them.

Energy Drink

At 17th level, whenever you begin a round with no hacker dice, you immediately gain one hacker die. After using this ability, you must complete a long rest before using it again.

The Hacker Archetype in Pre-Computer Games

Some who play **Amazing Adventures,** especially those used to the original SIEGE engine version, may choose to play in the so-called "pulp" era of the 1920s through 1940s, or other eras where there are no computers. Such timeframes render the hacker largely useless. While there are other archetypes found in the standard 5e Fantasy rules, this archetype can be adapted to these settings as a Burglar, a specialist in breaking and entering, instead of a computer hacker. Instead of a hacker's toolkit, the B&E Specialist has Thieves' Tools, gaining expertise in their use at third level. The hacker's intuition becomes Burglar's Intuition, and hacking dice become Burglary dice, and apply to thieves' tools, stealth, or sleight of hand checks. Hacker's inspiration, likewise, becomes Burglar's inspiration, and applies to any thieves' tools, stealth, or sleight of hand check. Oracle in the Chair is re-named to Planned Caper, and applies any time the B&E expert has the time to strategize an operation, using maps or plans of the area being infiltrated. Finally, Energy Drink is renamed to "Sleep When I'm Dead."

BOOK ONE:
THE MENTALIST

Natalya hated it when her roguish stealth abilities failed her. The last sentry spun on her when she accidentally stumbled over a loose rock, and spat, "Identifizieren Sie sich!"

She focused her mental energies on the area, feeling every inch of her body become one with the castle and sensing her opponent, the tension in his limbs, the quick beat of his heart, the beads of sweat on his forehead. Somehow, she knew exactly what his next move would be.

She slid her rapier from its scabbard and used it to parry the barrel of his sten gun aside, then neatly stepped inside his personal space before he could bring it to bear, sinking her dagger smoothly into his chest. She lifted her mask and kissed him as his last breath escaped, then whispered. "They call me the Fox, moya lyubov. *Sleep well."*

As his lifeless form slid to the ground, Natalya shrugged. "They always die of a broken heart," she muttered, then moved to signal her companions. It was good to have other abilities to fall back on when one's training failed, was it not?

Not all mystical power arises from alien forces or from the arcane energies that permeate the lands. Some men and women have the ability to call upon special inner reserves of Strength and ability, reserves that manifest as a power commonly known as mentalism, or psionics.

With a colorful assortment of psychic abilities at her disposal, the mentalist leads the way in matters of the occult, but this power comes with an exacting toll. Mainstream society tends to distance itself from the mentalist out of fear and mistrust for a type of power they neither have nor can understand. Arcanists, too, shy away from the mentalist, perhaps bitter towards the mentalist's ability to naturally call forth powers that arcanists must work long and hard to achieve.

Many mentalists revel in the dark perception society holds of them, using it to reinforce their own mystique, while others seek to break down these barriers and gain acceptance amongst mainstream society. It is difficult, however; few are likely to trust someone who can read your feelings or thoughts, or even control the same.

Because of the fear and mistrust associated with their abilities, and because of the more focused nature of their power, psychic adventurers must learn certain combat skills to survive in the shadows and seedy underbelly of the world.

Class Features

As a Mentalist, you have the following class features.

Hit Points

HIT DICE: d8 per mentalist level
HIT POINTS AT 1ST LEVEL: 8 + your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d8 (or 5) + your Constitution modifier

Proficiencies

WEAPONS: Simple weapons, rapiers, scimitars, shortswords, handguns, rifles and shotguns.
TOOLS: None.
SAVING THROWS: Wisdom, Charisma
SKILLS: Choose two from Athletics, Insight, Medicine, Persuasion, Perception and Stealth

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) handgun, or (b) any simple weapon

(a) laptop, or (b) smartphone

(a) tarot deck, or (b) runes

Armor Class

You have an intuitive "sixth sense" about your opponents, and always seem to know where their next attack is going to land. You add your Wisdom bonus to Armor Class

TABLE: THE MENTALIST

Level	Proficiency Bonus	AC	Features
1st	+2	10	Psychic Powers, Psionic Insight (d6)
2nd	+2	10	Psychic Nature, Psychic Senses
3rd	+2	10	Basic Psionic Power
4th	+2	11	Ability Score Improvement
5th	+3	11	Mental Resistance; Basic Psionic Power, Psionic Insight (d8)
6th	+3	11	Psychic Nature Feature
7th	+3	12	Basic Psionic Power
8th	+3	12	Ability Score Improvement
9th	+4	12	Basic or Advanced Psionic Power
10th	+4	13	Psychic Nature Feature, Psionic Insight (d10)
11th	+4	13	Basic or Advanced Psionic Power
12th	+4	13	Ability Score Improvement
13th	+5	14	Basic or Advanced Psionic Power
14th	+5	14	Psychic Nature Feature
15th	+5	14	Basic or Advanced Psionic Power, Psionic Insight (d12)
16th	+5	15	Ability Score Improvement
17th	+6	15	Basic or Advanced Psionic Power
18th	+6	15	Mystical Psionics
19th	+6	16	Ability Score Improvement; Basic or Advanced Psionic Power
20th	+6	16	Superior Insight

Psionic Powers

At levels one, three, five, and seven, the character may choose one new psychic power from the "basic" list. Beginning at level nine and every odd level thereafter, the character may choose new powers from either the "basic," or "advanced"

powers lists. Advanced powers have prerequisites that must be met before they can be chosen. In addition, at first level, the Mentalist gains additional basic powers equal to her Wisdom bonus. Thus, if a Mentalist has Wisdom of 18, she gains five basic powers at first level (one, plus four for your Wisdom bonus of +4). If your Wisdom bonus increases at any time, you gain an additional basic psionic power; likewise, if your Wisdom bonus decreases, you lose one basic power, though you can never have less than 1 basic psionic power.

USING PSIONIC POWERS. You may use your psionic powers as often as you like, but unless otherwise stated in the power's description, using a psionic power is a standard action. You gain a special, "Psionics" skill. You are proficient in this skill, which is not based on any specific ability score. To use a psychic power, you must succeed at a psionics check using the ability score associated with the psionic power in question. This check is DC 13 for basic powers, or DC 15 for Advanced powers.

PSYCHIC BURN. Whenever you fail a psionics check to use a power, you lose access to that psychic power until you complete a long rest. In addition, if you roll a natural 1 on any psionic check, you also suffer 1d4 points of psychic damage from "psychic burn" if the power is a basic power, or 1d6 points of psychic damage if the power is an Advanced power.

Some powers have specific DCs to activate; for these powers, you only suffer psychic burn if you fail to achieve a DC 13 (basic) or 15 (advanced) on your check; achieving over DC 13 or 15 but under the activation DC for the power means the power fails to function, but you do not suffer burn. For example, attempting to use *mesmerism* on a creature to achieve the *hypnotic pattern* effect is a Charisma (psionics) check at DC 16. If you roll your check and achieve DC 15, you do not succeed in activating the power, but you also do not lose access to it until the end of your next long rest.

Even if the target gets a saving throw, you must still make the psionics check to activate the power, as the potential for psychic burn arises from your success or failure to activate, not from the opponent's success at saving against your power.

For powers requiring a psionic attack roll (see **Chapter 4: Paranormal**), the attack roll replaces your activation check, and if the attack roll is below DC 13 for basic or DC 15 for advanced powers, you suffer psychic burn, though the attack may still strike if it beats the opponent's AC or saving throw before fizzling out.

PSIONIC ABILITY. Though each of your powers may use a different mental ability check, Wisdom is your ability for your psychic powers, since they come from your force of will. You always use your Wisdom modifier when setting the saving throw DC of a psionic power you use, and when making an attack roll with one:

Psionic Save DC = 8 + your Wisdom bonus + your proficiency bonus.

Psionic Attack Modifier = Your proficiency bonus + your Wisdom modifier.

Psionic Insight

Your psionic nature gives you an intuitive insight into the world around you. You can use this insight to benefit yourself or others. To do so, use a bonus action on your turn and choose yourself or another creature that you can see within 60 feet of you. That creature gains one Psionic Insight die, a d6.

Once within the next 10 minutes, that creature can roll the die and add the number rolled to one ability check, attack roll or saving throw it makes. The creature may wait until after it rolls the d20 before using the psionic insight die, but must decide before the GM says whether the roll succeeds or failed. Once the psionic insight die is rolled, it is lost. A creature can have only one psionic insight die at a time.

You can use this feature a number of times equal to your Wisdom modifier (a minimum of once). You regain all expended uses when you finish a long rest. Your psionic insight die changes when you reach certain levels in this class. The die becomes a d8 at 5th level, a d10 at 10th level, and a d12 at 15th level.

Psionic Nature

At second level, all mentalists discover their psionic nature – that is, the major bent of their psychic powers. Upon reaching second level, choose from Psychokinetic, Psy-Ghost or Sensitive. This choice provides additional abilities at second level, and again at 6th, 10th, and 14th level.

Psychic Senses

At level 2, your psychic senses are highly attuned to the world around you, providing a "sixth sense" about people, places and things. They represent the psychic's ability to perceive the world around him in ways different than others. You may, as a bonus action, use *Detect Evil and Good, Detect Magic, Detect Psionics*, or *Detect Poison and Disease* as a spell-like ability. Alternately, you gain advantage on any Wisdom (Perception) check.

After using this ability, you must complete a long rest before using it again. At level nine, you may use this ability a number of times equal to your Wisdom bonus. You regain expended uses at the end of a long rest.

In addition, whenever you encounter another psychically active, magically active, or otherwise supernatural person or creature, you may recognize its nature as such, using your passive Wisdom (psionics) score. If the creature is not attempting to hide its nature, the DC is 12. If the creature is attempting to hide its nature, the DC is equal to its psionic, spell, or power save DC.

You may also use a bonus action to attempt to actively sense any person or creature's nature in this manner. A successful Wisdom (psionics) check yields one of three results: psychic, mystic, or supernatural creature:

- **PSYCHIC** creatures are other mentalists or creatures with powers which deal psychic damage, or whose powers are expressly designated as psychic or psionic.

- **MYSTIC** creatures are those that use magical abilities (cast spells or have spell-like abilities). Arcanists, Hallowed and Occultists would register as mystic in nature.
- **SUPERNATURAL** creatures are any creatures that are not entirely natural—that is, creatures which are not of the humanoid, giant, beast, or plant type. However, at the GM's option, certain creatures of the giant and plant type may register as supernatural—after all, plants that walk around and most humanoids over 12 feet tall are certainly not part of the normal, natural world!

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Mental Resistance

At level 5, Mentalists gain an extraordinary mental and emotional resilience. You gain proficiency with Intelligence saving throws. At level 10, choose one mental save. You gain expertise with saving throws of that type, adding double your proficiency bonus.

Mystical Psionics

At level 18, you may choose any one spell, which you may use as a psychic power. This ability counts as an Advanced psionic power, but does not require a psionics check to activate. If the spell is level 8 or 9, you may use this ability once, after which you must complete a long rest before you may use it again. If the spell is level 4-7, you may use it a number of times equal to half your Wisdom modifier, regaining expended uses after completing a long rest. If the spell is levels 1-3, you may use it a number of times equal to your Wisdom modifier, regaining expended uses after completing a long rest. If you choose a cantrip, you may use the ability at will, as a bonus action.

Superior Insight

At level 20, when you roll initiative and have no uses of psionic insight left, you regain one use.

Psionic Natures

Your character's psionic nature reflects the natural bent of their psychic abilities. Some focus on affecting the physical world with their mind. Others focus on their own bodies and their abilities to move unseen in the normal world. Still others have a strange, expanded sixth sense and extrasensory perception, which gives them an extraordinary insight into the souls of other people, as well as the ability to affect the minds and hearts of those people.

Though most mentalists choose powers that are in line with their psionic nature, it is not a requirement. There are, for example, psychokinetics who possess the abilities of obfuscation and clairvoyance. There are, likewise, psy-ghosts who possess combat awareness, and sensitives who have the ability of telekinesis.

You choose your psychic nature at level 2, and it grants you special abilities related to your psychic nature at levels 2, 6, 10 and 14.

Psychokinetic

Psychokinetics are those psionics with a talent for affecting the physical world with their minds. They can move objects, create energy from thin air, harm and heal with the power of the mind, and even augment their own physical abilities. From creating fire to taking control of machines and demonstrating great feats of physical prowess, they can be among the most overtly deadly of psychics.

Improved Psychokinesis

Beginning at level 2 when you select this ability, you may expend one use of Psychic Insight to roll your Insight die, adding the result to the damage you inflict with a psychokinetic power. This additional damage is of the same type as the power would normally inflict (bludgeoning for hurling an object at a foe, fire for using pyrokinesis, etc.)

Telekinetic Strike

Also at level 2, whenever you deal damage with a melee attack, you may expend one use of Psychic Insight to roll your insight die and add the result to the damage you inflict, as you boost your attack with telekinetic force. This damage is of the same type your weapon normally inflicts.

Psychic Attack

When you reach sixth level, you have honed your psychic powers to the point where you can inflict minor damaging effects at will. Choose any damage-dealing cantrip. You may use this ability at will as a psychic power, substituting your psychic attack roll and psionic save DC for the magical attack and spell save DC where appropriate. This power does not require a psionics check to activate (though any required attack roll or saving throw remains in place).

Discerning Power

At level 10, Whenever you use a psychokinetic power to create an area of effect (such as an explosion), you may expend one use of psionic insight to create safe areas that are not affected. Choose any number of creatures within the area of effect up to your Wisdom modifier; these creatures take no damage from the power and are not affected by it in any way.

Overwhelming Power

At level 14, whenever you use a psychic power that deals direct damage and allows a saving throw, you may expend a use of psychic insight to impose disadvantage on one creature making a save against that effect.

Psi-Ghost

The Psi-Ghost is the master or mistress of affecting the minds of others. Their major talent lies in passing unseen through crowds, in infiltration and control. These are the psychics who are able to convince you they're not there, who can convince you to take actions against your own interest, who can charm you or even generate stark, irrational terror. Subtle and devious, they can be the most quietly dangerous among psychics.

Psychic Stealth

At level 2 when you choose this power, you gain expertise with the Stealth skill, adding double your proficiency bonus whenever you make an ability check using this skill.

Mesmerizing Gaze

Also starting at second level, your gaze and words have the ability to enchant and mesmerize others. As an action, you may expend one use of psychic insight to force another creature to make a Charisma saving throw against your psychic save DC. If the creature fails, it is charmed by you. A creature charmed in this way is incapacitated and clearly dazed, and when the effect ends, they do not remember you being there. Roll your insight die; the result indicates the number of rounds the effect lasts, ending at the end of your turn on the indicated round. The creature is entitled to a new saving throw at the end of each of its turns, ending the effect on itself with a success.

Distracting Stealth

Beginning at sixth level, whenever a creature you can see targets you or an ally with an attack, you may use your natural psychic abilities to convince them that their target is somewhere else. Expend one use of Psychic Insight and roll your Psychic Insight Die; that opponent takes a penalty on their next attack roll equal to the result on the die as they target a space five feet from the actual intended target.

Natural Stealth

Beginning at tenth level, unless you choose to be seen, you are always moving with stealth, affected by a psychic field that distracts others and making it hard to discern your existence. You are constantly under the use of a passive Dexterity (stealth) check, using your psychic stealth expertise, unless you choose to turn it off, which you can do on an individual basis, allowing either all to see you, or a number of individual creatures up to your Wisdom modifier.

Overwhelming Personality

At 14th level, whenever you use a mind-affecting or stealth-related psychic power, or you attempt a Dexterity (stealth) roll, you may expend one use of Psychic Insight to impose disadvantage on all saving throws against the power, or Wisdom (perception) checks to detect you. This effect lasts for a number of rounds indicated by rolling your Psychic Insight die, but only affects the specific power or Dexterity (stealth) roll indicated when you activated this ability.

Sensitive

The Sensitive is a specialist in information gathering. They can see into a room across the world, gathering secrets of foreign nations. They can hear the thoughts of another person, picking out lies and half-truths. They can communicate with someone miles away, without the need for a telephone. They're the ones that see into the hearts of men, knowing what evils lurk there, and exploiting them to ends that are sometimes heroic, sometimes nefarious. No secret is safe when a psychic sensitive is present.

Combat Intuition

When you choose this Psionic Nature at second level, you always have an intuitive sense about when a dangerous situation is about to erupt into combat. Whenever you make an initiative check, you add your proficiency bonus to the check. Starting at level 10, you add double your proficiency bonus to the check.

Improved Insight

Also at second level, after completing a long rest, roll one psychic insight die. You do not have to expend a use of psychic insight to roll this die. You may add the result of this roll to any ability check, attack roll, or saving throw you make until the end of your next long rest. You may choose to wait until after you roll the d20 to add this bonus to the roll, but it must be before the GM reveals the result of the roll.

Psionic Guidance

At sixth level, choose either the *Guidance* or *True Strike* cantrip. You may use this cantrip as a psionic power. It counts as a Basic Psionic power for you, but does not count against your normal number of powers known, and does not require a psionic power check to use.

Psionic Sight

Beginning at 10th level, you may improve your senses beyond those of a normal person. You gain darkvision. In addition, you may expend one use of Psionic Insight to use *See Invisibility*, as per the spell. You do not need to make a Psionic Power check to use this ability, which in all other ways functions exactly as the second-level spell.

Greater Insight

Starting at 14th level, you get an even greater insight into the events that will befall you during the course of the day. After completing a long rest, you roll two psychic insight dice instead of one, for your Improved Insight ability, and you may apply both results to attack rolls, ability checks or saving throws before your next long rest. However, you may only apply one result to any given check. You do not have to expend a use of Psionic Insight to roll these dice.

BOOK ONE:
THE OCCULTIST

Occultists may be the most mysterious, dangerous and untrustworthy of all of the mystical character classes. Unlike the Arcanist, they do not spend years of study and scholarship to unlock the secrets of the universe. Unlike the Hallowed, they are not blessed by their deity (though many might claim to have been "chosen"). Unlike the mentalist, they are not possessed of the raw power of mind and personality.

The Occultist is the man or woman who has delved into forbidden tomes and dark corners, seeking a fast path to power, which they gain through striking a pact with a powerful supernatural being. Though this being is not always evil, they are always inhuman, and without fail, they demand a steep price for the power they grant. These patrons can be demanding and fickle, and for all the power they grant, the Occultist finds themselves shackled to this creature, body, mind and soul.

Class Features

As an Occultist, you gain the following class features.

Hit Points

HIT DICE: 1d8 per Occultist level
HIT POINTS AT 1ST LEVEL: 8 + your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d8 (or 5) + your Constitution modifier per Occultist level after 1st

Proficiencies

WEAPONS: Simple weapons, shortswords, scimitars, handguns, shotguns
TOOLS: None
SAVING THROWS: Wisdom, Charisma
SKILLS: Choose two skills from Arcana, Deception, History, Intimidation, Investigation, Nature, and Religion

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a handgun or (b) any simple weapon

(a) a component pouch or (b) an arcane focus

(a) a scholar's pack or (b) an adventurer's pack

(a) ceremonial robes or (b) a trench coat

Any simple weapon, and two daggers

Armor Class

You have an uncanny, distracting and even frightening aura that makes your foes distinctly uncomfortable. You add your Charisma bonus to your armor class.

TABLE: THE OCCULTIST

Level	Proficiency Bonus	AC	Features	Cantrips Known	Spells Known	Spell Slots	Slot Level	Invocations Known
1st	+2	10	Otherworldly Patron, Pact Magic	2	2	1	1st	–
2nd	+2	10	Eldritch Invocations	2	3	2	1st	2
3rd	+2	10	Pact Boon	2	4	2	2nd	2
4th	+2	10	Ability Score Improvement	3	5	2	2nd	2
5th	+3	10	–	3	6	2	3rd	3
6th	+3	11	Otherworldly Patron feature	3	7	2	3rd	3
7th	+3	11	–	3	8	2	4th	4
8th	+3	11	Ability Score Improvement	3	9	2	4th	4
9th	+4	11	–	3	10	2	5th	5
10th	+4	11	Otherworldly Patron feature	4	10	2	5th	5
11th	+4	12	Mystic Arcanum (6th level)	4	11	3	5th	5
12th	+4	12	Ability Score Improvement	4	11	3	5th	6
13th	+5	12	Mystic Arcanum (7th level)	4	12	3	5th	6
14th	+5	12	Otherworldly Patron feature	4	12	3	5th	6
15th	+5	12	Mystic Arcanum (8th level)	4	13	3	5th	7
16th	+5	13	Ability Score Improvement	4	13	3	5th	7
17th	+6	13	Mystic Arcanum (9th level)	4	14	4	5th	7
18th	+6	13	–	4	14	4	5th	8
19th	+6	13	Ability Score Improvement	4	15	4	5th	8
20th	+6	13	Eldritch Master	4	15	4	5th	8



Patron

At 1st level, you have struck a bargain with an otherworldly being of your choice: the Fiend, the Angel, or the Outer God. Your choice grants you features at 1st level and again at 6th, 10th, and 14th level.

Pact Magic

Your arcane research and the magic bestowed on you by your patron have given you facility with spells.

CANTRIPS: You know two cantrips of your choice from the Occultist spell list. You learn additional Occultist cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Occultist table.

SPELL SLOTS: *Table: The Occultist* shows how many spell slots you have. The table also shows what the level of those slots is; all of your spell slots are the same level. To cast one of your Occultist spells of 1st level or higher, you must expend a spell slot. You regain all expended spell slots when you finish a short or long rest. For example, when you are 5th level, you have two 3rd-level spell slots. To cast the 1st-level spell *thunderwave*, you must spend one of those slots, and you cast it as a 3rd-level spell.

SPELLS KNOWN OF 1ST LEVEL AND HIGHER: At 1st level, you know two 1st-level spells of your choice from the Occultist spell list. The Spells Known column of Table: The Occultist shows when you learn more Occultist spells of your choice of 1st level and higher. A spell you choose must be of a level no higher than what's shown in the table's Slot Level column for your level. When you reach 6th level, for example, you learn a new Occultist spell, which can be 1st, 2nd, or 3rd level. Additionally, when you gain a level in this class, you can choose one of the Occultist spells you know and replace it with another spell from the Occultist spell list, which also must be of a level for which you have spell slots.

SPELLCASTING ABILITY: Charisma is your spellcasting ability for your Occultist spells, so you use your Charisma whenever a spell refers to your spellcasting ability. In addition, you use your Charisma modifier when setting the saving throw DC for an Occultist spell you cast and when making an attack roll with one.

SPELL SAVE DC = 8 + your proficiency bonus + your Charisma modifier

SPELL ATTACK MODIFIER = your proficiency bonus + your Charisma modifier

SPELLCASTING FOCUS: You can use an arcane focus as a spellcasting focus for your Occultist spells.

Eldritch Invocations

In your study of occult lore, you have unearthed eldritch invocations, fragments of forbidden knowledge that imbue you with an abiding magical ability. At 2nd level, you gain two eldritch invocations of your choice. Your invocation options are detailed at the end of the class description. When you gain certain Occultist levels, you gain additional invocations of your choice, as shown in the Invocations Known column of the Occultist table. Additionally, when you gain a level in this class, you can choose one of the invocations you know and replace it with another invocation that you could learn at that level.

Pact Boon

At 3rd level, your otherworldly patron bestows a gift upon you for your loyal service. You gain one of the following features. In addition, each Pact Boon option produces a special creature or an object that reflects your patron's nature.

PACT OF THE CHAIN. You learn the *find familiar* spell and can cast it as a ritual. The spell doesn't count against your

number of spells known. When you cast the spell, you can choose one of the normal forms for your familiar or one of the following special forms: imp, pseudodragon, quasit, or sprite. Additionally, when you take the Attack action, you can forgo one of your own attacks to allow your familiar to make one attack of its own with its reaction.

In addition, your familiar is more cunning than a typical familiar. Its default form can be a reflection of your patron, with imps and quasits tied to the Fiend and various types of fey or even dragons of CR 1 or below associated with the Celestial. Because the Outer God's nature is inscrutable, any familiar form is suitable for it.

PACT OF THE BLADE. You can use your action to create a pact weapon in your empty hand. You can choose the form that this melee weapon takes each time you create it. You are proficient with it while you wield it. This weapon counts as magical for the purpose of overcoming resistance and immunity to nonmagical attacks and damage.

Your pact weapon disappears if it is more than 5 feet away from you for 1 minute or more. It also disappears if you use this feature again, if you dismiss the weapon (no action required), or if you die.

You can transform one magic weapon into your pact weapon by performing a special ritual while you hold the weapon. You perform the ritual over the course of 1 hour, which can be done during a short rest. You can then dismiss the weapon, shunting it into an extradimensional space, and it appears whenever you create your pact weapon thereafter. You can't affect an artifact or a sentient weapon in this way. The weapon ceases being your pact weapon if you die, if you perform the 1-hour ritual on a different weapon, or if you use a 1-hour ritual to break your bond to it. The weapon appears at your feet if it is in the extradimensional space when the bond breaks.

Whatever form you choose, it should always in some way represent your patron. If your patron is the celestial, it might be a blade of gleaming silver or clear crystal. If the Fiend, it might be an axe of black metal adorned with golden flame. If the Outer God, it could be a writhing cat-o-nine-tails-style whip, carved with sanity-blasting symbols. These are just suggestions; the options are infinite.

PACT OF THE TOME. Your patron gives you a grimoire called a Book of Shadows. When you gain this feature, choose three cantrips from any class's spell list (the three needn't be from the same list). While the book is on your person, you can cast those cantrips at will. They don't count against your number of cantrips known. If they don't appear on the Occultist spell list, they are nonetheless Occultist spells for you. If you lose your Book of Shadows, you can perform a 1-hour ceremony to receive a replacement from your patron. This ceremony can be performed during a short or long rest, and it destroys the previous book. The book turns to ash when you die.

Your Book of Shadows might be a beautiful, hand-illuminated tome with gold-gilt pages containing spells of enchantment and divination, gifted to you by the heavenly Celestial. It could be a weighty tome bound in demon hide studded with iron, holding spells of conjuration, evocation and a wealth of forbidden lore about the sinister regions of the cosmos, a gift of the Fiend. Or it could be a book of eldritch lore and the sanity-blasting horrors of reality such as an abridged copy of *the Necronomicon* or *Die Vermis Mysteriis,* containing conjuration and transmutation spells, as well as a trove of hidden lore about the secret spaces between spaces, if your pact is with the Outer Dark.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Mystic Arcanum

At 11th level, your patron bestows upon you a magical secret called an arcanum. Choose one 6th- level spell from the Occultist spell list as this arcanum. You can cast your arcanum spell once without expending a spell slot. You must finish a long rest before you can do so again. At higher levels, you gain more Occultist spells of your choice that can be cast in this way: one 7th- level spell at 13th level, one 8th-level spell at 15th level, and one 9th-level spell at 17th level. You regain all uses of your Mystic Arcanum when you finish a long rest.

Eldritch Master

At 20th level, you can draw on your inner reserve of mystical power while entreating your patron to regain expended spell slots. You can spend 1 minute entreating your patron for aid to regain all your expended spell slots from your Pact Magic feature. Once you regain spell slots with this feature, you must finish a long rest before you can do so again.

Otherworldly Patrons

The beings that serve as patrons for Occultists are mighty inhabitants of other planes of existence—not gods, but almost godlike in their power. Various patrons give their Occultists access to different powers and invocations, and expect significant favors in return. Some patrons collect Occultists, doling out mystic knowledge relatively freely or boasting of their ability to bind mortals to their will. Other patrons bestow their power only grudgingly, and might make a pact with only one Occultist. Occultists who serve the same patron might view each other as allies, siblings, or rivals.

Fiend

You have made a pact with a fiend from the lower planes of existence, a being whose aims are evil, even if you strive against those aims. Such beings desire the corruption or destruction of all things, ultimately including you. Fiends powerful enough to forge a pact include demon lords such as Demogorgon, Orcus, Fraz'Urb-luu, and Baphomet; archdevils such as Asmodeus, Dispater, Mephistopheles, and Belial; pit fiends and balors that are especially mighty; and ultroloths and other lords of the yugoloths.

Fiend Expanded Spell List

The Fiend lets you choose from an expanded list of spells when you learn an Occultist spell. The following spells are added to the Occultist spell list for you.

FIEND EXPANDED SPELLS

Spell Level	Spells
1st	*burning hands, command*
2nd	*blindness/deafness, scorching ray*
3rd	*fireball, stinking cloud*
4th	*fire shield, wall of fire*
5th	*flame strike, hallow*

Dark One's Blessing

Starting at 1st level, when you reduce a hostile creature to 0 hit points, you gain temporary hit points equal to your Charisma modifier + your Occultist level (minimum of 1).

Dark One's Own Luck

Starting at 6th level, you can call on your patron to alter fate in your favor. When you make an ability check or a saving throw, you can use this feature to add a d10 to your roll. You can do so after seeing the initial roll but before any of the roll's effects occur. Once you use this feature, you can't use it again until you finish a short or long rest.

Fiendish Resilience

Starting at 10th level, you can choose one damage type when you finish a short or long rest. You gain resistance to that damage type until you choose a different one with this feature. Damage from magical weapons or silver weapons ignores this resistance.

Hurl Through Hell

Starting at 14th level, when you hit a creature with an attack, you can use this feature to instantly transport the target through the lower planes. The creature disappears and hurtles through a nightmare landscape. At the end of your next turn, the target returns to the space it previously occupied, or the nearest unoccupied space. If the target is not a fiend, it takes 10d10 psychic damage as it reels from its horrific experience. Once you use this feature, you can't use it again until you finish a long rest.

Celestial

You have made a pact with a celestial, an angelic being from the higher planes. While celestials are almost always good-aligned, they sometimes have their own motives which are inscrutable to mortals, and could demand services that seem utterly immoral to human sensibilities. This is because they tend to be absolute in their views.

They are also, in general, messengers and warriors of higher powers, those that are sent to the mortal realms to carry out the "dirty work" of the gods. It has been said that angels always have their wings drenched in blood; though they are powerful and merciful healers, they are at the same time merciless killers, willing to turn entire cities to salt if they believe the sins within are great enough.

Only the most powerful celestials are capable of granting such power, and they are constantly whispering in the ears of those they choose, driving them to perform the works of Heaven. Such angels include Michael, Raphael, Uriel, Barachiel, Gabriel, Kapharel, Metatron, Remiel and other Archangels.

Celestial Expanded Spell List

The Celestial lets you choose from an expanded list of spells when you learn an Occultist spell. The following spells are added to the Occultist spell list for you.

Spell Level	Spells
1st	*cure wounds, guiding bolt*
2nd	*prayer of healing, spiritual weapon*
3rd	*beacon of hope, revivify*
4th	*death ward, guardian of faith*
5th	*flame strike, hallow*

Armor of Heaven

Starting at 1st level, your connection to the celestial powers grants you some protection from harm. As an action, you can add +2 to your armor class for one minute. After using this feature, you cannot use it again until you finish a short or long rest.

Vengeance of Heaven

Starting at 6th level, you can wreak holy vengeance upon someone who attempts to attack you or someone you deem under your protection. On your turn, designate yourself or one other creature. Until the end of your next turn, whenever an enemy makes a successful attack against the designated creature, that enemy must make a Wisdom saving throw against your spell save DC. If they fail, they suffer 1d8 radiant damage, or half as much on a success.

Heaven's Healing

Beginning at 10th level, whenever you cast a spell that restores hit points, it always heals the maximum possible hit points. Thus, if you cast *cure wounds* using a 3rd-level spell slot, you automatically heal 24 hit points + your Charisma modifier.

Heaven's Judgment

Starting at 14th level, when you target a creature with an attack, you can call heaven's judgment down upon it. The creature sees a manifestation of your celestial patron appear around you in its full terrifying visage, and is struck by celestial fire that deals 10d10 radiant damage and stuns the creature until the end of your next turn. Once you use this feature, you can't use it again until you finish a long rest.

Outer Gods

The Deeper Dark is the space between spaces, the realm of pure entropy that is anathema to all of reality. You have through some means forged a pact with a being from this realm, whose true nature has the ability to drive mortals utterly mad. These creatures are often referred to as Outer Gods and have names like Azathoth, Yog-Sothoth, Nyarlathotep, Great Cthulhu, and Shub-Niggurath.



For the most part (with the sole exception of Nyarlathotep, who walks the world in at least 1,000 forms), these Outer Gods are in a deep slumber, prophesied to awaken "when the stars are right." Until that time, they communicate with their thralls and followers in dreams, sending power and portent to those who seek to bring about their resurrection.

Your pact may be unwilling; you've read too many forbidden tomes and struck such an agreement in a fit of psychotic madness, or a dream. You may have fallen prey to one of Nyarlathotep's many cons and been tricked. It may be that you have compacted with such a creature in an effort to fight against it, and walk a careful balance between order and chaos. It could be that you have willingly struck this bargain in a mad quest for power. Whatever the reason, your soul and sanity has become forfeit, and in return, you have been granted power.

Outer God Expanded Spell List

The Outer God lets you choose from an expanded list of spells when you learn an Occultist spell. The following spells are added to the Occultist spell list for you.

Spell Level	Spells
1st	*color spray, hideous laughter*
2nd	*blindness/deafness, detect thoughts*
3rd	*hypnotic pattern, stinking cloud*
4th	*confusion, dominate beast*
5th	*cloudkill, contact other plane*

Insane Insight

Beginning at level one, you may roll 1d6 whenever you complete a long rest. You may add the result to any one d20 roll until the end of your next long rest as your tenuous grip on reality yields a blasphemous insight into the situation at hand. You may choose to add this result to the die after it has been rolled, but before the GM reveals whether it succeeds or fails. This die increases to a d8 at level 5, a d10 at level 10, and a d12 at level 15.

Blasphemous Revelation

Beginning at 6th level, you can choose one creature that you can see and who can see you. That creature must make a

Wisdom save against your spell save DC. If it fails, it is blinded and frightened of you until it completes a long rest or is the subject of a *heal* or *restoration* spell, as it receives a blasphemous vision of the true nature of reality. If the creature succeeds on its save, it is frightened of you for one minute, or until it moves to at least 50 feet away, to a space where it is not in your line of sight. After using this ability, you must complete a long rest before using it again.

Power of the Deeper Dark

Beginning at 10th level, whenever you cast a spell on the Outer God Expanded Spell List, you may choose, as a bonus action, to immediately cast the spell a second time without expending another spell slot. Alternately, when you are affected by a spell or you suffer damage by an attack, you may use your reaction to cast one spell from the Outer God Expanded Spell List which you have prepared and which has a casting time of one action. After using this ability, you must complete a long rest before using it again.

Pipes of Chaos

At 14th level, you gain the terrifying ability to open a victim to the blasphemous horrors of the chaotic mass that lies slumbering at the center of all reality. As the target sees the indescribable horror and hears its haunting pipes, it is stricken mad. Whenever a creature hits you with a melee or ranged attack, or successfully casts a spell against you, you transport its mind to the center of the universe for an instant, then it snaps back. The creature suffers 10d10 psychic damage and is affected as though you had cast a *confusion* spell on them. They receive no saving throw, and you do not have to concentrate to maintain the *confusion* effect. After using this ability, you must complete a long rest before using it again.

OLD ONES

In the standard 5e Fantasy rules, there is a patron choice called "Old Ones." This patron is a different approach to the same concept, and should function perfectly well for players who choose to use it instead. It could even be that different Great Old Ones or creatures of the Deeper Dark offer different boons to their cultists, resulting in different flavors of Occultist.

Eldritch Invocations

If an eldritch invocation has prerequisites, you must meet them to learn it. You can learn the invocation at the same time that you meet its prerequisites. A level prerequisite refers to your level in this class.

Agonizing Blast

Prerequisite: Eldritch Blast cantrip

When you cast *Eldritch Blast*, add your Charisma modifier to the damage it deals on a hit.

Armor of Shadows

You can cast *Mage Armor* on yourself at will, without expending a spell slot or material components.

Ascendant Step

Prerequisite: 9th level

You can cast *Levitate* on yourself at will, without expending a spell slot or material components.

Beast Speech

You can cast *Speak with Animals* at will, without expending a spell slot.

Beguiling Influence

You gain proficiency in the Deception and Persuasion skills.

Bewitching Whispers

Prerequisite: 7th level

You can cast *Compulsion* once using a warlock spell slot. You can't do so again until you finish a long rest.

Book of Ancient Secrets

Prerequisite: Pact of the Tome feature

You can now inscribe magical rituals in your Book of Shadows. Choose two 1st-level spells that have the ritual tag from any class's spell list (the two needn't be from the same list). The spells appear in the book and don't count against the number of spells you know. With your Book of Shadows in hand, you can cast the chosen spells as rituals. You can't cast the spells except as rituals, unless you've learned them by some other means. You can also cast a warlock spell you know as a ritual if it has the ritual tag.

On your adventures, you can add other ritual spells to your Book of Shadows. When you find such a spell, you can add it to the book if the spell's level is equal to or less than half your warlock level (rounded up) and if you can spare the time to transcribe the spell. For each level of the spell, the transcription process takes 2 hours and requires a Wealth check at DC 10 plus the spell's level for the rare inks needed to inscribe it.

Chains of Carceri

Prerequisite: 15th level, Pact of the Chain feature

You can cast *Hold Monster* at will—targeting a celestial, fiend, or elemental—without expending a spell slot or material components. You must finish a long rest before you can use this invocation on the same creature again.

Devil's Sight

You can see normally in darkness, both magical and nonmagical, to a distance of 120 feet.

Dreadful Word

Prerequisite: 7th level

You can cast *Confusion* once using a warlock spell slot. You can't do so again until you finish a long rest.

Eldritch Sight

You can cast *Detect Magic* at will, without expending a spell slot.

BOOK ONE:

Eldritch Spear

Prerequisite: Eldritch Blast cantrip

When you cast *Eldritch Blast*, its range is 300 feet.

Eyes of the Rune Keeper

You can read all writing.

Fiendish Vigor

You can cast *False Life* on yourself at will as a 1st-level spell, without expending a spell slot or material components.

Gaze of Two Minds

You can use your action to touch a willing humanoid and perceive through its senses until the end of your next turn. As long as the creature is on the same plane of existence as you, you can use your action on subsequent turns to maintain this connection, extending the duration until the end of your next turn. While perceiving through the other creature's senses, you benefit from any special senses possessed by that creature, and you are Blinded and Deafened to your own surroundings.

Lifedrinker

Prerequisite: 12th level, Pact of the Blade feature

When you hit a creature with your pact weapon, the creature takes extra necrotic damage equal to your Charisma modifier (minimum 1).

Mask of Many Faces

You can cast *Disguise Self* at will, without expending a spell slot.

Master of Myriad Forms

Prerequisite: 15th level

You can cast *Alter Self* at will, without expending a spell slot.

Minions of Chaos

Prerequisite: 9th level

You can cast *Conjure Elemental* once using a warlock spell slot. You can't do so again until you finish a long rest.

Mire the Mind

Prerequisite: 5th level

You can cast *Slow* once using a warlock spell slot. You can't do so again until you finish a long rest.

Misty Visions

You can cast *Silent Image* at will, without expending a spell slot or material components.

One with Shadows

Prerequisite: 5th level

When you are in an area of dim light or darkness, you can use your action to become Invisible until you move or take an action or a reaction.

Otherworldly Leap

Prerequisite: 9th level

You can cast Jump on yourself at will, without expending a spell slot or material components.

Repelling Blast

Prerequisite: Eldritch Blast cantrip

When you hit a creature with *Eldritch Blast*, you can push the creature up to 10 feet away from you in a straight line.

Sculptor of Flesh

Prerequisite: 7th level

You can cast Polymorph once using a warlock spell slot. You can't do so again until you finish a long rest.

Sign of Ill Omen

Prerequisite: 5th level

You can cast *Bestow Curse* once using a warlock spell slot. You can't do so again until you finish a long rest.

Thief of Five Fates

You can cast *Bane* once using a warlock spell slot. You can't do so again until you finish a long rest.

Thirsting Blade

Prerequisite: 5th level, Pact of the Blade feature

You can attack with your pact weapon twice, instead of once, whenever you take the Attack action on your turn.

Visions of Distant Realms

Prerequisite: 15th level

You can cast *Arcane Eye* at will, without expending a spell slot.

Voice of the Chain Master

Prerequisite: Pact of the Chain feature

You can communicate telepathically with your familiar and perceive through your familiar's senses as long as you are on the same plane of existence. Additionally, while perceiving through your familiar's senses, you can also speak through your familiar in your own voice, even if your familiar is normally incapable of speech.

Whispers of the Grave

Prerequisite: 9th level

You can cast *Speak with Dead* at will, without expending a spell slot.

Witch Sight

Prerequisite: 15th level

You can see the true form of any shapechanger or creature concealed by illusion or transmutation magic while the creature is within 30 feet of you and within line of sight.

THE PUGILIST

"Savage" Steve McPartland set his back to the wall, his faithful Rottweiler Bluto at his side. The dog's back arched, his sharp teeth bared, and snarled at the group of Triad assassins in a semicircle around the two.

"Okay, Gents," Steve said. I'm not really sure what I did to get you all angry with me, but I'm sure we can work this out like men?"

The first Triad came in fast, with a dagger strike aimed right at Steve's head. Steve caught his wrist in one hand, forcing the dagger high, then grabbed for the assassin's armpit with the other, easily lifting the lithe Asian man and slamming him head-first into the wall. He let go and the man sprawled senseless to the splintered wood of the docks.

He turned to the rest of the assassins and grinned. "That's what I'm talking about. Who's next?"



The pugilist is the master of hand to hand combat, a professional boxer, traveling martial artist, or lowly pit fighter whose fists of iron are matched only by the damage he can soak up and still keep on going. These characters tend to be simple, viewing the world in terms of "Good" and "Bad," but are often loyal and good to have in your corner, especially when the fists start flying.

Pugilists are rough-and-tumble men and women who love to mix it up and get down and dirty. Generally, at least in the western world, a pugilist has little time or patience for talk or negotiation; they'd rather just beat something to a pulp. There are those, however, who view their pursuits as a path to inner peace. To these humble philosopher-monks, using their body as a lethal weapon is a last resort. Honing the mind, to them, is as importnat as honing the body..

Regardless of their philosophical outlook, pugilists eventually become so adept at fisticuffs and hand-to-hand fighting that they can take on just about anyone. A pugilist can be a professional boxer or wrestler, a trained martial artist, or just a street kid who had to come up using his fists to make a name for himself. Many pugilists work as bouncers in local bars, as wrestlers or fighters for the entertainment of the locals, or even as enforcers for the local crime syndicate.

Abilities

As a pugilist, you gain the following class features.

Hit Points

HIT DICE: 1d8 per Pugilist level
HIT POINTS AT 1ST LEVEL: 8 + your Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d8 (or 5) + your Constitution modifier per Pugilist level after 1st

Proficiencies

WEAPONS: Simple weapons, short swords, shotguns
TOOLS: Choose one type of artisan's tools or one musical instrument
SAVING THROWS: Dexterity, Constitution

SKILLS: Choose two from Acrobatics, Athletics, History, Insight, Religion, and Stealth

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a small club or (b) brass knuckles

(a) one equipment pack of your choice

(a) sling or (b) 10 throwing knives

Armor Class

You have an uncanny ability to simply shrug off damage. You add your Constitution bonus to your armor class.

TABLE: PUGILIST

Level	Proficiency Bonus	AC	Unarmed Combat	Potency Points	Fast Movement	Features
1st	+2	12	1d6	—	—	Unarmored Defense, Unarmed Combat
2nd	+2	12	1d6	2	40 ft.	Potency, Unarmored Movement
3rd	+2	12	1d6	3		Fighting Style, Deflect Missiles
4th	+2	13	1d6	4		Ability Score Improvement, Slow Fall
5th	+3	13	1d8	5		Extra Attack, Stunning Strike
6th	+3	13	1d8	6	45 ft.	Empowered Strikes, Fighting Style feature
7th	+3	14	1d8	7		Evasion, Nerves of Steel
8th	+3	14	1d8	8		Ability Score Improvement
9th	+4	14	1d8	9		Unarmored Movement improvement
10th	+4	15	1d8	10	50 ft.	Iron Constitution
11th	+4	15	1d10	11		Fighting Style feature
12th	+4	15	1d10	12		Ability Score Improvement
13th	+5	16	1d10	13		Wisdom in Simplicity
14th	+5	16	1d10	14	55 ft.	Tempered Body and Mind
15th	+5	16	1d10	15		Timeless Body
16th	+5	17	1d10	16		Ability Score Improvement
17th	+6	17	2d6	17		Fighting Style feature
18th	+6	17	2d6	18	60 ft.	Uncanny Stealth
19th	+6	18	2d6	19		Ability Score Improvement
20th	+6	18	2d6	20		Perfect Self

Class Abilities

Unarmored Defense

Beginning at 1st level, your base armor class begins at 12, where other classes begin at 10. This AC increases by +1 per three character levels, as shown in **Table:** Pugilist.

Unarmed Combat

At 1st level, your expertise in unarmed combat gives you mastery of combat styles that use unarmed strikes and martial arts, or street-fighting weapons, which are shortswords and any simple melee weapons that don't have the two- handed or heavy property.

You gain the following benefits while you are unarmed or wielding only martial arts or street weapons and you aren't otherwise armored:

- You can use Dexterity instead of Strength for the attack and damage rolls of your unarmed strikes and martial arts or street weapons.
- You can roll a d6 in place of the normal damage of your unarmed strike or martial arts weapon. This die changes as you gain pugilist levels, as shown in the unarmed combat column of the pugilist table.
- When you use the Attack action with an unarmed strike or a pugilist weapon on your turn, you can make one unarmed strike as a bonus action. For example, if you take the Attack action and attack with a quarterstaff, you can also make an unarmed strike as a bonus action, assuming you haven't already taken a bonus action this turn.

Certain monasteries use specialized forms of the martial arts or street weapons. For example, you might use a club that is two lengths of wood connected by a short chain (called a nunchaku) or a sickle with a shorter, straighter blade (called a kama). Whatever name you use for a pugilist weapon, its core stats do not change (a sickle is a sickle even if called a kama; a flail is a flail even if called nunchaku).

Potency

Starting at 2nd level, your training allows you to harness the mystic energy of potency. Your access to this energy is represented by a number of potency points. Your pugilist level determines the number of points you have, as shown in the Potency Points column of the Pugilist table.

You can spend your potency points to fuel various potency features. You start knowing three such features: Flurry of Blows, Patient Defense, and Move Like Lightning. You will gain other uses of potency as you advance in levels.

When you spend a potency point, it is unavailable until you finish a short or long rest, at the end of which you draw all of your expended potency back into yourself. You must spend at least 30 minutes of the rest meditating to regain your potency points.

Some of your potency features require your target to make a saving throw to resist the feature's effects. The saving throw DC is calculated as follows:

***Potency save DC** = 8 + your proficiency bonus + your Wisdom modifier*

Flurry of Blows. Immediately after you take the Attack action on your turn, you can spend 1 potency point to make two unarmed strikes as a bonus action.

Patient Defense. You can spend 1 potency point to take the Dodge action as a reation on your turn.

Move Like Lightning. You can spend 1 potency point to take the Disengage or Dash action as a bonus action on your turn, and your jump distance is doubled for the turn.

Fast Movement

Starting at 2nd level, your speed increases by 10 feet while you are not wearing armor or wielding a shield (including improvised shields). This bonus increases when you reach certain pugilist levels, as shown in the Pugilist table.

At 9th level, you gain the ability to move along vertical surfaces and across liquids on your turn without falling during the move.

Fighting Style

When you reach 3rd level, you commit yourself to a fighting style, such as martial arts, brawling, wrestling or mysticism. Your tradition grants you features at 3rd level and again at 6th, 11th, and 17th level.

Deflect Missiles

Starting at 3rd level, you can use your reaction to deflect or catch the missile when you are hit by a ranged weapon attack. When you do so, the damage you take from the attack is reduced by 1d10 + your Dexterity modifier + your pugilist level.

If you reduce the damage to 0, you can catch the missile if it is small enough for you to hold in one hand and you have at least one hand free. If you catch a missile in this way, you can spend 1 potency point to make a ranged attack with the weapon or piece of ammunition you just caught, as part of the same reaction. You make this attack with proficiency, regardless of your weapon proficiencies, and the missile counts as a pugilist weapon for the attack, which has a normal range of 20 feet and a long range of 60 feet.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Slow Fall

Beginning at 4th level, you can use your reaction when you fall to reduce any falling damage you take by an amount equal to five times your pugilist level.

Extra Attack

Beginning at 5th level, you can attack twice, instead of once, whenever you take the Attack action on your turn.

Stunning Strike

Starting at 5th level, you can deliver brutal strikes that leave your opponent dazed and unable to act. It could be due to a mystical ability to disrupt the flow of life energy in an opponent; it could be from knowing just where to strike to stun nerve bundles. It could just be that your meaty fists are that devastating. Regardless, when you hit another creature with a melee weapon or unarmed attack, you can spend 1 potency point to attempt a stunning strike. The target must succeed on a Constitution saving throw or be Stunned until the end of your next turn.

Empowered Strikes

Starting at 6th level, your unarmed strikes count as magical for the purpose of overcoming resistance and immunity to nonmagical attacks and damage.

Evasion

At 7th level, your instinctive agility lets you dodge out of the way of certain area effects, such as a blue dragon's lightning breath or a Fireball spell. When you are subjected to an effect that allows you to make a Dexterity saving throw to take only half damage, you instead take no damage if you succeed on the saving throw, and only half damage if you fail.

Nerves of Steel

Starting at 7th level, you can use your action to end one effect on yourself that is causing you to be Charmed or Frightened.

Iron Constitution

At 10th level, your body has an uncanny resistance to hazard. It may be due to mastery of your own *chi* flowing through you, or it could just be years of heavy drinking and fighting; regardless, this makes you immune to disease, poison damage, and the poisoned condition.

Wisdom in Simplicity

Starting at 13th level, you learn to see through lies and deception. You gain proficiency in Wisdom saving throws. At 14th level, you gain Expertise in Wisdom saving throws, adding double your proficiency bonus to these saves.

Tempered Body and Mind

Beginning at 14th level, your mastery of potency or your years of rough-and-tumble living grant you proficiency in all saving throws.

Additionally, whenever you make a saving throw and fail, you can spend 1 potency point to reroll it and take the second result.

Timeless Body

At 15th level, your potency sustains you so that you suffer none of the frailty of old age, and you can't be aged magically. You can still die of old age, however. In addition, you can go

for twice as long as a normal person without food or water. At 20th level, you no longer need food and water.

Uncanny Stealth

Beginning at 18th level, you can use your action to spend 4 potency points to become Invisible for 1 minute. During that time, you also have resistance to all damage but force damage, and you move so silently that your Potency Save DC serves as the Wisdom (perception) DC to hear you move.

Perfect Self

At 20th level, when you roll for initiative and have no potency points remaining, you regain 4 potency points.

Fighting Style

There are a number of different fighting styles practiced across the multiverse. Some are martial arts styles taught in monasteries and dojos. Others are learned in fight clubs and on the mean streets. Still others are philosophical approaches to mastery of the *chi* energy—the potency—that exists in all living things. Since unarmed fighting relies on the same basic tenets (strike first, strike hard and avoid being hit back), a pugilist need choose a tradition only upon reaching 3rd level. These traditions are the Brawler, the Martial Artist, the Mystic and the Wrestler

Brawler

Brawlers are street fighters. They eschew finesse for brute force, speed, power and a "whatever works" attitude. They'll gouge eyes, throw dirt, and make the most of their environment to give them an advantage in combat. They're also as good at taking punishment as they are at giving it out. When you choose this tradition

Knuckle Duster

Beginning at level 3 when you choose this path, When you use brass knuckles in combat, they deal 1d4 damage, plus your normal unarmed attack damage. In addition, when you successfully strike a creature you may force it to succeed at a Constitution saving throw against your Potency save DC, or be knocked prone, stunned, and unable to take reactions until the end of your next turn. After forcing a creature to save in this manner, you may not do so again until you complete a short or a long rest.

Granite Jaw

Beginning at level 6, you gain resistance to bludgeoning damage from nonmagical weapons. At level 12, you also gain resistance to piercing damage from nonmagical weapons, and at level 18, you also gain resistance to slashing damage from nonmagical weapons.

Fast Healing

Beginning at level 11, you've been in so many scraps that your body knits itself together quickly. Whenever you roll hit dice for healing, roll two dice for each hit die you spend, keeping the highest result. This includes when you spend Inspiration points for "Grin in the Face of Death" (see *Inspiration Points,* book 2).

End It

At 17th level, you may spend potency points to deliver a crushing blow to your opponent. Whenever you successfully hit an opponent with an unarmed strike, you may spend any number of potency points. Each potency point you spend in this manner deals 1d12 additional bludgeoning damage. In addition, the opponent must succeed at a Constitution saving throw against your potency save DC, or be rendered unconscious for the duration of a long rest, until the sleeper takes damage, or someone uses an action to shake them awake.

Martial Artist

Also called the Way of the Open Hand or *karate,* or by any number of other formalized traditions, pugilists who choose this path are the ultimate masters of martial arts combat, whether armed or unarmed. They learn techniques to push and trip their opponents, manipulate potency to heal damage to their bodies, and practice advanced meditation that can protect them from harm.

Open Hand Technique

Starting when you choose this tradition at 3rd level, you can manipulate your enemy's potency when you harness your own. Whenever you hit a creature with one of the attacks granted by your Flurry of Blows, you can impose one of the following effects on that target:

- It must succeed on a Dexterity saving throw or be knocked Prone.
- It must make a Strength saving throw. If it fails, you can push it up to 15 feet away from you.
- It must succeed on a Constitution saving throw or it can't take reactions until the end of your next turn.

Wholeness of Body

At 6th level, you gain the ability to heal yourself. As an action, you can regain hit points equal to three times your pugilist level. You must finish a long rest before you can use this feature again.

Tranquility

Beginning at 11th level, you can enter a special meditation that surrounds you with an aura of peace. At the end of a long rest, you gain the effect of a Sanctuary spell that lasts until the start of your next long rest (the spell can end early as normal). The saving throw DC for the spell equals 8 + your Wisdom modifier + your proficiency bonus.

Quivering Palm

At 17th level, you gain the ability to set up lethal vibrations in someone's body. When you hit a creature with an unarmed strike, you can spend 3 potency points to start these imperceptible vibrations, which last for a number of days equal to your pugilist level. The vibrations are harmless unless you use your action to end them. To do so, you and the target must be on the same plane of existence. When you use this action, the creature must make a Constitution saving

throw. If it fails, it is reduced to 0 hit points. If it succeeds, it takes 10d10 necrotic damage.

You can have only one creature under the effect of this feature at a time. You can choose to end the vibrations harmlessly without using an action. After using this ability, you must complete a long rest before using it again.

Mystic

Mystics are those warriors who focus on mastery of the mind and heart as well as the body. They are able to perform great and miraculous feats by drawing upon the energies of the inner self. From uncanny stealth to combat awareness and even lighting fires with their own potential energy, these are feared warriors whose motives are as inscrutable as their methods.

Psionic Power

Mystics have mastered the mind as well as the body. Beginning at level 3 when you choose this tradition, you learn and are proficient with the *psionics* skill. In addition, Choose 2 basic psionic powers. You may use these powers as a mentalist of your level. When you reach 10th level and again at 18th level, you may choose two more basic psionic powers, or one advanced psionic power.

Your saving throw for psionics is the same as your potency save DC.

Your psychic attack bonus = *your proficiency bonus* + *your Wisdom modifier*.

Advanced Mysticism

When you reach 6th level, you unlock even more mystical secrets. Choose three spells of any level up to level 3 from any spell list. You may use these spells by spending potency points. A spell costs a number of potency points equal to the level of spell slot used to cast it plus one to cast. You do not need components to cast these spells.

Your spell save DC is the same as your potency save DC.

Your spell attack bonus = *your proficiency bonus* + *your Wisdom modifier*

Gaze of Darkness

Beginning at 11th level, you learn to see the darkness in other minds, and bring forth their darkest fears. You may use *eyebite* as a spell-like ability. You do not need components to cast this spell, and your spell save DC is the same as your potency save DC. After using this ability, you must complete a long rest before using it again.

Form of the Dragon

Beginning at level 17, you can reshape your spirit into that of a creature you have seen or with which you are familiar. You can spend 10 potency points to use the *shapechange* spell as a spell-like ability. This ability works in all ways as the 9th-level Arcanist spell, except that you may also change into mythological creatures about which you may have read, but need not have seen in person (a dragon, for example). For rare creatures where there is some question as to whether you may be familiar enough to take on its shape, you must succeed at an Intelligence (arcana) check with a DC equal to 8 plus the Challenge of the creature in question.

After using this ability, you may not use it again until after you have completed a long rest.

Wrestler

The wrestler is the fighter who is skilled in grappling, holding, submission and other aspects of close combat that involve physical manipulation of other forms than punching and kicking (though they can slam with the best of them). Whether it's Greco-Roman style, a pro-wrestler who takes their showmanship outside the ring and onto the streets, or a Mexican Luchador, you're all about getting inside the opponent's range of attacks, getting hold of them, and putting them down.

Down and Dirty

The Wrestler likes to get in close, grab and pin. At level 3, you gain advantage on all grappling attacks and shoving attacks, as well as on opposed Strength and Dexterity checks.

Improved Grappler

Starting at 6th level, you may attempt to grapple or shove a creature up to two sizes larger than you, though you do not gain advantage on grappling or shoving attempts against creatures two sizes larger. In addition, whenever you successfully grapple an opponent, you may immediately deal that target damage as though you had made a successful unarmed attack against it.The escape DC for the grappled creature to break the grapple is 8 + your Strength bonus + your Proficiency bonus. For each round that you maintain the grapple, the grappled creature suffers your unarmed attack damage, but you may not attack another creature without releasing the grapple..

Submission Hold

Starting at level 11, when you successfully grapple an opponent, they are restrained as well as grappled. In addition, you can choose to render the opponent unconscious. If you do, they suffer damage from your improved grappler ability, and must succeed at a Constitution Save against your potency save DC, or be rendered unconscious for as long as you maintain the hold, and for 1d4 rounds after you release them. Should the unconscious creature suffer any damage (including from your improved grappler ability) they immediately awaken and may attempt to escape the grapple, if they are still held.

Finishing Move

At 17th level, you can attempt to instantly kill an opponent you are grappling, through snapping their neck, breaking their back, slamming them into the ground, or performing some other brutal finishing maneuver. To do this, you must spend 3 potency points. The victim must succeed at a Constitution save against your potency save DC. If it fails, it is reduced to 0 hit points. If it succeeds, it takes 10d10 bludgeoning damage. After using this ability, you must complete a long rest before using it again.

BOOK ONE:
THE RAIDER

Tennessee O'Malley hung by one hand over a gorge that from his vantage looked bottomless. For the time being, he was stable, but he watched one of his prized tomahawks tumble into the ravine. Cripes, he thought, it must be a thousand feet down! Then, on the heels of that, he muttered, "This really isn't my day. I loved that hatchet."

He gripped the sapling desperately with one hand, his other flailing for another hand rest. At length he found a solid grip on the rock and started to pull himself over the ledge. At least the idol representing the ancient and lost cult of the Red God was still secure in his pouch.

With a gasp, he made it over the ledge back onto solid ground and was relieved to see that his competitors' men were nowhere to be seen. At least one thing had gone right today. Of course, making it on foot to a town in the desert heat was going to be a challenge. He stood, brushed off his khakis, adjusted his hat, and set off. There were cliffs and rock formations nearby that could provide shelter, and if he remembered right, the ancient natives that once populated this area had reliable means of finding water amongst the shrub-like growths in the area.

He checked his Webley revolver, blew some dust from the chambers, and re-holstered it.

That was when the thundering sound of approaching horses reached his ears…

The Raider is an adventuring scholar who plumbs deep tombs in search of the treasures of lost worlds. Most raiders are well-schooled and many hold positions as historical researchers or professors of ancient civilizations or religions. They are historians, archaeologists, anthropologists, and seekers of knowledge as well as of treasure and fortune. But more than that, they just live for the thrill of adventure and the excitement of discovering something new and never-before-seen. They spend their days waiting for the chance to—at least for a little while—hang up their coat and tie in exchange for a leather jacket, work boots, and their trusty .45 to seek some long-lost artifact that could change the face of scholarship forever.

Raiders come from all philosophies and outcomes, and there are honorable, forthright and trustworthy Raiders who seek to preserve ancient treasures for all, just as there are greedy, dishonorable scum who work for the highest bidder, and ruthless collectors seeking only to pad their own personal store of antiquities.

Since their stock in trade is ancient worlds, civilizations, languages, and artifacts, Intelligence is paramount to the Raider, but Constitution and Dexterity are also important for avoiding the many pitfalls and traps left by the builders of ancient tombs, and for surviving the punishment these traps and pitfalls deal out when stumbled upon.

Class Features

As a Raider, you have the following class features.

Hit Points

HIT DICE: d10
HIT POINTS AT 1ST LEVEL: 10 + Constitution modifier



HIT POINTS AT HIGHER LEVELS: 1d10 (or 6) + Constitution modifier per Raider level

Proficiencies

WEAPONS: All weapons

TOOLS: Choose one from Archaeologist's Tools or Artisan's Tools (Choose one)

VEHICLES: Choose one type of vehicle from land-based civilian vehicles, air-based vehicles, or small waterborne vehicles.

SAVING THROWS: Intelligence, Dexterity

SKILLS: Choose 4 from Arcana, Athletics, Deception, History, Insight, Investigation, Perception, Persuasion, Religion, Science, Stealth, and Survival.

LANGUAGES: At character creation, you gain two additional languages per point of Intelligence bonus rather than one.

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) handgun, or (b) rifle

(a) leather jacket, or (b) safari gear

(a) fedora, or (b) pith helmet or (c) cowboy/outback hat

(a) short sword, or (b) any simple weapon

(a) The toolkit in which you are proficient

Armor Class

You have lightning-fast reflexes honed from years of avoiding traps in tombs, as well as a keen intellect allowing you to predict from where danger might arise. Choose Intelligence or Dexterity. You add the modifier from your chosen ability score to your to Armor Class. Once chosen, this ability cannot be changed.

TABLE: THE RAIDER

Level	Proficiency Bonus	AC	Features
1st	+2	10	Cryptolinguist, Cultural Chameleon, Natural Explorer
2nd	+2	10	Jack of All Trades
3rd	+2	10	Raider Archetype
4th	+2	11	Ability Score Improvement
5th	+3	11	Scale; Extra Attack
6th	+3	11	Natural Explorer Improvement
7th	+3	12	Archetype Feature
8th	+3	12	Ability Score Improvement
9th	+4	12	Indomitable (one use)
10th	+4	13	Natural Explorer Improvement
11th	+4	13	Archetype Feature
12th	+4	13	Ability Score Improvement
13th	+5	14	Indomitable (two uses)
14th	+5	14	Blindsense
15th	+5	14	Archetype Feature
16th	+5	15	Ability Score Improvement
17th	+6	15	Indomitable (three uses)
18th	+6	15	Force of Will
19th	+6	16	Ability Score Improvement
20th	+6	16	I've Got This

Cryptolinguist

Masters of ancient and forgotten languages, raiders often need to decipher and interpret legends and secret writings to acquire more knowledge. At first level, you gain the ability to decipher writing in an unfamiliar language, a message written in an incomplete or archaic form or a message written in code.

CRYPTOLINGUIST. You gain a special skill: Intelligence (cryptolinguist). You are proficient in this skill. By making an Intelligence (cryptolinguist) check, you understand the general content of a piece of writing you are attempting to decipher. The base DC is 15 for the simplest messages, 20 for standard texts, and 25 or higher for intricate, exotic, or very old writing. At the GM's option, the Intelligence (cryptolinguist) check can be made in secret by the GM, so that you can't tell whether the conclusion you draw is true or false.

It takes anywhere from one minute to ten minutes or even longer to decipher each page of an unfamiliar script, depending on how archaic the language is. For living languages you don't speak, translation takes 1 minute. For rare or more unique languages for which you do not have a handy analogue, it may take ten minutes per page. For dead or lost languages that you must decode as well as translate, it can take an hour or more per page, as determined by the GM.

FAILED CHECKS. If the check fails, at the GM's option, you may either be unable to decipher the text, or you may draw a false conclusion about the text. If you fail a cryptolinguist check, at the GM's option you may be entitled another check after completing a long rest. This represents a sudden flash of insight.

Cultural Chameleon

Raiders can use their knowledge of other lands and customs to disguise themselves or impersonate people and cultures. You can impersonate general types of people, as well as individuals. For example, a European raider might impersonate a Bedouin, or pass for a local in an alien country.

To accomplish this, you make a Charisma (deception) check against the Passive Insight score of any suspicious observers.

For a general impersonation such as a soldier or a member of a different racial or cultural group, the effort requires a few props, makeup, and 1d3x10 minutes of work to complete. Where specific individuals are being impersonated, at least one month's preparation time is required to avoid detection. A disguise can include an apparent change of height or weight of no more than one-tenth the original height or weight of the raider. The Game Master makes the character's disguise check secretly so that the character is not sure of its success. The following penalties are applied to a disguise check when appropriate: sex difference -2, race difference -2, and a -2 for an age difference of more than ten years.

A successful disguise does not fool an observer in all instances. Success indicates that the raider is disguised well enough to fool normal, non-suspicious observers. If a suspicious individual observes the raider, the Game Master may allow the observer an active Wisdom (insight) check to see through the disguise. If a raider is impersonating a particular individual, all who know that individual on a personal level are permitted to make this check at advantage.

Natural Explorer

You are particularly familiar with one type of natural environment and are adept at traveling and surviving in such regions. Choose one types of favored terrain: arctic, coast, desert, forest, grassland, jungle, mountain, or swamp. When you make an Intelligence or Wisdom check related to your favored terrain, your proficiency bonus is doubled if you are using a skill that you're proficient in.

While traveling for an hour or more in your favored terrain, you gain the following benefits:

- Difficult terrain doesn't slow your group's travel.
- Your group can't become lost except by magical means.
- Even when you are engaged in another activity while traveling (such as foraging, navigating, or tracking), you remain alert to danger.

- If you are traveling alone, you can move stealthily at a normal pace.
- When you forage, you find twice as much food as you normally would.
- While tracking other creatures, you also learn their exact number, their sizes, and how long ago they passed through the area.

You choose an additional favored terrain type at 6th and 10th level.

THE URBAN RANGER. In some games, a raider may be designed to function in the "urban jungle," that is, city centers, back streets and alleys, and the like. In such games, at the GM's option, "Urban" can be applied as an option for the Natural Explorer ability. Other options could be high society, corporations, academia, or whatever the GM and player can agree upon.



Jack of All Trades

Starting at 2nd level, you can add half your proficiency bonus, rounded down, to any ability check you make that doesn't already include your proficiency bonus.

Raider Archetype

At third level, you choose an archetype that reflects the path you have chosen for your studies: the scholar, the archaeologist, or the adventurer. Your choice grants you features at 3rd level and again at 7th, 11th, and 15th level.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Extra Attack

At fifth level, you may attack twice whenever you take the attack action on your turn.

Scale

This extraordinary ability allows a raider to climb up, down, or across a dangerous natural slope or inverted incline that others would find impossible to climb. At 5th level, you gain advantage on Strength (athletics) checks to climb such natural inclines.

Indomitable

Beginning at 9th level, you can reroll a saving throw that you fail. If you do so, you must use the new roll, and you can't use this feature again until you finish a long rest. You can use this feature twice between long rests starting at 13th level and three times between long rests starting at 17th level.

Blindsense

Starting at 14th level, if you are able to hear, you are aware of the location of any hidden or invisible creature within 10 feet of you.

Force of Will

Starting at 18th level, you have superior force of will. You gain proficiency in Wisdom saving throws, and resistance against psychic damage.

I've Got This

At 20th level, you have an uncanny knack for pulling miraculous solutions out of thin air. Whenever you roll initiative, if you have zero inspiration points (see Book 2), you gain 1 inspiration point. After using this feature, you must complete a short or a long rest before using it again.

Raider Archetypes

Rangers fall into three general categories: the adventurer, the archaeologist, and the scholar.

The Adventurer

The adventurer is the raider who lives for the thrill of the chase. They may be heroic or selfish, but they tend to focus less on the historical value of their quarry, or the knowledge they gain, and more on achieving the treasure at the end of the quest. Sometimes it's to keep it out of the wrong hands; just as often, it's for the payday. Regardless, it's always all about the excitement and danger. These are the raiders who recklessly dive in head-first, guns a-blazing, and never look back, yet somehow always come out grinning in the end.

Favored Weapon

Raiders who follow this path have a specific type of gun, sword, whip, or other weapon that they favor above all others. At third level, choose one weapon in your arsenal with which to specialize. When using this weapon or a weapon of the same type (any .38 caliber revolver, for example, or any bullwhip or any .45 Auto Pistol), you gain +2 to hit and damage.

Second Wind

You thrive on the rush of danger. This has left you with a well of stamina you can draw upon to protect yourself from harm. Starting at 7th level, you may use a bonus action to regain hit points equal to 1d10 + your raider level. Once you use this feature, you must complete a long rest before you can use it again.

Two-Fisted

Beginning at 11th level, you gain the Two-Weapon Fighting feat (see Book 2).

What Could Go Wrong?

At 15th level, you gain advantage on saving throws against being frightened, stunned and charmed.

The Archaeologist

Somewhere between the adventurer and the scholar, the adventuring archaeologist is the one who is out to preserve the secrets of the ancient world, whether it's to bolster a private collection or to see rare artifacts sent to universities and museums for discovery. They cannot turn down the opportunity to gather some new bit of knowledge or a lost artifact, and seeing such a thing destroyed or hidden away is anathema to everything for which they stand.

Secrets of the Ancients

When you take this archetype at third level, you are familiar with the secrets of ancient tombs. In addition, you have developed a sort of sixth sense about ambush and danger. You gain advantage on Wisdom (perception) checks to spot unusual stonework or the signs of traps or to avoid surprise.

Resist Elements

Raiders spend a great deal of time in inhospitable climes seeking lost treasures. This toughens them against the elements. At 7th level, you gain resistance to cold, fire and lightning damage.

Lucky Break

By 11th level, you have learned how to avoid dangers in the field with uncanny action and senses. Whenever you fail a saving throw, you may instead choose to succeed. After using this ability, you must complete a long rest before using it again.

Expert in the Field

Starting at 15th level, choose any combination of 3 skills, tools or vehicles (3 skills, 3 tools, 1 skills and 2 tools, 2 tools and 1 skill, 1 skill plus one tool and one vehicle, etc.). You gain proficiency with these choices.

If you already have proficiency, you gain expertise with these proficiencies, adding double your proficiency bonus to checks made with chosen proficiencies.

The Scholar

Scholars eschew combat in favor of knowledge and the thrill of working out the secrets of the ancient world. They are capable of drawing together disparate threads and discovering the hidden patterns to create a cohesive whole. If you need the right combination of buttons to push or levers to pull to open a door or escape a trap, a scholar is good to have in your corner.

Legend Lore

Raiders are masters of myth and archaic knowledge. At 3rd level when you choose this archetype, you gain expertise in the Arcana, History, and Religion skills, if you are proficient in them, adding double your proficiency bonus to all checks with these skills.

If you are not proficient in all of these skills, you gain expertise in those with which you are proficient, and proficiency with the others.

Get Out of Danger

Starting at 7th level, you can take a bonus action on each of your turns. This bonus action can only be used to take the Dash, Disengage, or Hide action.

Improved Legend Lore

At 11th level, you gain expertise in any two proficiencies, chosen from among Intelligence or Wisdom skills, or tool kits, in which you are proficient and do not already have expertise. You add double your proficiency bonus on checks with these proficiencies.

Reliable Talent

By 15th level, you have refined your chosen skills until they approach perfection. Whenever you make an ability check that lets you add your proficiency bonus, you can treat a d20 roll of 9 or lower as a 10. After using this ability, you must complete a short rest before using it again.

BOOK ONE:
THE SOCIALITE

The connected diplomat or wealthy debutante with money, power, and prestige to match his or her pretty face, this person has the looks, connections, and personal magnetism to open doors when guns are a bad idea. While many socialites come from rich families, not all are wealthy unto themselves. A socialite could be temporarily or permanently cut off from family funds from disgracing their family name or even just because their parents want them to learn to live on their own. Alternately, they could be "new money, an up-and-coming movie star or the partner of a farmhand-turned-senator."

Socialites adventure largely out of boredom and desire for excitement, though there are exceptions, young debutantes who want something of their own, not related to the reputation of their family (though most are not above exploiting their family name to get where they need to go). These tend to become adventurers and thrill-seekers, gathering allies to their side based on their Charisma and self-confidence. The socialite makes the perfect "face" for a group, being the consummate diplomat and/or seductress.

Charisma is the most important attribute for socialites, as most of their abilities are based upon this attribute. Dexterity and Constitution, however, keep them alive in the perilous situations in which they may find themself, and Wisdom is of importance in knowing where their family and reputation hold influence, and in keeping themself and their allies safe from rash decisions.

Class Features

As a Socialite, you have the following class features.

Hit Points

HIT DICE: d8
HIT POINTS AT 1ST LEVEL: 8 + Constitution modifier
HIT POINTS AT HIGHER LEVELS: 1d8 (or 5) + Constitution modifier per socialite level.

Proficiencies

WEAPONS: Simple weapons, rapier, scimitar, shortsword, handguns, shotguns

TOOLS/VEHICLES: Choose any two

SAVING THROWS: Dexterity, Charisma

SKILLS: Choose four from among Acrobatics, Athletics, Deception, Insight, Intimidation, Investigation, Perception, Performance, Persuasion, Religion, Science, Stealth

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

(a) a handgun, or (b) simple weapon

(a) archaic ranged weapon, or (b) simple weapon

(a) Any one equipment pack, or (b) any toolkit



Armor Class

You have near unearthly force of personality. Whether because you are stunningly beautiful, incredibly intimidating, or simply possessed of an animal magnetism, your opponents find it distracting to try to strike you. You add your Charisma bonus to Armor Class.

TABLE: THE SOCIALITE

Level	Proficiency Bonus	AC	Features
1st	+2	10	Force of Personality (Exalt, Demoralize); Mental Manipulation; Connected
2nd	+2	10	Force of Personality (Charm); Inspiring Words (d6)
3rd	+2	10	Social Tradition
4th	+2	11	Ability Score Improvement
5th	+3	11	Force of Personality (2/rest, Enthrall)
6th	+3	11	Social tradition feature
7th	+3	12	Force of Personality (Confusion)
8th	+3	12	Ability Score Improvement
9th	+4	12	Force of Personality (Dominate Person); Inspiring Words (d8)
10th	+4	13	Force of Personality (3/rest);
11th	+4	13	Force of Personality (Mass Suggestion)
12th	+4	13	Ability Score Improvement
13th	+5	14	Inspiring Words (d10)
14th	+5	14	Social tradition feature
15th	+5	14	Force of Personality (Power Word Stun)
16th	+5	15	Ability Score Improvement
17th	+6	15	Inspiring Words (d12)
18th	+6	15	Force of Personality (4/rest);
19th	+6	16	Ability Score Improvement
20th	+6	16	Superior Force of Personality

Force of Personality

You have the ability to work your charms in ways others would consider miraculous. As you increase in levels, you gain spell-like abilities related to your force of will. After using a Force of Personality ability, you must complete a short or long rest before using it again. Beginning at 5th level, you can use your Force of Personality twice between rests, at 10th level, you may use it three times between rests, and beginning at 18th level, you can use it four times between rests. When you finish a short or long rest, you regain expended uses.

When these abilities require saving throws, your save DC is determined as follows:

FORCE OF PERSONALITY SAVE DC = *8 + Proficiency Bonus + Charisma Modifier*

Force of Personality: Exalt

You can inspire others through stirring words, seduction or sheer force of personality. To do so, you use a Bonus Action on your turn and expend one use of your Force of Personality to choose one creature other than yourself within 60 feet of you who can hear you. That creature gains advantage on their next attack roll, ability check or saving throw.

Force of Personality: Demoralize

You can demoralize your opponents, causing them to stumble at critical moments. As a bonus action, choose one creature within 60 feet of you who can also hear you and expend a use of Force of Personality. That creature must succeed at a Charisma saving throw or suffer disadvantage on their next attack roll, ability check or saving throw (not counting their Charisma save against this effect).

Mental Manipulation

At first level, the socialite has an almost supernatural knack for manipulating people and causing consternation to their enemies. As an action, you may designate one creature that isn't overtly hostile to you. For the next minute, so long as you maintain concentration, you gain advantage on all Charisma-based checks directed at that creature. When the effect ends, the creature realizes you have manipulated it and becomes hostile to you until it completes a long rest.

Alternately, as an action, you unleash a tirade of stinging and biting verbal abuse at a target creature within 60 feet who you can see and who can hear you. That creature must succeed at a Wisdom saving throw or take 1d4 psychic damage and have disadvantage on the next attack roll it attempts before the end of its next turn. The damage you inflict increases by 1d4 at 5th level (2d4), 11th level (3d4), and 17th level (4d4).

Connected

The socialite (or her family) has friends and acquaintances everywhere. Whenever the PC's need help, information, a friendly face, or resources, the Socialite can attempt to call in a favor from one of these friends. This requires two checks. First, the Socialite must make an Intelligence (investigation) Check to locate a friendly name or face in the current area where the PC's are adventuring. Failure means the socialite's family has no friends (of whom they are aware) in this area. Second, the socialite must make a Charisma (persuasion) check to call in the favor.

The GM determines the DC of these checks based on the reputation of the socialite in the region, the relationship of the character or their family to the contact, the number of favors previously (and recently) called in, and other social factors at the GM's discretion. Success means the acquaintance is willing to help, but such help may (again, dependent upon social factors at the GM's discretion) come at a price.

Force of Personality: Charm

At second level, you can use an action to attempt to charm another person to do her bidding. By spending a use of Force of Personality, you can use the *charm person* spell as a spell-like ability.

Inspiring Words

Beginning at 2nd level, you can use inspiring or motivational words to help revitalize your wounded allies during a Short Rest. If you or any friendly creatures who can hear your performance regain hit points by spending Hit Dice at the end of the Short Rest, each of those creatures regains an extra 1d6 hit points. The extra hit points increase when you reach certain levels in this class: to 1d8 at 9th level, to 1d10 at 13th level, and to 1d12 at 17th level.

Social Tradition

At third level, the socialite must choose a social tradition. This tradition should tie directly into the character history, and comes in one of three varieties: the *femme* or *homme fatale,* the high society, or the street hustler. These social traditions grant additional abilities at 3rd level, and again at 6th level and 14th level.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two Ability Scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Force of Personality: Enthrall

At 5th level, you may as an action expend one use of Force of Personality to use *enthrall* as a spell-like ability.

Force of Personality: Confusion

At 7th level, you can expend one use of Force of Personality as an action to use *confusion* as a spell-like ability. This ability requires no material components; rather, you weave such a twisted circle of logic while dressing down the target that their very sanity is rocked.

Force of Personality: Dominate Person

Beginning at 9th level, you may as an action expend a use of Force of Personality to use *dominate person* as a spell-like ability.

Force of Personality: Mass Suggestion

At 11th level, you may as an action expend two uses of Force of Personality to use *mass suggestion* as a spell-like ability.

Force of Personality: Power Word Stun

Beginning at 15th level, you may expend a use of Force of Personality to use *power word stun* as a spell-like ability.

Superior Force of Personality

At 20th level, when you roll initiative and have no uses of Force of Personality left, you regain one use. After using this ability, you must complete a long rest before using it again.

Social Tradition

At third level, the socialite must choose a social tradition. This tradition should tie directly into the character history and background, and comes in one of three varieties, roughly equating to seducer (the *femme* or *homme fatale*), high society, or street hustler. These social traditions grant additional abilities at 3rd level, and again at 6th level and 14th level.

Femme/Homme Fatale

The *femme fatale* is a classic archetype of hardboiled fiction which also stretches back into ancient history and myth, in the form of figures like Delilah, Jezebel, Lilith, the sirens, Medea, Morgan le Fay and others. In the modern era, Brigid O'Shaughnessy from *The Maltese Falcon* arguably set the standard for this type of character. Also called a "man eater: or "black widow," this seductive figure uses their charms to ensnare lovers, placing them into dangerous, compromising and deadly circumstances. They are vamps, seductresses, enchantresses, and coercers, sometimes loyal to their mark and sometimes betrayers, but always utterly dangerous.

Her counterpart, the *homme fatale,* is the masculine equivalent to the *femme,* and while less common in the realm of film and fiction, is no less dangerous to his marks. Also known as the lady killer or Casanova, figures in film and literature such as Tom Ripley (*The Talented Mr. Ripley*), Martin Asher (*Taking Lives*), and Robert Durst (*All Good Things*) embody this concept, as do characters like James Bond, Don Juan and Casanova himself.

The Homme Fatale and Social Mores

The *homme fatale* is included here in the interest of inclusiveness. That being said, it should be noted that in modern society, the *homme fatale* can in some contexts have a distinctly uncomfortable and negative connotation that is not 100% applied to his female counterpart. As such, gaming groups with players that desire to portray this archetype should trod carefully and be sure that everyone at the table is comfortable with such a character in game, and should consider that debonair characters like James Bond are far different than "user and abuser" types, which you may want to avoid.

Deceptive Seduction

When you choose this tradition at level 3, you gain proficiency in the deception and persuasion skills. If you already have proficiency in one or both, you gain expertise with those skills in which you are already proficient, adding double your proficiency bonus to these checks.

Sneak Attack

Beginning at 3rd level when you choose this tradition, you know how to strike subtly and exploit a foe's distraction. Once per turn, you can deal extra 2d6 damage to one creature you hit with an attack if you have Advantage on the attack roll. The attack must use a finesse or a ranged

weapon. As you gain levels, the amount of damage increases by 1d6 every 2 additional socialite levels you attain (3d6 at level 5, 4d6 at level 7, etc.) to a maximum of 10d6 at level 19.

- You don't need Advantage on the attack roll if another enemy of the target is within 5 feet of it, that enemy isn't incapacitated, and you don't have Disadvantage on the attack roll.
- You typically only get one Sneak Attack per round of combat. However if some circumstance or feature allows you to react during another creature's turn, and all other qualifications are met, you may get a second or third Sneak Attack during a single round of combat.

Enemies to Allies

Beginning at 6th level, whenever you successfully use persuasion or deception to convince another creature that you are in need of protection, that creature is charmed by you for 24 hours. If you willingly place this creature in danger or request it do something completely out of character, it is entitled to a charisma saving throw against your Force of Personality save DC to break the effect. If you order the creature into a suicidal situation, this saving throw automatically succeeds.

Would I Lie?

At 14th level, your words are so mesmerizing that even the most accomplished psychic, the sharpest intuition, or most advanced lie detector can't see through them. You may as a bonus action expend 1 use of Force of Personality and replace the result of any d20 you roll for a charisma check you make with a 15. In addition, any scientific, mundane, psychic or magical effect that normally detects falsehoods will reveal that your words are truthful, even if they are not.

High Society

Call them dilettantes, yuppies, old money, or whatever you like, these are the men and women who were raised in the lap of luxury. Because of their social standing, they have had the chance to make the acquaintance of the movers and shakers in society. When someone says they have friends in high places, they're talking about these kinds of people.

They could be a high-powered attorney, a close relative to a head of state, or just someone who grew up soaked in mom and dad's money. They could also be the heir to a criminal empire, or someone with very powerful friends and very dirty money. Regardless, they decided at some point in time that elegant parties and yachts weren't enough, and realized they could use their power for the greater good…or for more selfish ends.

Society Etiquette

When you choose this Tradition at third level, you know the ins and outs of navigating societal functions and have come into your money, be it a trust, inheritance or by other means. You gain proficiency in Insight. If you already have proficiency in this skill, you instead gain expertise, adding double your proficiency bonus to these checks. You also gain advantage on all Wealth checks.

Everyone Has Secrets

Also when you enter this Tradition at level 3, you're acutely aware that everyone (including you) has skeletons in their closet, and you know how to make people worry you might know what theirs are (even if you don't).

As a bonus action, you can expend a use of Force of Personality to imply you know something about another creature which throws them off-balance. Choose one creature you can see and who can see, hear and understand you and force them to make a Wisdom saving throw against your Force of Personality save DC.

If they fail, they are distracted until the end of your next turn. While distracted, all attack rolls, ability checks and saving throws they make in your presence are at disadvantage, and you gain advantage on all attack rolls, ability checks and saving throws you make against them so long as they can see you and you can see them.

Don't Make Me Angry

Beginning at 6th level, you know how to invoke the terror of people more powerful than you, by implying you know someone very powerful. You may, as a bonus action, expend one use of Force of Personality to imply that by harassing you in some way, another creature who can see, hear, and understand you is also making someone very powerful, very angry.

This creature must succeed at a Wisdom saving throw against your Force of Personality save DC or become frightened of you and a number of other creatures up to your Charisma modifier that you choose, for one minute.

Alternately, instead of choosing to have one creature be afraid of you and multiple others, you may choose a number of creatures up to your Charisma modifier, and each must succeed at a Wisdom save or be frightened of you for one minute.

Deadly Secrets

At 14th level, whenever you successfully distract a creature with Everyone Has Secrets, you or one ally you designate may make an immediate melee or ranged attack against that creature. This attack is in addition to any normal actions, reactions and bonus actions the attacker may normally have.

Street Hustler

The street hustler is someone who grew up on the mean streets, who knows that nobody's giving you anything, and if you want something for yourself, you've gotta take it. Whether an orphan who grew up scamming for scraps, a kid who ran "delivery errands" for Uncle Louie, knowing full well what was in those bags, or the damaged daughter of a con man who used her in his ongoing schemes, you've learned the hard way that the world is harsh and cruel, but you know how to use your wits, charm and grace to take it by the horns and get what you want out of it.

BOOK ONE:

I Know How You Think

Beginning at third level when you take this Tradition, you've gained a keen insight into the way people's minds work, and you know how to use them to your advantage. You gain proficiency in insight and deception. If you already have proficiency in one or both, you gain expertise with those skills in which you are already proficient, adding double your proficiency bonus to these checks.

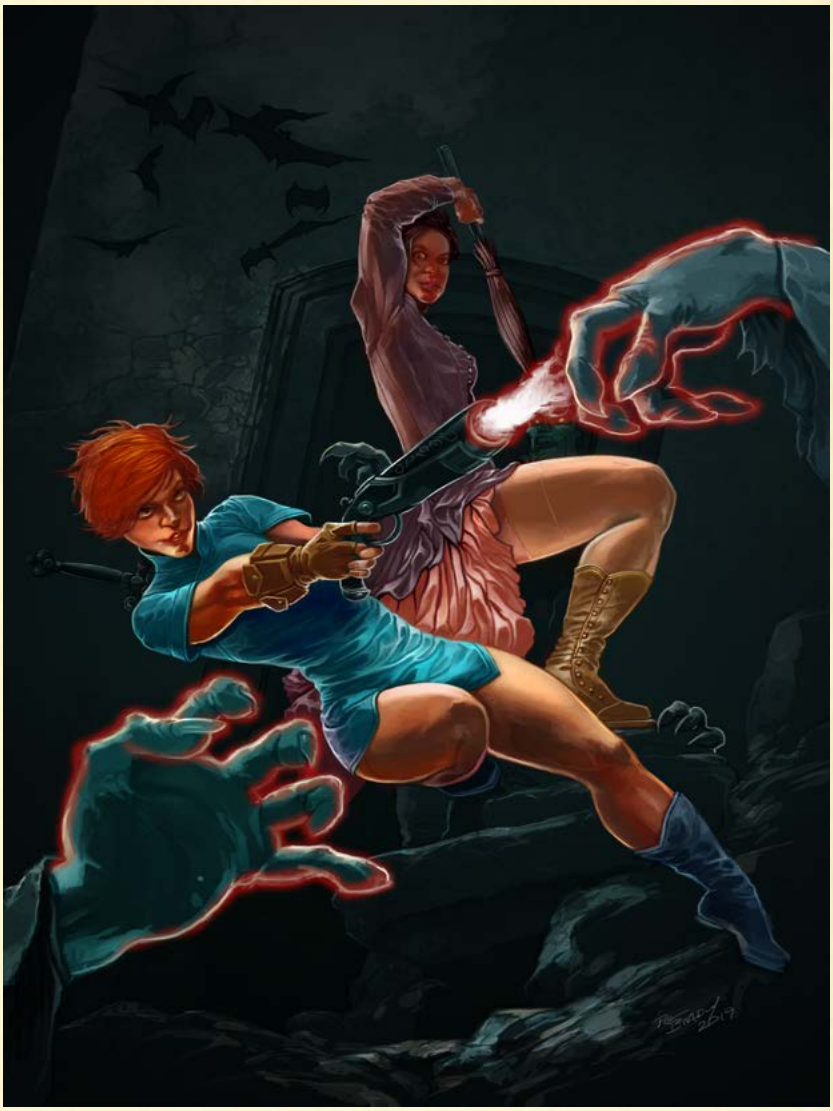
Confidence Games

You have learned to use theatrics and illusion to distract your marks. At 3rd level when you take this Tradition, you learn the *prestidigitation* cantrip, but for you, these effects are not magical; they are instead true stage illusions you have perfected and which you always have the materials to create.

In addition, you can spend a use of your Force of Personality as a bonus action to cause a creature seeing one of these effects to be momentarily distracted. That creature must be able to experience the effect and must succeed at a Wisdom save against your Force of Personality save DC. If they fail, you or one ally you designate gains advantage on the next ability check, attack roll or saving throw you make against that creature before the end of your next turn.

Extra Attack

Starting at 6th level, when you take the attack action on your turn, you may attack twice instead of once.



Trust Me

At 14th level, you can weave such a web of deceit and lies that anyone who hears them completely loses track of their ability to make logical deductions. You gain advantage on all Charisma (deception) or Charisma (persuasion) checks.

In addition, you may choose to spend one use of Force of Personality to force one creature to whom you are speaking, and which can understand you, to make a Wisdom saving throw against your Force of Personality save DC. If the creature fails, it is charmed by you or frightened of you (your choice) for the next 8 hours.

A charmed creature will obey your commands, though they will not risk their life for you unless already inclined to do so. They will grant any gifts or favors they would a trusted friend. Frightened creatures will do anything in their power to avoid being in your presence, including fleeing the scene using the Dash action by the safest route on each of its turns to reach an area where it cannot see you and believes it is hidden or relatively safe. The creature remains charmed or frightened regardless of whether it is in your presence or not.

MULTICLASSING

Multiclassing allows you to gain levels in multiple classes. Doing so lets you mix the abilities of those classes to realize a character concept that might not be reflected in one of the standard class options.

With this rule, you have the option of gaining a level in a new class whenever you advance in level, instead of gaining a level in your current class. Your levels in all your classes are added together to determine your character level. For example, if you have three levels in wizard and two in fighter, you're a 5th-level character.

As you advance in levels, you might primarily remain a member of your original class with just a few levels in another class, or you might change course entirely, never looking back at the class you left behind. You might even start progressing in a third or fourth class. Compared to a single-class character of the same level, you'll sacrifice some focus in exchange for versatility.

Prerequisites

To qualify for a new class, you must meet the ability score prerequisites for both your current class and your new one, as shown in the Multiclassing Prerequisites table. For example, a gadgeteer who wishes to multiclass into the pugilist class must have Intelligence, Charisma, Strength, and Constitution scores of 13 or higher. Without the full training that a beginning character receives, you must be a quick study in your new class, having a natural aptitude that is reflected by higher-than-average ability scores.

CLASS	ABILITY SCORE MINIMUM
Arcanist	Intelligence 13
Gadgeteer	Intelligence 13, Charisma 13*
Gumshoe	Wisdom 13
Hallowed	Wisdom 13
Hooligan	Dexterity 13
Mentalist	Wisdom 13
Occultist	Charisma 13
Pugilist	Strength 13, Constitution 13
Raider	Intelligence 13
Socialite	Charisma 13

**Powered heroes need Wisdom 13 instead of Intelligence 13*

Experience Points

The experience point cost to gain a level is always based on your total character level, as shown in the Character Advancement table, not your level in a particular class. So, if you are a socialite 6/raider 1, you must gain enough XP to reach 8th level before you can take your second level as a raider or your seventh level as a socialite.

Hit Points and Hit Dice

You gain the hit points from your new class as described for levels after 1st. You gain the 1st-level hit points for a class only when you are a 1st-level character.

You add together the Hit Dice granted by all your classes to form your pool of Hit Dice. If the Hit

If your hit dice are the same die type, you can simply pool them together. For example, both the gumshoe and the raider have a d10, so if you are a gumshoe 5/raider 5, you have 10d10 hit dice. If your classes give you hit dice of different types, keep track of them separately. If you have a gumshoe 5/arcanist 6, for example, you have 5d10 hit dice and 5d6 hit dice.

Proficiency Bonus

Your proficiency bonus is always based on your total character level, not your level in a particular class. For example, if you are a gumshoe 3/hooligan 2, you have the proficiency bonus of a 5th-level character, which is +3.

Proficiencies

When you gain your first level in a class other than your initial class, you gain only one weapon proficiency and one skill or tool proficiency from the new class' list. You may choose which weapon proficiency and which skill or tool proficiency you gain. If there are no proficiencies from your new class that are not provided by your initial class, you gain no proficiencies.

Class Features

When you gain a new level in a class, you get its features for that level. You don't, however, receive the class's starting equipment, and a few features have additional rules when you're multiclassing: Channel Divinity, Extra Attack, Unarmored Defense, and Spellcasting.

Channel Divinity

If you already have the Channel Divinity feature and gain a level in a class that also grants the feature, you gain the Channel Divinity effects granted by that class but getting the feature again doesn't give you an additional use of it. You gain additional uses only when you reach a class level that explicitly grants them to you. If using the paladin from a 5e fantasy game and you have a hallowed 6/paladin 4, you can use Channel Divinity twice between rests because you are high enough level in the cleric class to have more uses. Whenever you use the feature, you can choose any of the Channel Divinity effects available to you from your two classes.

Extra Attack

If you gain the Extra Attack class feature from more than one class, the features don't add together. You can't make more than two attacks with this feature unless it says you do. Similarly, the occultist's eldritch invocation Thirsting Blade doesn't give you additional attacks if you also have Extra Attack.

Unarmored Defense

If you already have the Unarmored Defense feature, you can't gain it again from another class.

Wealth

Use the best wealth rating of all of your classes (See **Wealth** in **Book Three**)

Spellcasting

Your capacity for spellcasting depends partly on your combined levels in all your spellcasting classes and partly on your individual levels in those classes. Once you have the Spellcasting feature from more than one class, use the rules below. If you multiclass but have the Spellcasting feature from only one class, you follow the rules as described in that class.

Spells known and prepared. You determine what spells you know and can prepare for each class individually, as if

you were a single-classed member of that class. Simply review the spellcasting rules for each class, and determine the spells you know and can prepare accordingly. For example, if you are an arcanist 3/hallowed 4, you know cantrips and have a book of shadows as per a 3rd level arcanist, and you can prepare hallowed spells as a 4th level hallowed..

Each spell you know and prepare is associated with one of your classes, and you use the spellcasting ability of that class when you cast the spell. Similarly, a spellcasting focus, such as a holy symbol, can be used only for the spells from the class associated with that focus.

SPELL SLOTS. You determine your available spell slots by adding together all your levels in spellcasting classes and consult the Multiclass Spellcaster table.

If you have more than one spellcasting class, this table might give you spell slots of a level that is higher than the spells you know or can prepare. You can use those slots, but only to cast your lower-level spells. If a lower-level spell that you cast, like burning hands, has an enhanced effect when cast using a higher-level slot, you can use the enhanced effect, even though you don't have any spells of that higher level.

PACT MAGIC. If you have both the Spellcasting class feature and the Pact Magic class feature from the occultist class, you can use the spell slots you gain from the Pact Magic feature to cast spells you know or have prepared from classes with the Spellcasting class feature, and you can use the spell slots you gain from the Spellcasting class feature to cast occultist spells you know.

MULTICLASS SPELLCASTER: SPELL SLOTS PER SPELL LEVEL

Level	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
1st	2	-	-	-	-	-	-	-	-
2nd	3	-	-	-	-	-	-	-	-
3nd	4	2	-	-	-	-	-	-	-
4th	4	3	-	-	-	-	-	-	-
5th	4	3	2	-	-	-	-	-	-
6th	4	3	3	-	-	-	-	-	-
7th	4	3	3	1	-	-	-	-	-
8th	4	3	3	2	-	-	-	-	-
9th	4	3	3	3	1	-	-	-	-
10th	4	3	3	3	2	-	-	-	-
11th	4	3	3	3	2	1	-	-	-
12th	4	3	3	3	2	1	-	-	-
13th	4	3	3	3	2	1	1	-	-
14th	4	3	3	3	2	1	1	-	-
15th	4	3	3	3	2	1	1	1	-
16th	4	3	3	3	2	1	1	1	-
17th	4	3	3	3	2	1	1	1	1
18th	4	3	3	3	3	1	1	1	1
19th	4	3	3	3	3	2	1	1	1
20th	4	3	3	3	3	2	2	1	1

LEVELING UP

As your character goes on adventures and overcomes challenges, he or she gains experience, represented by experience points. A character who reaches a specified experience point total advances in capability. This advancement is called *gaining a level.*

When your character gains a level, his or her class often grants additional features, as detailed in the class description. Some of these features allow you to increase your ability scores, either increasing two scores by 1 each or increasing one score by 2. You can't increase an ability score above 20. In addition, every character's proficiency bonus increases at certain levels.

Each time you gain a level, you gain 1 additional Hit Die. Roll that Hit Die, add your Constitution modifier to the roll, and add the total to your hit point maximum. Alternatively, you can use the fixed value shown in your class entry, which is the average result of the die roll (rounded up).

When your Constitution modifier increases by 1, your hit point maximum increases by 1 for each level you have attained. For example, if your 7th-level raider has a Constitution score of 18, when he reaches 8th level, he increases his Constitution score from 17 to 18, thus increasing his Constitution modifier from +3 to +4. His hit point maximum then increases by 8.

The Character Advancement table summarizes the XP you need to advance in levels from level 1 through level 20, and the proficiency bonus for a character of that level. Consult the information in your character's class description to see what other improvements you gain at each level.

TABLE: CHARACTER ADVANCEMENT

Experience Points	Level	Proficiency Bonus
0	1	+2
300	2	+2
900	3	+2
2,700	4	+2
6,500	5	+3
14,000	6	+3
23,000	7	+3
34,000	8	+3
48,000	9	+4
64,000	10	+4
85,000	11	+4
100,000	12	+4
120,000	13	+5
140,000	14	+5
165,000	15	+5
195,000	16	+5
225,000	17	+6
265,000	18	+6
305,000	19	+6
335,000	20	+6

BOOK TWO: ROUNDING OUT THE CHARACTER



James O'Malley's heart was pounding so loud he was certain his companions could hear it. He knew, of course, that wasn't the case, but every time he was about to engage in a caper, this kind of thing happened. Adrenaline, fear, excitement…every adventure, every heist, could be his last. Once a renowned jewel thief known as the Shade, James had modeled his entire life after a member of the Brotherhood who had been active in the 1930s and 40s: Natalya Abramova, the Fox. Like her, he began his career as a burglar and thief before turning his sights towards fighting evil as a member of the Brotherhood of William St. John. Unlike Natalya, James always knew where his path would lead him – he liked to view his days as a thief as "on the job training," though in truth it was youthful rebellion that led him down that road.

Next to him were the two people he trusted more than any others in the world: another legacy member of the Brotherhood, Alex McPartland, and the newest recruit, Sandra Stevens. Alex was a strapping man of 25, with sandy blonde hair that was eternally ruffled, and keen eyes. His scientific knowledge was invaluable to the Brotherhood, and far removed him from his simpler-minded brawler of an ancestor, though he could throw a punch with the best of them.

Sandra was an attractive woman in her early 30s who adopted a Goth style, and always had a wry remark and cynical outlook, both of which disguised a mischievous streak and a deeply compassionate nature. Her supernatural abilities, she claimed, came from God herself, and she supposedly spoke to Sophia, some kind of female manifestation of the divine that James didn't understand. He'd seen enough of her powers, however, to not doubt them.

The three currently moved catlike through the forest surrounding the headquarters of OrdaTech, a technology firm that the Brotherhood had determined was creating some sort of high-tech weapons of mass destruction. The exact nature and disposition of these weapons were still a mystery, but the company's intent to sell them to terrorist organizations was something of which the Brotherhood was certain, and they needed proof to bring them down.

There were plenty of guards walking the perimeter, armed with AR-15 rifles modified for full-auto fire. – there was no way to tell at a glance. There were also German shepherds. James had been casing the place for a week, and knew all of the security inside and out. Still, this would be a challenge that would take precise timing to pull off. Thankfully, the other two had no questions as to his leadership on this outing.

He called them to a halt about 50 yards from a far corner fence, and indicated electrical boxes.

"Those power the fences. We're going to need to shut them down," he said. "The problem is, they're inside the fence."

Alex grinned, and produced a ball-shaped device with a switch on top and LED indicators on the sides. "Good thing I brought this, then," he said. "EMP grenade. One toss, and six seconds later, anything electrical or electronic with 100 yards..."

James looked to Sandra. "Anything we're missing?"

Sandra closed her eyes and took a deep breath. "I'm not sensing anything out here," she said, "But there is something supernatural here, somewhere. Inside, maybe?" She looked at him and shrugged. "Couldn't say. Sorry."

He clapped her on the shoulder. "No worries. It's good enough for now. Let's do this. Alex, you're up."

Alex nodded and dashed across the open distance in the darkness, skidding to a halt right behind one of the power boxes. The box itself was still a few yards inside the fence, but was big enough to shield him from the view of any guards within. He pulled out two EMP bombs, activated both, then dropped one at his feet and rolled the other one to within several feet of the other power box. Then he retreated as fast as he could back to his allies, lest the pulses damage his other gadgets.

The LED lights flashed green with increasing speed, then went red, then faded to nothing.

Sandra looked at the two men. "Was that it?" she said.

Alex nodded. "That was it. Boxes should be dead."

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"That was…not impressive," she said.

"What did you expect, a bright white flash that would give us away?"

"I dunno," she said. "I expected…something. You need to work on your delivery."

"Thanks, I'll keep that in mind. Can we go, now?"

"For Chrissakes," James said. "Focus, people. You two can get a room later."

Sandra wrinkled her nose. "He's not my type."

They moved as a group across the field to the same spot where Alex had positioned himself. James produced a set of bolt cutters and tapped the fence with them. Satisfied that the electrical field was off, he began to cut through the mesh.

"Do you even have a type?" Alex muttered.

"I'll let you know when I find him. Or her. Them. I'll let you know when I find them." Sandra said. "I was in love once, a long time ago. She died."

"You'll have to tell me that story sometime."

"Yeah, maybe."

A few more snips, and a roughly human-sized section of mesh fell away. "That's it," James said. "Everyone inside."

The group made it inside the fence and huddled behind the electrical box while James took stock of the situation. He peered around; there were still three guards between them and the back door, but if they stuck to their pattern, the group would have just enough time during rounds to make it to the door. The dogs shouldn't be a problem; they were around the other side right now and he'd had his companions use careful scent masking, like that used by hunters. It wouldn't hold up if the animals got too close, but at a distance it should suffice.

He ducked back. "Okay, so far so good. We're going to have to incapacitate two guards before we get in. It's going to have to be done quickly and quietly."

"I can handle that," Sandra said. "I've got a trick up my sleeve that I learned from my foster mom."

The two men looked at her, expecting more.

"They'll be out," she said. "Trust me."

James nodded. "I trust you. Okay, let's go!"

They dashed the hundred-yard span between the electrical box and the loading dock, neatly threading the empty window where the two sets of guards were swapping position, then pressed themselves against the wall. Moments later, the two replacement guards rounded the corner, and one of the two immediately laid eyes on the group.

Sandra stepped forward and concentrated. Her eyes, normally deep green with flecks of amber, changed drastically, the amber color taking over the entire iris. The guards barely had a chance to bring their guns to bear before they staggered, their eyes rolled back in their heads, and they collapsed to the ground.

"What the hell was that?" Alex hissed.

"They saw themselves from above," Sandra said. "Now they're knocked senseless." She looked back at Alex, who made a Deforest Kelley face. "I knocked their souls out of their bodies for a second. We don't have time to get into this; they could wake up at any moment. They'll be confused, but I have no idea what they'll remember. It's different from person to person. James, are we in?"

"Working on it," James said. He hadn't even watched what occurred; he was busy working at the electronics of the back lock. A moment later, there was an audible click, and the back door swung open. He packed his electronic bypass tools into his pack. "That's it. Everyone inside."

Alex darted forward and lifted the access cards from the two stunned guards, then the group slipped inside. James led them through the maze of corridors from memory, having infiltrated to case the interior days before.

"You said you learned that from your foster mother?" Alex whispered.

"She was a necromancer," Sandra shot back.

"You sure are one of a kind," he responded. "Glad you're on our side."

"You don't know the half of it."

Several minutes later, the group came to a door whose foreboding "RESTRICTED ACCESS" sign said all that needed to be said. They tried the guards' access cards to no avail. James pulled out his access tools and went to work once more while Sandra and Alex kept watch. The burglar's expertise came through yet again, and after a few minutes' work, the door swung open on hydraulics with a quiet hiss. James packed his tools away again and took a deep breath.

"We ready for this?" He asked.

Sandra smirked. "Nope," she said. "Let's do it."

Now it's time to put the pieces together. You've got your attributes and class abilities in place, but that gives you a general archetype with which to play. More important than what your character can do is, who are they? You need a good idea of your character's back story and history. At very least, you should lay down a detailed sketch. Who were their parents? Were they wealthy or poor? Why do they do what they do? Is it for the thrill of the chase, the adrenaline rush of crawling through deadly ancient tombs, or is it for a sense of altruism, that his exploits might educate or otherwise aid humankind?

Even mundane things can help with this sketch. What does the character look like? What color and style are their hair and eyes? Do they wear glasses? The more detailed your character concept, the better off, especially in a game with as open a system as this. If, say, your character's father was a doctor and they grew up sitting in the exam room while his dad performed procedures, he may have picked up some basic first aid, or even some more advanced

techniques. This background could, when it comes into play, provide bonuses to certain Attribute checks..

If your players are having difficulty coming up with a concept, we point you to the Backgrounds rules later in this section, where we offer options for character backgrounds which have a direct effect on your character, including granting extra skill proficiencies.

ALIGNMENT

One way to quickly help define your character is to choose an alignment. Alignment systems may seem a strange addition to a pulp game, given the shades of gray that generally exist within the genre. However, there are certain subgenres of Pulp in which it is essential to outline the heroic code of the protagonists, particularly when looking at the representation of pulp action we see in the classic Saturday Morning Serials, and the modern homages to these films, like the ***Indiana Jones*** series, or ***The Rocketeer***.

Alignment represents the basic and most essential aspects of a character's worldview and moral outlook. Alignment is a description for the fundamental moral outlook of every sentient creature. Is the character good or evil, chaotic, lawful or even neutral? Alignment is a very basic description and acts as an ethical and motivational guide for characters, non-player characters and monsters.

Alignment should never be used as a box to limit the character; rather, players should choose an alignment whose moral and ethical compass best suits their character's outlook. It's a description more than a guideline. It's not there to tell you how to play your character. Rather it's there as a point of reference for other players and the Game Master. That's all. To that end, alignment categories are fairly general and there is much room for interpretation within each category of alignment.

A lawful good character may be a modern knight errant, adventuring with the sole purpose of stamping out evil in the land. On the other hand, a lawful good arcanist may devote himself to acquiring ancient arcane magic in order to create a library for the benefit of all. A chaotic evil hooligan may be a roving, murderous bandit robbing and murdering whomever and wherever he can for his own personal hedonistic desires, or he could be a cultist devoted to the wanton destruction of man's accomplishments and eradication of those with whom he disagrees. There is great variation within each of the nine alignment categories described below. They should be used as a general guideline for motivations, actions, ethos and worldview.

Still, Game Masters who don't want to lock their game down with strict alignments can always feel free not to include them in their game, and alignment should generally be considered an optional addition. This will make certain spells less useful (or at least require them to be re-defined), but other than that should have little effect on overall game play.

There are nine possible alignments: lawful good, neutral good, chaotic good, lawful neutral, neutral, chaotic neutral, lawful evil, neutral evil, or chaotic evil. Each alignment, except true neutral, is composed of two aspects.

Law and Chaos

The first aspect of alignment – lawful, neutral or chaotic – generally represents a character's ideals and world view. These, however, are broad categorizations that go to the core beliefs of a character. Thus, all lawful characters are not the same, nor are all chaotic characters. Each might exhibit traits typically associated with the opposite. The following are general traits of each aspect. "Law" implies honor, trustworthiness, obedience to authority and reliability, and above all, the idea that there is (or should be) a defined order and structure to things.

On the downside, lawfulness can include closed-mindedness, reactionary adherence to tradition and a lack of adaptability. Lawful characters tell the truth, keep their word, respect authority, honor tradition, and judge harshly those who fall short of their duties.

"Chaos" implies freedom, adaptability and flexibility, and a lack of structure and order. On the downside, chaos can include recklessness, resentment toward legitimate authority, arbitrary actions and irresponsibility. Chaotic characters follow their consciences, resent being told what to do, favor new ideas over tradition and keep their word only if they feel like it.

Lawful characters can still follow their conscience and can favor new ideas. Chaotic characters can still be honorable and trustworthy. Just because someone values individual freedom and pragmatism doesn't necessarily mean he can't be trusted to have his friend's back in a crisis.

"Neutral" implies a normal respect for authority, with neither a compulsion to obey nor to rebel. Neutral characters are honest but can be tempted into lying or deceiving others.

Good and Evil

The second aspect of alignment – good, neutral or evil – generally represents behavior and how characters express or impose their ideals, whether lawful, neutral or chaotic. Again, these are broad categorizations. The following are general traits of each aspect. Good implies altruism, respect for life and a concern for the dignity of sentient beings. Good characters make personal sacrifices to help others. Good characters and creatures protect innocent life.

Evil implies hurting, oppressing, killing others and selfishness. Some evil creatures simply have no compassion for others and kill without qualms if doing so is convenient. Others actively pursue evil, killing for sport or out of duty to some evil deity. Evil characters and creatures debase or destroy innocent life, whether for fun or profit.

Neutral characters fall somewhere in between, but most are committed to others by personal relationships. A neutral person may sacrifice himself to protect his family or even his homeland, but he would not do so for strangers who are not related to him. Some neutral characters are simply selfish.

Animals and other creatures that are incapable of complex relationships are unaligned—a special alignment which also applies to things like animated constructs and robots.

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The combination of the lawful, neutral or chaotic axis with good, neutral or evil creates nine possible character alignments. Although characters of the same alignment possess the same general world view and behave similarly, each will be unique and vary in terms of psychology and life experiences.

Lawful Good

Characters of this alignment are dedicated to following the strictures of society, respecting law and order. They act for the benefit of others and society, placing great value on truth, honor and life.

Lawful Neutral

Characters of this alignment place primary importance on ultimate order, structure and regulation of behavior. Good and evil are largely irrelevant for characters of this alignment because everything flows from the order of law.

Lawful Evil

Characters of this alignment value structure and order, and they place no limit on attaining it, especially if the goal is to their own benefit. They do not value life or concern for others. Ultimately, they seek to impose their ideals on others through strict regulation.

Neutral Good

Characters of this alignment have a healthy respect for both law and freedom, typically choosing a road betwixt the two in order to achieve benefits and mercy for all.

Neutral

Characters of this broad alignment typically believe in a balance between law and chaos, and between good and evil. Some seek to maintain existing social institutions, while others simply wish to keep to themselves. Some engage in a crusade to preserve what they view as the natural order of things. Others simply follow their own code, which changes with the situation, tending to favor those that benefit them the most.

Neutral Evil

Characters of this alignment mirror those of neutral good, but they typically follow a road that benefits themselves instead of others.

Chaotic Good

Characters of this alignment view the greatest good as being attainable through freedom. Thus, they place primary importance on individuality and liberty of action over that of any law or societal structure.

Chaotic Neutral

Characters of this alignment value individual freedom and have no qualms in achieving it by whatever means necessary, be they good or evil.

Chaotic Evil

Characters of this alignment tend not to value anything, disdaining others and often seeking to destroy for their own selfish reasons. They seek power and the ability to wield it as they see fit.

CUSTOMIZING CHARACTERS

Now we get into the part where you can alter your character from the basic template provided by your class through Feats, Backgrounds, and other options. The rules in this section should be considered optional. Game Masters should feel free to disallow or modify the elements below to fit their own games. These sections should be considered "Advanced Rules," which affect character creation, allowing a higher degree of customization and individuality even amongst characters of the same class, which reach beyond the selecting of different paths, but which don't result in power creep or game imbalance. If you don't wish to use the rules in this section, there's no need to do so; simply building your character with the classes in Book One is all you need, to play the game.

FEATS

A feat represents a talent or an area of expertise that gives a character special capabilities. It embodies training, experience, and abilities beyond what a class provides. Feats should be considered entirely optional, and you should check with the GM of your game before selecting one.

CHOOSING FEATS

In **Amazing Adventures,** all heroes may choose at first level to reduce any four ability scores by 1 point, and in exchange they may take a feat, and gain proficiency in any two skills.

In addition, at certain levels, your class gives you the Ability Score Improvement feature. Using the optional feats rule, you can forgo taking that feature to take a feat of your choice instead. You can take each feat only once, unless the feat's description says otherwise.

You must meet any prerequisite specified in a feat to take that feat. If you ever lose a feat's prerequisite, you can't use that feat until you regain the prerequisite. For example, the Grappler feat requires you to have a Strength of 13 or higher. If your Strength is reduced below 13 somehow—perhaps by a withering curse—you can't benefit from the Grappler feat until your Strength is restored.

ABILITY BOOSTER FEATS

A number of feats herein have the express purpose of granting advantage on saving throws, and expertise in ability-score-based skills. These feats are Great Fortitude, Iron Will, Keen Intellect, Nimble, Overwhelming Personality and Powerhouse. Together these feats are collectively referred to as "Ability Booster Feats."

While the Fifth Edition rules don't generally categorize feats,

it's important in this case. There are limits on the number of these feats can take, because these feats are ripe for abuse; it is conceivable that a character could gain advantage on all saving throws by 19th level, with advantage in four saves by 12th level.

As such, the name "Ability Booster Feat" has been given to these for ease of reference; characters are restricted to taking only one of these feats, to avoid unbalancing the game. Remember always the spirit of feats is not to result in overpowered characters, but to allow for a degree of specialization.

REDUNDANT ABILITIES

Any time you gain an ability or proficiency from a class, background, feat, or other area, and another feature, class, background, feat, or the like gives you an identical ability or proficiency, you do not gain that ability again, or improve your existing ability. Thus, if you are already proficient in science, and a feat gives you proficiency in science, you do not gain expertise in science; the feat would simply have no effect. If the feature gives you any other benefits, you still gain those.

For example, if you already have proficiency in civilian land vehicles, and you take the Ace feat, choosing to apply it to civilian land vehicles, you do not gain proficiency again to result in expertise in civilian land vehicles. That part of the feat is simply redundant training and provides no benefit. The feat does, however, still give you advantage on all checks you make to pilot civilian land vehicles.

LIST OF FEATS

Ability Booster: Great Fortitude

Prerequisite: Constitution 13 or better, no other Ability Booster feats

You are tougher than the average person.

- When you roll hit points at each level, you may roll your hit die twice, taking the higher of the two rolls. Alternately, if you choose to take the average result for hit points, add +1 to the hit points you gain.
- You gain advantage on constitution-based saving throws.
- You gain resitance to bludgeoning damage that is nonmagical

Ability Booster: Iron Will

Prerequisite: Wisdom 13 or better, no other Ability Booster feats

Your willpower is astounding.

- You have resistance to psychic damage.
- You gain advantage on wisdom-based saving throws.
- Choose any wisdom skill. You gain proficiency in that skill.

Ability Booster: Keen Intellect

Prerequisite: Intelligence 13 or better, no other Ability Booster feats

You are a certified genius.

- You gain advantage on intelligence-based saving throws.
- Choose any intelligence skill. You gain proficiency in that skill.
- Choose any two intelligence skills in which you are proficient. You gain expertise in those skills, adding double your proficiency bonus on associated checks.

Ability Booster: Nimble

Prerequisite: Dexterity 13 or better, no other Ability Booster feats

You are exceptionally graceful and dexterous.

- You gain advantage on all Dexterity saves.
- Choose any one Dexterity-based skill. You gain proficiency in that skill
- Choose any two Dexterity-based skills in which you are proficient. You gain expertise in those skills, adding double your proficiency bonus on skill checks with them.

Ability Booster: Overwhelming Personality

Prerequisite: Charisma 13 or better, no other Ability Booster feats

Your force of personality is astounding.

- You gain advantage on all Charisma saves
- Choose any one Charisma-based skill. You gain proficiency in that skill.
- Choose any two Charisma-based skills in which you are proficient. You gain expertise in those skills, adding double your proficiency bonus on skill checks with them.

Ability Booster: Powerhouse

Prerequisite: Strength 13 or better, no other Ability Booster feats

You are capable of great feats of strength.

- You gain advantage on Strength saves
- Your carrying and lifting capacity is doubled
- You gain proficiency in Athletics. If you already have proficiency in athletics, you add double your proficiency bonus on skill checks with this skill.

Ace

Prerequisite: Dexterity 13 or better

This character is either a classic wheelman or hot dog pilot. You can pull bootleg turns, storm barns, and work a vehicle like Van Gogh worked with color. You have an intuitive knowledge of how to operate just about any vehicle, from a basic sedan to a high-tech stealth bomber—you can drive or fly anything.

- You gain proficiency with one class of vehicles (Civilian or military land, air, or water)
- You gain advantage on all checks to pilot vehicles in that class
- You may take this feat multiple times. Each time, you gain proficiency with a new class of vehicles.

Animal Trainer

Pulp adventures are full of stories of heroes with loyal animal companions. Where would the Lone Ranger be without Silver, for example?

- You gain proficiency in Animal Handling
- Any character who chooses this feat at the start of the game should automatically begin play with an animal companion of the player's choice (subject to GM approval) which is trained to serve as a faithful companion and obey its master's commands. This creature may be no higher than challenge rating ¼.

  The creature is an exceptional member of its species, and advances in effectiveness as you do, using your proficiency bonus instead of its own to attack and damage rolls and to strength, dexterity and constitution saves, as well as adding it to its AC. It acts on your turn in the initiative cycle, and you can command it as a bonus action.

  If you lose your animal companion, you must spend at least one month of game time training another with the Animal Handling skill.

Combat Dominance

Prerequisite: Proficiency with martial weapons

You are exceptionally adept at combat with melee weapons.

- You gain advantage on melee attack rolls when fighting opponents with a challenge rating less than 1, so long as you direct all attacks in a combat round against creatures that meet this criteria.
- When you reach sixth level, this ability applies to opponents with a challenge rating of 2 or less.

Grappler

Prerequisite: Strength 13 or higher

You've developed the skills necessary to hold your own in close-quarters grappling. You gain the following benefits:

- You have advantage on attack rolls against a creature you are grappling.
- You can use your action to try to pin a creature grappled by you. To do so, make another grapple check. If you succeed, you and the creature are both restrained until the grapple ends.

Medic

Prerequisite: Intelligence 13 or better, proficiency in Medicine skill

Whether a doctor, nurse, EMT or other healthcare professional, you have formal training in the medical sciences.

- You gain expertise on Medicine checks, adding double your proficiency bonus to these rolls.
- You automatically succeed at attempts to stabilize someone at zero hit points.
- When you treat another's wounds, you may spend one minute to restore extra hit points. The subject rolls one hit die and regains the resulting number of hit points. They need not expend the rolled hit die.

Power

You have a mutation, cybernetic implant, or a bit of super science that gives you a benefit above and beyond those of normal people.

- You gain 5 gadget points. You may use these to purchase a gadget per the guidelines in **Chapter 4,** or you may bank them for later use. You must follow all stipulations, including those limiting gadget/power level, and usage limits.
- If you bank the points, you may use them for "on the fly" gadgets (see the **Gadgeteer**) but you may not break down such gadgets later—they simply become part of your overall arsenal. They may also manifest as permanent superpowers.
- You may take this feat more than once, gaining 5 more gadget points with each successive purchase.

Relentless Warrior

Prerequisite: Constitution 13 or better

You are extremely difficult to take down, and when you go out, it's going to be as a hero.

- When you reach zero hit points, you may make a Constitution save to continue fighting and acting normally. The DC of this check is equal to 8 plus the total damage of the strike that reduced you to zero hit points. If you succeed, you may act as normal for one round.
- Each round thereafter, you may attempt another Constitution saving throw at the same DC to keep acting normally.
- At the end of the battle or when you fail a Constitution save, you immediately collapse, unconscious. Further, any successful hits you suffer during this time count as a failed death saves when you can no longer remain conscious. Thus, if you suffer three hits while acting at zero hit points, you die at the end of combat, or when you fail a Constitution Save to remain conscious.

Still Body

You have mastery over your vital bodily functions.

- With a successful DC 15 Constitution check, you can slow your body functions to appear to be dead. To any examination, you appear to have no heartbeat, breath, or vital functions.

- You may maintain this state of feigned death for ten minutes per character level.
- Detecting this subterfuge requires a Wisdom (Medicine) check at a DC equal 8 + your proficiency bonus + your Constitution bonus.

Two-Weapon Fighting

Prerequisite: Dexterity 13 or better

You have been specifically trained in the simultaneous use of small weapons.

- When fighting with a weapon in each hand, you may add your ability bonus to the bonus attack
- When firing two handguns in this manner, you don't suffer disadvantage for the initial shot on your off-hand weapon, and your double-tap penalties are not an additional -5 (see Two-Weapon Fighting in Book 5: Rules of Play).
- When using two-weapon fighting with handguns, both weapons can double-tap, but both additional shots are at disadvantage. If using Advanced Firearms Rules in Appendix A, each weapon may fire its full rate of fire, with accuracy bonus and recoil penalties tracked separately, applying only to that weapon.

Wealthy

You have money and means above and beyond most of those in your profession.

Prerequisite: Charisma 13 or better

- You have proficiency on Wealth checks, even if you normally wouldn't.
- You automatically succeed in any wealth check to purchase any mundane item, from a cigarette lighter to an automobile.
- You gain advantage on all wealth checks you do have to make.

Wild Talent

You have a touch of the psychic in you. This grants you certain abilities above and beyond those of normal people. When you take this feat, you gain the following:

- **Basic Psychic Senses:** You gain advantage on Wisdom (Perception) checks to sense danger, spot hidden things, or intuit something unusual.
- **Iron Will:** You gain advantage on Wisdom saves against mind-altering effects and the charmed condition.
- **Basic Psionic Power:** Choose one basic psionic power from among the following: *Combat Awareness, Empathy, Psychic Defense, Psychometry, Telepathic Probe.* You may use this power as standard, including Psychic Backlash on failed checks. This feat does not provide proficiency with the Psionics skill. See *Psionics* for more information.

You may not take this feat more than once.

CHARACTER BACKGROUNDS

Every story has a beginning. Your character's background reveals where you came from, how you became an adventurer, and your place in the world. Your gadgeteer might have been a grizzled auto mechanic or a high school shop teacher. Your occultist could have been an abused kid or a fallen priest. Your hooligan might have gotten by as a street kid or commanded respect in an organized crime family.

Choosing a background provides you with important story cues about your character's identity. The most important question to ask about your background is what changed? Why did you stop doing whatever your background describes and start adventuring? Where did you get the money to purchase your starting gear, or, if you come from a wealthy background, why don't you have more money? How did you learn the skills of your class? What sets you apart from ordinary people who share your background?

The sample backgrounds in this chapter provide both concrete benefits (features, proficiencies, and languages) and roleplaying suggestions. Always remember, however, that this list is far from comprehensive; if you cannot find the background you need in the list below, you will find guidelines to customize backgrounds or even create your own.

In the end, treat these as examples, but feel free to work with your GM to truly build a character that is unique to your concept and story. Whether that means tweaking one of these backgrounds or designing an entirely new one, it's all about realizing your character vision.

PROFICIENCIES

Each background gives a character proficiency in two skills. In addition, most backgrounds give a character proficiency with one or more tools.

If a character would gain the same proficiency from two different sources, he or she can choose a different proficiency of the same kind (skill or tool) instead.

LANGUAGES

Some backgrounds also allow characters to learn additional languages beyond those given by intelligence or class.

SUGGESTED CHARACTERISTICS

A background contains suggested personal characteristics based on your background. You can pick characteristics, roll dice to determine them randomly, or use the suggestions as inspiration for characteristics of your own creation. In general, you should choose two personality traits, an ideal, a bond and a flaw for your character.

Ideals in Amazing Adventures

In standard 5e fantasy games, the ideals that characters choose as part of their background are loosely tied to one of the nine alignments. **Amazing Adventures** has given ideals a more

nebulous feel and hasn't taken the alignment approach. This is largely because while alignments exist in this game, they're an optional inclusion and they don't fulfill as important a purpose as they do in fantasy games. If you want to tie them to alignments, feel free to do so, and to change or swap them out as you see fit.

Where's the Equipment?

Players of 5e fantasy games will note that there are no equipment lists provided in these backgrounds. That's because equipment works a bit differently in **Amazing Adventures.** Instead of a pre-generated equipment list based on class and background (though classes do get some basics), characters in a modern game simply equip themselves with whatever their character would reasonably own and possess, based on who they are, their general wealth, and the era in which the game is set.

See **BOOK 3: EQUIPMENT** for more details on how equipment is handled.

If you are adapting these backgrounds to a 5e fantasy game—and most are quite suitable for such a game—you will need to add equipment. It is suggested to add a toolkit appropriate to the background and potentially a weapon that is appropriate to someone of the social class the background represents (usually a small simple or martial melee weapon).

CHARACTER TRAITS

Finally, choose two personality traits, one ideal, one bond, and one flaw. If you can't find a feature that matches your desired background, work with your GM to create one.

CUSTOMIZING A BACKGROUND

You might want to tweak some of the features of a background, so it better fits your character or the campaign setting. To customize a background, you can replace one feature with any other one, choose any two skills, and choose either two tool proficiencies, or two languages, or one tool proficiency and one language appropriate to the background you are customizing.

Using these guidelines, it's also very easy to create a background on your own if the concept you have for your character isn't represented by those listed here.

EXISTING BACKGROUNDS

There are a wealth of backgrounds in the core Fifth Edition Fantasy Player's Guide. Many of these are just as applicable to a modern era and multi-genre game as they are to a fantasy game. Some require a few tweaks; others can be dropped right in. With your GM's approval, feel free to choose or modify one of those for your hero instead of those herein. In the end, what matters is you're creating the character and background that you want to play.



SOCIALITES AND CHARACTER BACKGROUNDS

Careful readers will note that most character backgrounds have features that grant access to help and contacts from a specific area of society. A socialite character gains advantage on any associated checks that might be called for when using a background feature involving calling upon a business, work, or cultural colleague for help and aid.

ARCHAEOLOGIST, ANTHROPOLOGIST OR HISTORIAN

You have spent your life living in the past. That is, you are interested in the artifacts of the past, or the way cultures evolve, adapt and interact. If you are an archaeologist, you are interested in the artifacts that past cultures leave behind to tell their stories, whether it's the ancient Egyptian tomb of a lost Pharaoh, or a new cache of dinosaur bones uncovered in the Utah desert.

If you are an anthropologist, your interests span the whole of history. From the earliest human cultures to those of the modern day your interests are focused on the interaction and cultural exchanges of these people, how they share information, relate to one another, their traditions and practices. Either way, you seek to understand the way that we affect the world.

SKILL PROFICIENCIES: History, Investigation

TOOL PROFICIENCIES: Archaeologist's tools or Anthropologist's Tools (your choice)

LANGUAGES: Choose one

Feature: Field Expertise

Choose one specific area of expertise for your studies. It might be the indigenous cultures of Mesoamerica, the study of dinosaurs, the history of ancient Egypt, or any other archaeological or anthropological specialization you can think of. Whenever you make an Intelligence, Wisdom, or Charisma check with a skill in which you are proficient, that is directly related to that area of expertise, you add double your proficiency bonus to the roll.

Suggested Characteristics

Historians, anthropologists and archaeologists view the world in the context of what came before. They believe that the interaction of human culture, why people behave towards each other as they do, and the lessons of what has happened in the past are the key to progress in the future. They are constantly on the lookout for people making critical mistakes that history has shown unwise. For some, their perspective can be limited when it comes to things going a different way than they've gone before, while for others the exception to the rule is what counts more than anything.

D8	PERSONALITY TRAIT
1	I am supremely confident in my knowledge about ancient cultures.
2	I always have to be the smartest person in the room, and I cannot brook challenges to that fact.
3	I have neither the time nor the patience for people of lesser intellect.
4	I never show emotion, except to express excitement about a new discovery
5	I have infinite patience with those of lesser intellect, and am always eager to find a new teaching moment
6	I have an unfortunate tendency to assume others don't understand me, so I always feel the need to over-explain everything.
7	I live in the past all the time, which unfortunately makes me prone to misunderstand modern references.
8	My excitement and eagerness often get the better of me; I get frustrated with people who overthink things.

D6	IDEAL
1	**Knowledge.** The key to all enlightenment is undiscovered knowledge, and new discoveries are what I live for.
2	**Artifacts.** Artifacts are the record of what every community leaves behind. They are our link to the past.
3	**Records.** Written history is our best link to the personality of those who came before us. Without written history, we are nothing.
4	**Relationships.** The way people interact is the story of civilization. Our links to others are formed by the bonds we create with others.
5	**Language.** It's not the words that are important, but the language we use to convey those words. There is beauty in the written symbol and in the ways we form the sounds we use to communicate.
6	**The Search.** True enlightenment isn't about the discovery, but the search. The only reason to discover something new is to open the door for a new quest.

D6	BOND
1	I have a field notebook that is my most prized possession. It is the record of everything I've done and all that I am.
2	I have a specific tool in my kit that was a gift from my mentor. It's a reminder that everyone starts somewhere.
3	I keep an artifact that I gained from a prior dig. It's a symbol to me of a civilization or historical figure that I deeply admire.
4	I have an article of clothing that I wear all the time. It's a connection to who I am.
5	I carry a lucky charm. It was an item I was holding onto during a disaster on an expedition, and I have convinced myself it's why I survived.
6	I keep a memento from the first field experience I ever had. If it went well, it's a reminder of my first success. If it went poorly, it's a reminder of mistakes never to repeat.

D6	FLAW
1	I am arrogant in my knowledge and don't brook disagreement from lesser people.
2	I cannot resist the thrill of new knowledge and am compelled to investigate any new discovery.
3	I am reckless and always tend to leap before I look.
4	When I get on a task, I focus on it to the exclusion of all else. This leads me to ignore potential risk and danger around me.
5	I am scatterbrained and easily distracted, especially when new and interesting discoveries surround me.
6	I do not relate well to living people; I am very literal-minded and don't understand the idea of insults or emotional responses, aside from my own frustration with others.

ARTIST / CRAFTSPERSON

You are adept at some sort of art or craft, whether it's drawing, painting, sculpture, woodcarving, photography, creative writing or any other form of artistic or craft pursuit. But to you, your art is far more than a talent or skill; it's more even than a vocation. It's who you are. Artwork goes to the very core of your being, and you firmly believe that it's the most important means of expression human beings have.

BOOK TWO:

You take great pride in the works you produce, and you have a deep admiration for the creative pursuits of others. You also tend to feel things very deeply; after all, what is an artist if not one that expresses their emotions through creation? Whether a gifted amateur or a professional artist who made a living at your craft, you define yourself by what you create and you judge others the same way.

SKILL PROFICIENCIES: Insight, Investigation

TOOL PROFICIENCIES: Choose one type of artisan's tools

Feature: Subculture Contacts

As an artist, you know how to navigate your way around the local artistic subculture, and how to find and navigate such a culture in other cities you visit. You can usually count on people in the local art scene to provide a place to crash, or information regarding goings-on in a given city or town. You may even be able to find a place to hide, if necessary, among others of your kind. Still, those who do not know you will only accept any danger on your behalf; they are not necessarily inclined to put their lives on the line for you.

Suggested Characteristics

Artists are all about either the means by which they achieve inspiration, the process of creation, or the actual end result of of their efforts. Whatever the most important aspect of creation, each artist views the world and judges others in the context of the art they create and love.

D8	PERSONALITY TRAIT
1	I tend to be morose and melancholy; I am possessed of a deep sense of ennui, and it is from this darkness that my art comes.
2	I am hyper and always on the go. My brain is constantly overflowing with new ideas and I talk about them rapidly…and incessantly.
3	I am deeply interested in the origins of artwork, and I can relate almost any incident to some great artwork of the past.
4	I am very serious and focused. Artwork is all about concentration, and distraction is not something I appreciate.
5	Art is life, and life is experience. I want to live life to the fullest, see everything there is to see, and experience all that life has to offer. Art and life are all about the sensuality of existence.
6	When inspiration strikes me, I have to start the project immediately; if I can't, I become very grumpy and taciturn.
7	I am entirely right-brained and get extremely frustrated with math, science and the like—secretly, this is because these things make me feel dumb.
8	I am hyper-critical of almost every piece of art or craft I see, and I cannot help but nitpick the least details of all of it.

D6	IDEAL
1	**Creation.** Artwork is all about the creative energies and forces put into play. The act of creation is everything to me.
2	**Completion.** A true artist always completes their work. I am never satisfied with a job half-done. Until the job is finished, I am not ready to start another.
3	**Perfection.** I am never satisfied with any less than perfection. The most minor flaw digs at me and I feel compelled to pursue perfection in everything I do.
4	**Inspiration.** The truest form of art is in the concept. It's not so much the execution that matters, but the idea that gets you going in the first place.
5	**Celebration.** Art is a celebration of life. That means if there's a party somewhere, there's a way for me to find new ideas for my artwork.
6	**Emotion.** To make true art, one must be able to understand the full range of human emotion, from darkest part of the human soul to the passionate abandon of two people coming together in the night, to the joy of celebration. Love, hate, pain, joy, bliss and melancholy all have value. I wear my heart on my sleeve and seek to feel deeply while encouraging others to do the same.

D6	BOND
1	I have a specific artist's tool (pen, carving knife, palette, or other) that means the world to me and which I consider "lucky."
2	I always have a notepad or sketchbook with me and without it I'm distracted at best.
3	I have a lucky charm I keep with me at all times. I firmly believe it's the source of my inspiration.
4	Another person is my muse. I don't know what I'd do if I lost them.
5	A specific band or musician is my muse. I can't work without their music.
6	Someday I will win the approval of another artist that I greatly admire.

D6	FLAW
1	My inner darkness is so deep I tend to self-medicate rather than face my demons
2	I'm hyper-critical of everyone and everything; if they can't take the criticism, that's their problem.
3	I feel like a fraud all the time; someday everyone will realize what a hack I am.
4	I push other people away. It could be because everyone near me gets hurt, because I don't deserve love, because I'm terrified of the loss of my freedom, or any other reason. I simply can't bear to let others in.
5	I get insanely jealous of someone I perceive to be a better artist than me
6	I am never satisfied with my creations; they're never good enough

ATHLETE

You are all about the physical aspect of life, keeping your body at peak performance, and you have a deep passion and talent for engaging in some kind of sport, whether it's body building, football, soccer, baseball, lacrosse, running, wrestling, boxing or any other activity that encourages physical fitness. Keeping your body in top physical condition matters to you and you understand that a healthy body is the key to a long life, even if you're always putting yourself in danger. After all, you can take a hit better than everyone else as well!

Decide what sport held your character's passion when you choose this background. You may have been a talented minor leaguer or you may have done your time as a pro. Regardless of whether you ever made it in the big leagues, you were really good at what you did, and it's a constant source of pride for you.

SKILL PROFICIENCIES: Athletics, Survival

Feature: Rough and Tumble

As an athlete, you're used to rough and tumble situations, and you know how to apply your sports skills to your adventuring life. Whenever you can apply your specific sport training to a Strength (Athletics) check, you gain advantage on the check. You can use this ability one time per game session, and it requires the GM's approval.

In addition, anywhere you might be able to demonstrate your knowledge of the sport, or where your face or reputation might be known, you can find friends who are willing to help you out. This could be a free meal, drinks on the house, possibly even a place to lie low for a few hours when you're on the run. Such fans won't put their lives on the line for you, but they can help you avoid emergency situations.

Obtaining help in these situations requires a Charisma (Athletics) check, as opposed to a normal Strength (Athletics) check. The DC of this check is set by the attitude of the person or people with whom you are speaking. For someone already favorably inclined towards you, the DC is 10. For someone who might know your name but perhaps isn't a huge fan (maybe they're not a fan of your sport) the DC is 15. You cannot use this ability on those who don't know you, who are hostile towards you, or who couldn't care less about your reputation and abilities.

Suggested Characteristics

Athletes tend to define themselves by three things: the play, their physical fitness, and the quest to always be the best. Their personality traits, ideals, bonds and flaws reflect the ways in which this appreciation for sports, physical activity and competition has formed the way they view and interact with the world.

D8	PERSONALITY TRAIT
1	I model myself after a particular famous athlete and I am constantly referring to them and comparing myself to them.
2	I was once wronged or snubbed in some way by a famous athlete and I have spent my entire life attempting to prove I'm worthy of them, or better than them.
3	I tend to look down upon those who are less physically fit than I am.
4	I have an annoying habit of constantly coaching other people in the best path to live a healthier, more physically fit life.
5	I am highly competitive; everything is a contest and even if it isn't, I'll make it one.
6	I can't handle sitting still. I have to always be on the move, engaged in some sort of physical activity or it drives me crazy.
7	I use my physical stature to get my way and am constantly trying to bully others into giving me what I want.
8	Might makes right and the brute force approach is always the best way to go. I have no patience for people who take an intellectual approach to problems.

D6	IDEAL
1	**Force.** I firmly believe that the proper application of force is the best way to handle any situation.
2	**Responsibility.** My body affords me great power, and with that comes a responsibility to protect and help others. I think I read that in the pulps or a comic book somewhere.
3	**Honor.** I always keep my word and expect others to do the same. If they don't, that's when I step in to make sure they honor what they've promised.
4	**Competition.** Healthy competition is the way people improve themselves, and there's no prize for coming in second.
5	**Fun.** The joy of sports is in the game. It's all about the play and it doesn't matter who wins or loses; it's about bonding with your buddies and throwing the ball around.
6	**The Fight.** Sports are all about hitting things. I love a good rough-and-tumble, whether it's with an enemy or a broken nose I get from a buddy.

D6	BOND
1	I have a set of cufflinks, a jersey, a game ball or other memento I got from my sports hero. I keep it with me all the time.
2	I idolize a specific sports figure and constantly try to live up to the example they set.
3	The respect of others is extremely important to me. I go to great lengths to prove my worth in any situation.
4	My body is my temple. Keeping in absolute peak physical performance is the only thing that keeps me going.
5	I feel a driving need to be the best in everything I do, and if I'm not, I'll do whatever it takes to get there.

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6	Sports are all about the team, and my compatriots are like my chosen family or pack. I'll give them the shirt off my back because that's what you do.

D6	FLAW
1	I am full of anger and I have a really hard time containing my aggression. If the opportunity comes to pick a fight, I'm going to do it.
2	I don't take insults well, and I don't let them slide. I live by the motto, "an eye for an eye."
3	I turn to chemical substances to give me the edge I don't have naturally.
4	I am a really poor loser, even to the point of cheating to get a win or accusing others of cheating if I lose.
5	My one big failure haunts me and I will take unnecessary risks to avoid ever feeling that failure again.
6	I was expelled from my sport due to a scandal, the embarrassment of that incident haunts me to this day. I may drink or abuse substances rather than face my demons, I may go to great lengths to cover up what happened, or any other manifestation of this personal failure.

BLUE COLLAR

Blue collar families know what it means to work for what they have. These are factory workers, mill workers, miners, auto mechanics, tradesmen, and others who know what it means to work hard and play hard. Some live a comfortable life, while others work paycheck to paycheck, one financial disaster from being on the street. Their loyalty and work ethic, however, is what defines them.

As someone from this background, you know what it means to work hard to get ahead, and you know what it feels like to not quite make it to the gold ring. You may firmly hold onto the idea that if you work honest and hard, you'll eventually get what you deserve, or you may harbor a secret anger and bitterness at the system that's left you behind. Regardless, when the chips are down, you're the one who will tend to pull yourself up by the bootstraps and get to work fixing things. Your education has likely been as practical as it has been formal, and you've picked things up from life experience as much as from learning your trade.

Skill Proficiencies: Choose any 1 skill you've picked up along the way.

Tool/Vehicle Proficiencies: Choose any one toolkit or vehicle type that is germane to your profession.

Languages: Choose one language you've encountered enough on the job to speak with some degree of fluency—if there are a lot of Latino Americans on the job site, for example, you may have learned passable Spanish.

Feature: Get the Job Done

You have the guts and wherewithal to push through difficult situations and get the job done as expected or required, whatever the situation. Once per session, you may use the "Push Through" function of Inspiration (see Inspiration Points, next section) without needing to spend an Inspiration Point. You may even use this ability if you don't have **Inspiration Points** to spend.

Feature: Union Support

You have the support of a labor union behind you. This means that when you need to call upon help that is related to your job skills, you can find it. Union brothers and sisters look out for one another, and they'll get your back when needed and when possible. They will also, however, expect the same from you, and if you start putting other union folk or their families in danger, you might quickly find yourself blacklisted...

Suggested Characteristics

As a blue-collar worker, you tend to view the world through the lens of someone who works for what they have and for what they want. Some more corrupt members of a union may cheat and lie to get where they are, while others might expect the same sort of loyalty and work ethic from others that they possess. Where you fall on this spectrum determines your outlook on the world.

D8	PERSONALITY TRAIT
1	I have very little patience for laziness and sloth. I expect everyone to pull their weight all the time.
2	I carry a lot of anger inside me and it leads me to fight for the underdog while raging against those in power.
3	There's no use complaining, and if you want something done right, you have to do it yourself.
4	I work to take care of people, because it's in my core and my nature. I'm a caregiver at heart.
5	Nobody has ever given me anything, and I'm convinced if I want something, I have to take it. I might try the honest approach first, but if that doesn't work…
6	I don't quit. No matter how many times I get knocked down, I will always find my feet again.
7	I spent years working to get ahead and it never got me anywhere. Anyone who thinks they can work hard and realize their dreams is a sucker, and I won't hesitate to call them out on it.
8	I'll sacrifice whatever I must to get the job done. It's all about the road in front of you, not the dreams you've left behind.

D6	IDEAL
1	**Work Ethic:** I value a hard day's work above anything else. It's what I live for; getting up, putting in eight ours, and working for the weekend.
2	**Loyalty:** The entire reason I work is because I'm loyal to the company and the job. Loyalty matters, possibly more than anything else.
3	**Success:** I work hard for one reason, to get ahead in life. If I can't find success, what's the point?

4	**Skill:** I take great pride in what I do and the skill I've developed in the job. I also appreciate when other people show great skill in my field.
5	**Family:** I work for my family, and value those among my chosen family as much as my blood family.
6	**Productivity:** Work is nothing without it producing something. I value results more than the work itself, and any way to improve productivity is good.

D6	BOND
1	My family history is in this line of work. I'm several generations deep in it, and it forms a legacy to my personal history.
2	I own an antique that represents an important part of my trade's history. It's a reminder to me of my roots.
3	There is a specific person—a spouse, a child, a sibling or even a close friend—for whom I am willing to sacrifice everything.
4	I am extremely loyal to my trade union and wouldn't betray them for anything.
5	My work itself ties me to the world, and I'm happy to point it out any time I pass a project upon which I worked.
6	I have a dream of a better life, and it's what keeps me getting out of bed every day.

D6	FLAW
1	I am bitter at never having made it further in life than I have, and I take that bitterness out on others.
2	I tend to believe that everyone in the world shares my work ethic, which makes me a bit gullible.
3	I'm loyal to a fault, and I will cover for people that perhaps don't deserve it. It may have gotten me in trouble once or twice…
4	I will work myself to the point of exhaustion if there's a job done. I don't believe in work-life balance. The job is all that counts, and it tends to alienate me from those closest to me.
5	I am overly critical of the work of others and am outspoken about my criticism.
6	I have very little respect for people in positions of authority. Usually they got there from failing upwards, and I can't hide my contempt for them.

BUSINESSMAN/WHITE COLLAR

You work in one of the white-collar professions. In general terms, this means you wear a suit and tie to work. In the more common vernacular, it means you're in the top ten percent, if not the top one percent. You are a successful attorney, a doctor, a stockbroker, middle- to upper management in a major corporation, a financier, or any other business-world mover and shaker.

Unfortunately, your success has got you admitted to a sort of ivory tower where you are divorced from the problems of most of the people in the world. You don't know what it's like to have to worry about your next meal, and if you once did, you've likely forgotten. You might do your best to remember where you came from, but when your biggest problem is whether to buy a Porsche or a Jaguar, it's hard to keep perspective.

SKILL PROFICIENCIES: Choose two from Deception, Insight, Investigation, Persuasion, and Science

LANGUAGES: Choose any one language which you may have encountered in your field of employment.

SPECIAL: You gain +4 to your Wealth score (see Wealth in **Book 3: Equipment**).

Feature: Mover and Shaker

You have connections in the white-collar business world. Whenever you need to find information in that area of the world or funding for a project, you can usually find someone you can call upon for help or a favor. That person may not always be willing to help, and very often, asking for a favor means owing a favor in return. When you're dealing with the upper crust, those favors are not always savory. The GM may require one or more appropriate skill checks to secure the help you need.

Suggested Characteristics

You may not have been born chewing on a silver spoon, but you've certainly reached the point where you've got one in hand. Your success defines the way you look at the world. Perhaps you don't understand why other people begrudge your wealth; possibly you seek to help others lift themselves up, only to succeed in unintentionally angering them. Not everyone in a successful white-collar job is a bad person—indeed, many got where they are through a quest to help others and are genuinely good at heart.

Still, when you are so separated from the common person it can be difficult to truly understand their plight from your position of privilege. In a very real way, your wealth defines your outlook on the world.

D8	PERSONALITY TRAIT
1	"If the peasants can't eat the bread, then let them eat cake!" I have nothing against the poor; I just don't understand why they complain, or why I should pay for them.
2	I have to stand up for the poor, downtrodden, and marginalized. After all, they can't stand up for themselves, and someone has to!
3	I worked very hard to get where I am, and I don't understand why other people can't just pick themselves up and work to get out of their circumstances.
4	I worked very hard to get where I am, and now that I'm here, it's time for me to live up to my responsibilities and help those in need. I have no patience for others that turn a blind eye to the plight of those who have less.

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5	We all have a responsibility to each other, and to the world. That's just the way it is, and it's time everyone got with that program.
6	There's just too much ugliness in the world. It's up to us to bring a bit of beauty and joy to those who don't have it.
7	I give to charity and I even threw that homeless guy a few bucks on the street; isn't that enough?
8	I am plenty self-aware enough to realize I don't connect properly with people of lesser means or advantages. I feel bad about that and always look for ways to expand my horizons and perspective.

D6	IDEAL
1	**Greed:** Greed is good, as the famous film said. All I care about is the pursuit of more money. It might not buy happiness, but it certainly buys a lot of the things that make me happy.
2	**Charity:** I firmly hold to the idea that it's the responsibility of the wealthy to provide aid to those who are less fortunate.
3	**Prosperity:** I firmly believe in the idea that the prosperity of the wealthy trickles down to the masses.
4	**Power:** Wealth buys power, and power is what everything comes down to. It's the only way a person can truly control their own destiny.
5	**Generosity:** It's just money. If someone else needs and I have, why not float them a loan or help them out?
6	**Happiness:** All I really care about is living my life in a way that feels good to me, and in seeing and helping others achieve their own dreams.

D6	BOND
1	My bank accounts are everything to me. Without my personal dollar value, I am nothing. I am entirely defined by how much I'm worth, in a monetary sense.
2	My things matter more than anything else. It's more about possessions than it is cash. I'd miss my house and my things more than the paper in the bank if I lost it all.
3	I have a specific heirloom item that has passed down through the generations. It's more than a lucky charm; it's my connection to my family's past, the root of all that we are.
4	I have a close childhood friend who is the only person that has ever really known me for who I am.
5	I have made a vow to help those less fortunate than me, and this vow is what keeps me grounded.
6	My social status means more to me than money or possessions, but it's my ability to hoard money and possessions that allows me to maintain my social status.

D6	FLAW
1	I cannot turn down an opportunity for a party, and when I party, I party hard, usually to my detriment when I wake up the next morning.
2	I am a complete sucker for a pretty face, and it's led me into more than one compromising situation with a colleague or rival's significant other.
3	I've grown completely numb to the world, and I have turned to rare and expensive chemical substances just to feel something.
4	My family was involved in a scandal that completely ruined us. I have changed my name and worked hard to get some semblance of my life back, but I am terrified that one day my secret will come out. I'll kill to make sure that doesn't happen…literally.
5	I view anyone with less position, power, and wealth as lesser and barely worth my time, if at all, and I don't shield my contempt well.
6	I can't resist a chance to make more money, and the excitement of a gamble is something I simply cannot pass by. It's cost me more than I care to admit, and yet I keep on gambling.

CHEF / RESTAURATEUR OR CUSTOMER SERVICE

You are in the food service or customer service industry, whether as the owner of a four-star restaurant, a burger-flipper at Jerry's House of Beef, or a clerk in a retail store. As someone who deals with the best and worst of humanity on a daily basis, you've had the opportunity to see it all. Whether you got into the business because you needed a job, because cooking is your passion, or because you enjoy helping outers in need, working this job has made you part of a brotherhood that only others who have worked there can understand.

In general, characters with this background will be very different depending on whether they are an actual restaurateur, worked in a takeout, quick service or fast food establishment on the line, or as a fry cook. What they have in common is the ability to cook and an unique outlook on humanity, as well as the skills to deal with difficult people.

SKILL PROFICIENCIES: Insight, Persuade

TOOL PROFICIENCIES: Artisan's Tools (Cook's Utensils)

Feature: Defuse

People who work in these industries know how to defuse situations that are about to go bad. No matter how unreasonable the person is, when dealing with someone who will not give ground and is about to cause a major problem, you may add twice your proficiency bonus to Charisma (persuade) rolls to defuse the situation. If you choose this feature, you don't get the Negotiate feature.

Alternate Feature: Negotiate

You're a master of the up-sell, which also means you know

how to get the best deal when negotiating. You may add twice your proficiency bonus to any rolls you make while negotiating or trying to get the best deal on an agreement or sale. If you choose this feature, you don't get the Defuse feature.

Suggested Characteristics

Your entire world view has been shaped by the experiences you've had dealing with the public in one way or another. Whether you've had great regular customers who brighten your day and have made you see the best in humanity, or you have seen the worst of the bottom feeders, it's really been an important part of the way you see other people.

D8	PERSONALITY TRAIT
1	People are idiots and it's only a matter of time before someone says something incredibly stupid that's just going to disappoint me.
2	Sarcasm is the way to happiness; in fact, it's about the only defense mechanism I've got left.
3	Hi, welcome to Jiffy Burger! How can I make your dreams come true today?
4	Enjoy your meal…*sir*.
5	Look, I understand that people get upset sometimes, but I am absolutely certain there's a way to work it out for the best all around.
6	The customer really is always right, and I firmly believe that's the best way to do business.
7	I have a story about an amusing, enraging, or difficult customer that matches just about every situation in which I find myself, and I'm going to tell it.
8	Whether you're making a hamburger or building a skyscraper, what matters is the pride you take in what you do. I hold myself high and am not ashamed of who I am.

D6	IDEAL
1	**Service:** I got into this industry because I genuinely like to help others, and I get fulfillment out of providing a service.
2	**Product:** I'm in it for the product I deliver. If it's food, I'm a total foodie and I love the food I serve. If it's another business, I'm in it because I love the products I put forth.
3	**Paying the Bills:** Really, all I care about is making this week's bills and keeping food on the table. As long as I can do that, it's all golden.
4	**Dreams:** I'm in this because I've got dreams I want to pursue, and this job is a temporary stop on the way.
5	**Camaraderie:** A connection to other people is vital to a meaningful life.
6	**Respect:** I want people to remember me as having made a positive impact on their lives.

D6	BOND
1	Tommy (or Gina) is at home, and we are all that we've got. We'll hold onto that until the bitter end.
2	I'm damn good at what I do, and having people recognize that is what keeps me going.
3	The people I work with are like family to me, and I really value them. The job is fun, and the people keep me coming back.
4	I have a loyalty to the business for which I work. They've treated me well and I've turned down potentially better opportunities to go elsewhere.
5	Every night after work I head to a local watering hole to throw back a few. That place keeps me going.
6	I couldn't ever admit it to anyone, but I've got a major thing for someone at work (possibly my boss), and just seeing them every day is everything to me.

D6	FLAW
1	I am quietly vengeful towards people who give me a hard time. I've tampered with more than one meal.
2	On occasion, when I'm in a bind, the cash register has been known to come up a few bucks short.
3	I'm constantly and desperately trying to make a connection with another person, which has led me to make the rounds at work.
4	My customer service face is a complete front. I despise people and always feel like I'm on the edge of snapping. This leads me to say really unfortunate things to nice people on occasion.
5	I constantly feel like I need to prove that I'm worthy to be a part of the group.
6	I make a big show of my disdain for the stupidity of humanity and constantly pass judgment on others, but in reality, it's all just a front and I beat myself up for working a McJob when I feel like I should be doing more.

CLERIC

You have spent your life in the service of a church, temple, monastery or other holy sect. You act as an intermediary between the realm of the holy and the mortal world, performing sacred rites and offering sacrifices in order to conduct worshipers into the presence of the divine. You are not necessarily a Hallowed - performing sacred rites is not the same thing as channeling divine power.

You should work with your GM to detail the nature of your religious service. Were you a lesser functionary in a cloistered Buddhist temple, raised from childhood to assist the priests in the sacred rites? Or were you a Catholic priest who suddenly experienced a call to serve God in a different way? Perhaps you were the leader of a small group outside of any established temple structure such as a Wiccan coven, or even a former member of a dark cult that served a fiendish master whom you now deny.

Note: This particular Background, while common in fantasy role playing games, could take on a different, more sensitive tenor in a game set in modern eras. Much like the *Femme Fatale* Social Tradition under the Socialite (See **Book One: Basic Character Creation**), you should be careful that nobody in your group will take offense to this kind of character.

BOOK TWO:

Skill Proficiencies: Insight, Religion

Languages: Two of your choice, which should be related to your religion in some way

Feature: Shelter of the Faithful

As a cleric, you command the respect of those who share your faith, and you can perform the religious ceremonies of your deity. You and your adventuring companions can expect to receive free healing and care at a temple, shrine, or other established presence of your faith, though you must provide any material components needed for spells. Those who share your religion will support you (but only you) at a modest lifestyle.

You might also have ties to a specific temple dedicated to your chosen deity or pantheon, and you have a residence there. This could be the temple where you used to serve, if you remain on good terms with it, or a temple where you have found a new home. While near your temple, you can call upon the priests for assistance, provided the assistance you ask for is not hazardous and you remain in good standing with your temple.

Suggested Characteristics

Clerics are shaped by their experience in temples or other religious communities. Their study of the history and tenets of their faith and their relationships to temples, shrines, or hierarchies affect their mannerisms and ideals. Their flaws might be some hidden hypocrisy or heretical idea, or an ideal or bond taken to an extreme.

D8	PERSONALITY TRAIT
1	I idolize a particular hero of my faith, and constantly refer to that person's deeds and example.
2	I can find common ground between the fiercest enemies, empathizing with them and always working toward peace.
3	I see omens in every event and action. The gods try to speak to us, we just need to listen
4	Nothing can shake my optimistic attitude.
5	I quote (or misquote) sacred texts and proverbs in almost every situation.
6	I am tolerant (or intolerant) of other faiths and respect (or condemn) the worship of other gods.
7	I've enjoyed fine food, drink, and high society among my temple's elite. Rough living grates on me.
8	I've spent so long in the temple that I have little practical experience dealing with people in the outside world.

D6	IDEAL
1	Tradition. The ancient traditions of worship and sacrifice must be preserved and upheld.
2	Charity. I always try to help those in need, no matter what the personal cost.
3	Change. We must help bring about the changes the gods are constantly working in the world.
4	Power. I hope to one day rise to the top of my faith's religious hierarchy.
5	Faith. I trust that my deity will guide my actions. I have faith that if I work hard, things will go well.
6	Aspiration. I seek to prove myself worthy of my god's favor by matching my actions against his or her teachings.

D6	BOND
1	I would die to recover an ancient relic of my faith that was lost long ago.
2	I will someday get revenge on the corrupt temple hierarchy who branded me a heretic.
3	I owe my life to the priest who took me in when my parents died.
4	Everything I do is for the common people.
5	I will do anything to protect the temple where I served.
6	I seek to preserve a sacred text that my enemies consider heretical and seek to destroy.

D6	FLAW
1	I judge others harshly, and myself even more severely.
2	I put too much trust in those who wield power within my temple's hierarchy.
3	My piety sometimes leads me to blindly trust those that profess faith in my god.
4	I am inflexible in my thinking.
5	I am suspicious of strangers and expect the worst of them.
6	Once I pick a goal, I become obsessed with it to the detriment of everything else in my life.

LAW ENFORCEMENT

From the local sheriff's department to federal "alphabet soup" agencies, you are part of a long legacy of those dedicated to upholding law and order. Most people get into law enforcement from a desire to protect the public from criminal activities, but it's a difficult path to walk and keep your idealism and dedication intact. Some fall to anger and bitterness, viewing everyone as a potential criminal. Others are prone to corruption and become indoctrinated into another, darker brotherhood—that of cops on the take.

Still, the majority of law enforcement officers are good at heart and are out to protect and to serve, whether it's stopping a bank robbery, breaking up a playground fight, or battling enemies of the state.

You have been, or currently are, a part of this brotherhood in blue, and when you choose this background you should clarify at what level, and which organization you serve. Is it a family legacy for you? Did you decide to turn to law enforcement due to an event in your childhood? What brought you to where you are now, and how do you feel about being a member of law enforcement?

SKILL PROFICIENCIES: Investigation, Perception

LANGUAGES: Choose any one language

WEAPONS, ARMOR AND VEHICLES: Choose one from pistols, shotguns, police riot armor, or civilian land vehicles.

Feature: Fraternity of Police

The FoP is a union to which most police officers belong, but it's more than that. It's a brother- and sisterhood of law enforcement professionals. Police will give each other the benefit of the doubt in situations that look bad and will cover for each other when needed. They'll also band together to avenge the death of one of their own. Being a member of this fraternity gives you several advantages. You have a network to which you can turn for help, contacts and information, allowing you to add twice your proficiency bonus to applicable investigation checks when this network comes into play.

Second, as a police officer, you have powers of arrest. Depending on the era in which you're playing, you can legally carry a firearm (and are expected to) and you can arrest and detain criminals with justifiable cause, for a certain period of time. Such alleged criminals must be delivered to an authorized detention center—a local police station with holding cells—and must be properly booked. In the United States, anyone detained must be read their Miranda Rights before they can be questioned.

Suggested Characteristics

As a police officer, you tend to view the world in terms of law and order. The law serves one of two purposes that is vital to the functioning of society, and possibly both, depending on your world view. Either laws are in place to ensure the proper functioning of society and to keep people from descending into anarchy, or they are a code to tell us what is right and wrong. While these two outlooks may seem similar, there are areas where they starkly differ. Is murder illegal, for example, because it's wrong, or because if it were legal society would collapse? How you feel about the role of law and its effectiveness defines your world view.

D8	PERSONALITY TRAIT
1	There's no room for humor out on the streets. I take my job seriously, and I demand the respect that's due to me.
2	Community relations are vital to an effective police force, and I try to be friendly and respectful to everyone I meet.
3	Criminals cause so much pain to so many people, and my compassion for victims and the downtrodden runs deep.
4	I've learned that the effectiveness of any cop is limited at best, and you may as well take the opportunities that come to you. I'm a survivor, now, and I'll do what I have to.
5	Sometimes you've got to use a taser, nightstick or tonfa to beat sense into people that need to be taught a lesson. That's just the way it is.
6	I'm arrogant about my position as a police officer. I know it, I deserve it, and I don't care whether people like it or not.
7	You've got to have perspective. Criminals come in as many shades as innocent people, and knowing the difference is what keeps us human.
8	I'm part of the first line of defense against chaos. My job is to protect people, and I'm always on the lookout for those in need of help.

D6	IDEAL
1	**Law.** The law is the foundation of our society. It's what sets us apart from the animals, and my job is to make sure people follow it.
2	**Order.** An ordered society is a peaceful society. People who serve anarchy and chaos are anathema to keeping the peace.
3	**Protect.** Police are in place to protect the innocent and those who can't defend themselves.
4	**Serve.** Cops are here to serve the people. It doesn't matter if it's stopping a mugging or rescuing a cat stuck in a tree.
5	**Community.** Police are in place to foster a sense of community and connection. We should be building bridges between people.
6	**Survival.** The streets are tough, and you've got to do whatever you've got to do, to survive. It was being a cop, being in a gang, or being a victim. The police seemed to offer the best of all worlds.

D6	BOND
1	The badge is everything to me. I joined the force because I believe in what the police do, and being a cop is my whole identity.
2	The Fraternity is what matters. I don't ever betray another law enforcement officer, and I stand up for my brothers and sisters.
3	The idea that I'm making a difference is what keeps me going. Every criminal I put behind bars, even for 24 hours, is time that they're not hurting someone.
4	I do this for my loved ones, and the knowledge that I'm keeping them safe is my core.
5	This is a family legacy for me. My folks were cops, and so were theirs. Hopefully, someday my kids will also be cops, if I live long enough to have any.
6	Being a cop has given me the ability to survive on the tough streets, and that survival is all that matters to me.

D6	FLAW
1	I can be overzealous in my enforcement of the law, and people have gotten hurt as a result.
2	I'm on the take. There are certain criminal elements that have me in their pocket, and I wouldn't say no to others who also wanted to pay up.
3	I'm idealistic and naïve. That leads me to have too much faith in people's desire to be good.
4	I am distrustful of people. I've seen too much in my work to believe that anyone is anything but a criminal waiting to happen.

BOOK TWO:

5	I tend to play judge and jury on the streets. If I think someone is a violent or horrible criminal, and I think I can get away with it, I'll end them when nobody else is looking.
6	I once crossed a line, and it resulted in a violent criminal getting off on a technicality. They later hurt a lot of people before I stopped them. The guilt of that haunts me, and no matter what I do, I can't make the visions stop.

MEAN STREETS

You grew up on the streets, either as a loner trying to survive in a cold world, or as a member of a gang or crew because there's strength in numbers. You may be a willful criminal, or you may just have decided that what you want from the world, you've got to take. Maybe you had absentee parents; perhaps you were an orphan. Maybe your parents were criminals. Regardless, you long ago decided that you didn't have anything to offer society and society didn't want you, so you became a survivor.

It's possible that since then you've managed to claw your way up and out, and even become a positive member of society. Maybe you run a youth or homeless shelter trying to give other kids options they might not otherwise have. Maybe you became a cop, trying to protect others from going down a dark path. On the other hand, maybe you're a career criminal, taking what you want from the world at the expense of others. Either way, you know what it's like to fight for scraps.

SKILL PROFICIENCIES: Choose two from Deception, Persuasion, or Intimidation

LANGUAGES: Street lingo (see the **Hooligan** character class), plus one other, the dominant language of the streets where you grew up.

TOOL OR WEAPON PROFICIENCIES: One toolkit, or proficiency with handguns, rifles, or submachineguns (choose one).

Feature: Law of the Streets

You know how things work on the streets, and you know where to find things that others don't, whether it's a fence, drugs, or just a safe place to squat. When you're on your home turf, you don't need to roll Investigation or Survival to find the quickest path between two points, or to find any resource or community you need on the streets (though finding a specific person may still be the purview of a skilled investigator). When you're in another city, you gain advantage on Investigation rolls to do so.

Suggested Characteristics

Whether you got out or became indoctrinated in, your life on the streets has toughened you up in a way that other people can't imagine, and often don't understand. Your entire life is defined by your background; you've seen the worst of humanity and you know what it takes to muscle through. Everyone has their strengths and growing up on the streets means going through a crucible of fire to find those strengths.

D8	PERSONALITY TRAIT
1	I'm a survivor, pure and simple, and I have no patience for people who whine about their lot in life. Suck it up and move on.
2	I have zero respect for money, power or authority. The man never did anything for me, and he can screw himself.
3	I'm unflinchingly loyal. After all, the only way to get through is with personal connections. It's the family you choose that matters, at least as much as (if not more than) your blood family.
4	Keeping your nose down and hiding is the best way to survive. I've been victimized and I know how to avoid drawing attention to myself. Best way to keep it from happening again.
5	I'm morose and full of anger; there's no room for joy on the streets, and if someone tries to tell me different, I've got a fist to show them.
6	I'm idealistic and hopeful. I got out, and there's always a way to pull yourself up and make good.
7	I have a deep compassion for those who are still trapped in the patterns I once suffered. I'll go out of my way to help others on the street.
8	You don't get anywhere by following. You take out the leader, then take their place. That's the key to survival—step on anyone in your way and take what you want.

D6	IDEAL
1	**Loyalty.** The only way to keep going, to survive in a harsh world, is by loyalty. I give loyalty to my companions, and I expect as much in return.
2	**Strength.** The world isn't giving you anything. You take what you want, by force if necessary.
3	**Perseverance.** Strength of mind and will, and a drive to keep going. That's what matters, and that's what allows me to survive when everything else is against me.
4	**Power.** The only way to really survive on the streets is to make them what you want them to be. That means grabbing power where I can get it and wielding it as I see best.
5	**Compassion.** Understanding that other people are going through tough times and helping each other whenever I can is what matters. I never want to see anyone else suffer like I did.
6	**Greed.** There's only one way out of the streets, and that's to buy your way out. That means taking the cash anywhere I can get it. It doesn't matter where that cash comes from.

D6	BOND
1	My people are what keep me going, whether it's a gang, a support group I've formed, or a family group. I'd never leave them behind.
2	The fight is what matters to me. I prove my worth daily to myself and to everyone else just be being willing to keep going.

3	I work for or run an organization dedicated to helping others on the streets, and that mission is what keeps me going.
4	I have a select few people I love and care for. Keeping them safe from harm is my mission in life.
5	I have an item that is my connection to someone from my past. Perhaps it's a mother I've never met, a long-lost sibling, or some other person. The hope that I'll find them someday binds me to this world.
6	A specific person took me in and got me off the streets. No matter what I do, I will never be able to repay that favor.

D6	FLAW
1	I'm not a fighter. If the odds are against me, I'll run and hide rather than stand and fight.
2	I'm overly aggressive and always feel the need to prove to everyone just how bad I am.
3	I can't pass up the opportunity to take something I want, whether it's a pile of cash or that handbag I saw in the window of a store.
4	I don't consider the long-term consequences of my actions. After all, there might not even be a tomorrow, so why bother?
5	Putting your trust in other people is a sign of weakness. I've been burned by that before and it'll never happen again.
6	Here's the simple fact: I'm a killer, born and bred.

MEDICINE

Whether a nurse practitioner, an EMT, or a medical doctor, you have formal training in medicine and the medical fields. You may have been a field medic in the military or completed twelve years-plus of formal degree and residency training to get where you are, but in the end, you're a healer. You're bound by your skills, abilities, morals, and ethics to treat the wounds, ailments, and illnesses of other people.

Whatever it was that led you on the path to become a medic, you're now a part of a long and noble tradition. You may put all of your faith in science and modern medicine, or you may be a holistic healthcare provider with training in the ancient ways. Either way, your primary concern is healing others and keeping them from getting sick in the first place.

SKILL PROFICIENCIES: Medicine, plus choose either nature or science

TOOL PROFICIENCIES: Herbalism kit

LANGUAGES: Latin, Greek

Feature: The Latest Treatments

Whenever you need to treat an ailment that is new, rare or unusual, if you don't have the means on hand to treat it, you know where to find them. Though the means might be inaccessible or exceptionally difficult to come by or obtain, you know where to find them, and if you don't, you know where to find the information about where they are. You have access to a wide library and database of all the latest medical journals, both scientific and holistic.

Suggested Characteristics

Your entire life is defined by the oath and commitment you took to aid other people. Whether it's the EMT Oath and Code of Conduct, the Hippocratic oath, or simply the personal commitment you've made to serve as a healer, you've dedicated yourself to healing the sick and unwell. That doesn't mean you're necessarily a good, selfless, or altruistic person, however. Throughout history there have been doctors who conducted horrible experiments on people for the purpose of furthering medical knowledge. The kind of medical professional you are defines your outlook on the world and the people you encounter.

D8	PERSONALITY TRAIT
1	I cannot stand to see another person in pain, and I will do anything I can to ease that pain.
2	Years of dealing with terminal patients has made me hard and callous. I don't let people in because it hurts too much to lose patients.
3	I am highly emotional when I'm in the moment, and my desperation to get things right sometimes shows itself a bit more clearly than I'd like.
4	I'm deadly serious, as is my craft. I expect the same of other people.
5	I work very hard to maintain a balance between work and play, and I try to always keep things in perspective.
6	I am always on edge, always ready to move when I'm called upon to do so.
7	I know I'm good at what I do and I'm cocky about it. Other people should recognize my brilliance.
8	I am a joker and a clown, always trying to use humor to lighten the mood in the darkest situations.

D6	IDEAL
1	**Healing.** Healing is what I do, who I am, and why I exist. Making sick or injured people well again is my calling.
2	**Oath.** I took an oath, and that means everything to me. The sheer idea of breaking that oath is anathema to everything I am.
3	**Science.** What interests me about this calling is the science behind it. New discoveries fascinate me and I'm always looking for the most unusual cases.
4	**Puzzle.** It's all about problem solving and unlocking the mystery for me. The more difficult the case, the more in my element I am.
5	**Excitement.** I'm never more alive than when I'm in the middle of a critical moment and one mistake could cost everything.
6	**Reputation.** I'm the best there is in my field, and if I'm not, I need to do whatever it takes to get there.

BOOK TWO:

D6	BOND
1	Someone I went to med school or went through training with, is my anchor, my conscience, and my everything.
2	I carry a token with me that's a reminder of exactly why I do what I do. It serves to ground me when things get out of hand.
3	I lost a very special patient once, and their memory keeps me going. I've sworn never to lose someone like that again.
4	The quest to extend life and even prevent death is what keeps me going.
5	I care deeply about humanity and helping others. I seek an opportunity to do so every single day.
6	All I care about is making new scientific discoveries, uncovering new knowledge and information, and advancing knowledge. I'm not that concerned about the people I save.

D6	FLAW
1	Because I've lost one too many patients, I'm callous and have a very poor bedside manner.
2	I am more than willing to let someone die, or even be the cause of a death, if it means something good comes out of it for science.
3	As a defense mechanism, I sometimes make inappropriate jokes at bad times.
4	I get very tense and tend to snap at people when things get stressful.
5	I'm too emotional and I always take it personally when someone gets sick or injured on my watch.
6	I'm very arrogant about my skills and knowledge, and I think that makes me an expert in everything. I get rude when people don't acknowledge my expertise.

MILITARY

Your background is entirely in the military. Perhaps you've done several tours of duty in a war zone. Maybe you're a career officer. Possibly you were just a military brat who grew up on bases around the world as your career military parents moved from place to place. Regardless, you've grown up around soldiers, and developed the mindset of a soldier and the pride that comes with standing up for what you believe in and defending the honor of your country.

Decide what country your character is from, and in what branch of the military they served. Think about their history in the armed forces; did they complete their duty and were honorably discharged? Was there a scandal that saw them washed out with dishonor? Did an injury end their career prematurely? All of these will shape how your character views the world and the military they serve.

SKILL PROFICIENCIES: Athletics, Survival

WEAPON AND ARMOR PROFICIENCIES: You are proficient with all firearms and modern armor.

VEHICLES: Civilian land vehicles, plus choose one type of vehicle from civilian or military land, air, or water vehicles.

LANGUAGES: Choose one

Feature: Tactical Mindset

Because of your years in the military, you're always thinking in the most tactical terms. Whenever you're assessing a situation for tactical advantage or the best possible approach, you can automatically discern weak points, defensible locations, good setups, and all the details of the surrounding terrain or circumstances.

This feature is not intended to be a substitute for standard ability checks; it will not allow you, for example, to automatically sense when someone is being untruthful, or to automatically spot hidden people or those lying in wait for an ambush; this would still require the appropriate ability and skill checks. You might, however, discern upon receiving the details of the location that it is an opportune spot *for* an ambush. At the GM's discretion, you may gain advantage on certain checks, as the GM deems appropriate, due to your tactical world view.

Suggested Characteristics

D8	PERSONALITY TRAIT
1	I am gung-ho and ready to fight at all times. I believe the direct approach is the best approach.
2	Combat engineering has always been my passion. That means if there's a chance to blow stuff up, I'm going to take it.
3	I'm always calm, cool and collected. Losing your head never wins a battle.
4	I comport myself with honor in all things. If I give you my word, expect that I'll keep it.
5	I can't help but tell old war stories, and I've got one for just about every situation.
6	I'm a stone cold killer, and I'm not ashamed of it.
7	No matter how bad things get, we never, ever leave another soldier behind.
8	I've seen way too much during my time in the military. It's left me jumpy, on edge, and prone to bouts of anger and aggression.

D6	IDEAL
1	I value every person's right to choose their own way in life.
2	I may not agree with what you have to say, but I'll fight unto death for your right to say it.
3	My honor is everything to me.
4	I take pride in making tough decisions others can't, and it doesn't bother me when my hands get dirty.
5	Kill 'em all; let God sort 'em out
6	We have a responsibility to defend those who cannot defend themselves.

D6	BOND
1	My unit is my family. If I am to trust them with my life, they must be able to trust me in all my dealings.
2	This is my gun. There are many others like it, but this one is mine.
3	I fight so that one day I can get back to living a normal life.
4	I have a real family back home; one day we'll all be together again.
5	My word is my bond.
6	I am never more alive than when the bullets are flying.

D6	FLAW
1	I am reckless; I leap without looking, and it's gotten people killed in the past.
2	My anger gets the better of me all too often.
3	I've seen too much and it's left me cold, emotionless and unable to form personal bonds.
4	I care far too much about the people around me and it gets me in trouble.
5	I absolutely cannot break my word once it's given, no matter what the circumstances might be.
6	I tend to see something of the enemy in just about everyone I encounter.

PERFORMER

You have a background as a performer, be it in film, theater or television, or in music. You have either enjoyed a stint as a working actor or actress, you were a well-known musician (even if only in niche circles) or you grew up around the community. This background can also include work on the production end of the industry. Perhaps you were a director, a production assistant, stunt person, musical producer, sound engineer, grizzled roadie or any other support or production personnel. In the end, you know how to put on airs, mix with the elite in the industry, and work your way around a production.

You should first decide what kind of performer you were. Did you work in film? Television? The theatre? Were you a rock or pop star? In what capacity did you work? Did you, in fact, work in the industry at all, or are you the child of a Hollywood legend? This will help to determine the outlook and approach you have to the industry.

SKILL PROFICIENCIES: Deception, Performance or Persuasion (choose two)

LANGUAGES: Choose one

TOOL PROFICIENCIES: Disguise Kit or Musical Instrument (choose one)

EQUIPMENT: Disguise kit or musical instrument (choose one); actor's pack; fine clothes; a prop from a production or a gift from a fan (your choice).

Feature: Fame and Fortune

You have notoriety in certain circles. In any situation where someone might recognize you, they gain advantage on Wisdom checks to recall who you are, and Intelligence checks to recall information about you. If you have not suffered any scandals or negative publicity, you in turn have advantage on charisma checks to interact with such "fans" or other industry people. You also increase your Wealth score by 2.

Suggested Characteristics

D8	PERSONALITY TRAIT
1	I can liken any situation to a production in which I took part
2	I cannot resist engaging in gossip about the performing arts industry
3	I can't resist the spotlight; when an opportunity arises to be center stage, I take it
4	I am insanely jealous of other people who get more attention than me
5	I'm not afraid to use my fame and position to open doors or get things
6	I've never had to work a steady job, and not only do I not know how to change a tire, I find it insulting that someone would ask.
7	I spent way too many years crawling and scraping to get to the top, and nothing, and nobody will ever knock me down again.
8	I feel a deep responsibility to use my fame and success to make the world a better place.

D6	IDEAL
1	**Beauty:** It's my place to bring a bit of beauty into the lives of the downtrodden.
2	**Art:** Art is life, and it's my place to present it to the world in the form of performance.
3	**Creativity:** I live to find new creative challenges, be it in song, a new role, or other ways.
4	**Money:** I don't care about the art; for me it's all about the payout.
5	**Human Engagement:** All that matters is engaging with other people and making that connection.
6	**The Mask:** I get off on the character I portray, and I love that people associate me with that persona.

D6	BOND
1	My craft is absolutely everything to me, and without it I'm nothing.
2	I have a memento from a memorable production that I'm never without.
3	My fans are my world, and I'm devoted to them.
4	My wealth and fortune are everything to me.
5	I once had a stalker or was the victim of a crime related to my fame, and now I constantly advocate for victims.



6	I saw something on a production or gig once that deeply marked me for better or worse, and it has defined my life.

D6	FLAW
1	I became addicted to drugs and/or alcohol during my career, and I've battled that addiction every day of my life.
2	I cannot turn down an opportunity for notoriety
3	I suffered a scandal during my career, and it haunts me.*
4	I once insulted a powerful figure, and they have gone out of their way to make my life difficult.
5	I wear my heart on my sleeve all the time.
6	I am exceptionally arrogant about being me.

*In this case, you don't gain advantage on Charisma rolls to deal with those who recognize you, though you may add your proficiency bonus to Charisma checks where your negative association might benefit you.

POLITICIAN

You have been enmeshed in the world of politics and diplomacy your entire life. When it comes to getting things done, you know how to do it, even if it means selling out. Honesty is not your best trait, but you know how to play to a crowd. Your alliances shift with the winds, and you sometimes allow others of your colleagues to dictate your opinions and ideals.

That being said, you've got contacts where it counts, some of whom even owe you favors, and when the chips are down you know what needs to be done to help your friends. You've made charges go away, you've gotten desperately needed resources, and you've opened closed doors. Unfortunately, that means you also owe favors, and those might not be to the most savory individuals.

SKILL PROFICIENCIES: Insight, Persuasion

LANGUAGES: Choose one

Feature: Wheeling and Dealing

Whenever you or a close friend needs something done, you know where to go to make it happen. You've got friends, allies and contacts in high places and you can always find the right person to try and convince to help in a given situation. That doesn't mean, however, that they are always willing to help, or that said help comes free. It also means you've made a few enemies, and you might owe a favor or two to people you'd rather not owe.

Suggested Characteristics

As a politician or the child of a politician, you've seen the best and the worst of humanity at the highest levels. You know that morals and ideals are a luxury, and a luxury you might not always be able to afford. Your worldview is defined by corruption and the idea of doing what must be done, to make things happen.

It could be that you're a political outsider, still holding onto those ideals and determined to change the world for the better, or you could be a grizzled, corrupt veteran who's given into the temptations of the office. Either way, you've learned quickly that keeping your ethics intact in politics is an uphill battle.

D8	PERSONALITY TRAIT
1	I approach interactions with other people much like a used car salesman. I've always got a line and I know how to sell it.
2	I take my position seriously. I do what I have to do, and I don't expect others to like it, nor do I care.
3	I don't even remember what it's like to not be in this position, but I know it's a bad place to be, and I'll do whatever it takes to maintain my status.
4	I started this path to help people, and that's still what I try to do every single day. I hate that sometimes I have to make compromises, but if the end result is better for everyone, you do what you must.
5	I am going to change the world. This system is corrupt and broken, and I'm the one that's going to fix it.
6	Nothing surprises me, and nothing shocks me. I've seen it all.
7	I try my best to always keep a poker face, but when I break, I really break.

8	My job is to be behind the scenes. I'm not a field person. If things get ugly, I'm going to find a way to extract myself from the situation, even if it means leaving others behind.

D6	IDEAL
1	**Power.** Politicians are the rulers of the modern world. They might not be nominal world leaders, but they're what really makes things happen. I live for that level of power and control.
2	**Strategy.** Politics is all about strategy and positioning. I define myself by my ability to strategically position myself in a way that's advantageous to me and mine.
3	**Change.** There's no better way to affect change than through politics. It's much better and more peaceful to change the system from the inside.
4	**Party Values.** I am a card-carrying champion of the values my party engenders, and I don't give ground on those core issues.
5	**The Status Quo.** Change is dangerous and deadly. The real job of a politician is to maintain the status quo exactly as it is. That's how society continues to function.
6	**Money.** Have you seen the perks and benefits that come from this job? The only reason to be a career politician is to continue to live the good life.

D6	BOND
1	I am my own bond. I do this for me, myself, and I, and I'll do whatever I must, to keep myself in a position of comfort and power.
2	I have family and my only goal is to protect them. The more power I amass, the safer they'll be, even if I sometimes have to protect them from my own allies.
3	My ideals are my bond. I have to remind myself every day why I do this and fight to keep from falling to corruption.
4	There's no such thing as black and white, and the only way to survive in this theater is to have and keep perspective.
5	There is a political figure, either current or historical, that I greatly admire, and I try my best to live up to their example.
6	The way other people see me is everything to me. I'll go to any length to protect my image in the eyes of others and save face.

D6	FLAW
1	I have a very hard time turning down the material benefits of my position, even if it means compromising my values.
2	I'm willing to go to extremes to protect my position, even if it means "disappearing" sources of controversy or scandal.
3	I've been at the center of a major scandal and it cost me a lot. I've spent most of my days since then trying to erase it from history and fighting to get my image back.
4	I am too prone to backing down when it comes to conflict. I'm just not good at the fighting part of politics.
5	If you pay me enough, I'll support any cause or stance.
6	I'm too idealistic and hardline about my values and it costs me the ability to get things done on occasion.

SCIENTIST

New discoveries, the acquisition of knowledge and a strict reliance on the scientific method are the way in which you relate to the world. You believe in order, experimentation, and skepticism. The world is a rational place, and everything that is, can be proven. At the same time, however, a negative cannot be disproven. Many scientists, when faced with inescapable evidence of the supernatural, become obsessed with either proving its existence or with thoroughly debunking it.

Whether you are a physicist, a biologist, a chemist, a technologist, engineer or any other kind of scientific mind, you live your life to gain new knowledge and, hopefully, to contribute to the advancement of humankind. The first step when choosing this background is to determine what kind of scientist you are; this will affect the approaches you take to problems and may determine circumstances wherein you gain specific advantages on checks.

SKILL PROFICIENCIES: Investigation, plus choose either nature or science

TOOL PROFICIENCY: Choose one toolkit appropriate to your branch of science

LANGUAGES: Latin

Feature: Laboratory Access

As a credentialed scientist, whenever you need laboratory facilities or a workshop to engage in research, experimentation or other work related to your field, you know where to find them, and you can generally manage to get access. Depending on the specific facility, your access may be limited, but you can usually at least come across the basic equipment and space you need to perform brief research and experimentation. This feature doesn't, for example, grant you security clearance to get into government-secured facilities, but a local university may be willing to grant you short-term access to lab space and some basic equipment.

Suggested Characteristics

As a scientist, you tend to view the world very much in terms of black and white. Things either are or they aren't, hypotheses exist to be proven or disproven, and theories are prone to change when a new and better theory comes along. However, things either are, or they aren't for scientists. Because of this, there tend to be two varieties of people who pursue science: those who seek to expand human knowledge and prove the as-yet unknown, and those who seek to debunk any new ideas that come along.

BOOK TWO:

Ethics also play a vital role in science. Are you one who believes in tempering scientific study and advancement with responsibility, holding back against the concern that humanity isn't ready for new knowledge? Are you, on the other hand, a scientist who believes that new discoveries and new knowledge are all that matters, and morals and ethics shouldn't play into it, because the good always outweighs the bad? The answers to these questions will define how you view the world.

D8	PERSONALITY TRAIT
1	If I seem scatterbrained, it's because I've constantly got one hundred ideas assaulting me at all times, and it's hard to focus on just one thing.
2	I am very literal in all things. I don't understand sarcasm or irony, and I don't understand why others can't just say what they mean.
3	I am short-tempered and low on patience when it comes to the need to explain what I'm doing to people.
4	As a consummate teacher, I'm excellent at connecting with others and explaining difficult concepts in terms that others can clearly and easily understand.
5	My lack of social skills sometimes makes me come off as caustic when in fact I'm trying to be complimentary.
6	I get extremely excited about any new discovery, and my enthusiasm is either infections or annoying, depending on the person.
7	I am always cool, calm, collected and measured in everything I do. It does nobody any good to lose your head in stressful situations.
8	There's no need to rush into things; the best result always comes from sitting down to think things out.

D6	IDEAL
1	**Knowledge.** I value knowledge above all else. Knowledge is what allowed humankind to rise above the animals, and it's my role both to learn and to teach.
2	**Research.** The journey is what drives me forward. The only reason to reach the end goal of a new discovery is so that I can start on my next project.
3	**Discovery.** Finding something new is the key to advancing mankind. I thrive on new discoveries.
4	**Credit.** What's important is that I get the credit I deserve for the work I do. Someday I'll win a Nobel Prize.
5	**Debunking.** What's more important than finding new knowledge in this day and age, is discrediting the vast number of phonies, frauds, and garbage theories out there. It's all that matters because without debunking, true progress gets held back.
6	**Skepticism:** Skepticism is not about disproving things; it's about approaching problems critically, and that's where a scientist best thrives, by understanding that nothing is certain if it cannot be proven.

D6	BOND
1	The work is what binds me to the world, and I have to constantly be pursuing some branch of research, or I feel useless.
2	I keep meticulous notes about everything I do, from research to what I had for breakfast. It's my way of keeping my world in perfect order.
3	Results are what's important, not how one gets there. It's not even all that important to remember how to reproduce those results.
4	Enlightenment is the key to evolution, and science the key to enlightenment. Everything I do is towards that end.
5	I have dedicated my life to the advancement of human potential.
6	I have dedicated myself to science because of someone in my life. Perhaps they have a sickness I seek to cure; perhaps I lost them in an accident that could have been prevented. Maybe I just want them to see a better world. Regardless, they are my driving force.

D6	FLAW
1	I have no sense of humor; there isn't time for frivolity when there's work to be done.
2	I am horrible at keeping track of what I'm doing, what I've done, and where I'm going. It causes constant trouble with my research and my life in general.
3	I always say what I mean in the bluntest way possible. I have no time for people whose feelings get hurt by the simple truth and the direct approach.
4	I don't temper my research with trivial things like morals and ethics.
5	Everything is a numbers game. I care about people, but if a few people have to suffer to help millions, so be it.
6	My attention and passions constantly shift from one target to another, and I cannot focus on only one thing at a time. On occasion, my deep feelings and indecisiveness have held me back from potentially making major breakthroughs.

SCHOLAR/ACADEMICIAN

You live your life in the hallowed halls of academia. Your specific area of study can be just about anything from arts to humanities to sciences and beyond, but what sets you apart is that you're a card-carrying member of a school, college, or university. You make your living in studying, teaching and research.

Academics live a rather comfortable life, particularly after they achieve tenure. The work of a professor in academia carries with it facilities, money, prestige and even the ability to travel to conferences on the university's dime. On the other hand, getting to the point where you have tenure can be highly

stressful and most of your life is dedicated towards building the reputation and publishing credits you need, to achieve this level. Is your character a comfortable tenured professor, confident in their position, or are they a struggling associate professor working hard and driven towards making a name for themselves so that they can get the recognition they deserve?

SKILL PROFICIENCIES: Choose any two skills related to your field of study

LANGUAGES: Choose one language

Feature: The Hallowed Halls

You have colleagues in your field all over the world. Whenever you need information or expertise on a subject remotely related to your area of study, you know who to talk to, to find the right books, databases, knowledge and information. You may be able to gain access to ancient texts and even private collections and libraries, depending on the relationship you have with the contact in question, or your reputation as a scholar. Likewise, you may be called upon to provide the same services to someone else in academia.

Suggested Characteristics

As an academic, you have two approaches to life: you are a teacher and a researcher. Your life is defined by your approach to knowledge. While some academics live to pass on what they know, others exist to publish their theories and ideas. Finally, there are those who enjoy a balance between the two extremes. These are the scholars that believe we must pass on what we know, but by the same token, knowledge must always be moved forward.

Either way, the core trait of a scholar is that they are all about learning. Whether for themselves or to teach others, it is research, study and gathering knowledge that drives the academic forward. What differentiates them from scientists is that while a scientist is focused on experimentation and practical application of knowledge, the academic scholar focuses on theoretical and textual learning.

D8	PERSONALITY TRAIT
1	Every moment is an opportunity to teach and to learn, and I am always looking for that opportunity.
2	I have neither the time nor the inclination to explain complex ideas to people of lesser minds.
3	My door is always open to anyone in search of knowledge. I truly enjoy exchanging ideas with other people.
4	I am opinionated and argumentative; as an expert in my field I don't like to be challenged.
5	I use big words as often as humanly possible; after all, the broadest vocabulary is the truest sign of a great intellect.
6	I get very irritable when I am taken away from my studies for any length of time.
7	There's nothing I love more than a spirited and respectful debate.
8	I am absent-minded and can sometimes come off as scatterbrained.

D6	IDEAL
1	Learning is the key to all human advancement.
2	Teaching is what enables the next generation to take up the torch and continue our evolution as a species.
3	Everyone can learn to change for the better
4	We learn as much from failure as we do from success, if not more.
5	Sometimes in order to learn, the lessons have to be harsh.
6	Patience is the single most important quality an educator must possess.

D6	BOND
1	My books and notes are everything to me. I don't know what I'd do without them.
2	I always have at least one notebook and pen with me, and I consistently jot down my observations.
3	I had a mentor who taught me everything I know. Living up to their example is what keeps me going.
4	My job as an academic allows me to live an easy life, and I wouldn't want to have to struggle after losing it.
5	My students are the most important thing to me; seeing the spark of inspiration in young eyes is why I do this.
6	I've dedicated my entire life to one single theory, idea, or question.

D6	FLAW
1	I am easily distracted, especially when the promise of new information appears
2	I hold a grudge for a long time, especially against those who steal or disprove my ideas
3	I cannot resist learning something new, even if it puts my life in danger—I'm the one who takes notes on zombies while others run for their lives
4	I am often insulting to those of lesser intellect
5	I rarely take the time to truly think things through before acting
6	I am prone to look for the most complex solution to any given problem.

INSPIRATION POINTS

WHAT IS INSPIRATION?

Inspiration is a rule the game master can use to reward you for playing your character in a way that's true to his or her personality traits, ideal, bond, and flaw. By using inspiration, you can draw on your personality trait of compassion for the downtrodden to give you an edge in negotiating with important people. Or inspiration can let you call on your bond to the defense of your friends and family to push past the effect of a spell that has been laid on you.

BOOK TWO:

The basic use of Inspiration will be found in **Book Five: Rules of Play.** This particular system is an enhanced, alternate way to use Inspiration that is recommended to reflect the heroic levels of play engendered in **Amazing Adventures.** If used, it replaces the standard rules for Inspiration. The core rules in this book assume the use of Inspiration Points, so while they are nominally an optional rule, if you choose to eschew Inspiration Points in favor of the basic Inspiration rules in Book Five, you may have to make allowances for certain class abilities, Feats, and the like.

WHAT ARE INSPIRATION POINTS?

Inspiration points, as mentioned above, are awarded for a variety of in-game reasons related to playing your character well. They are spent to give your character an edge in a specific situation. The most common and basic use of Inspiration is to grant advantage to a single d20 roll. Other uses will be defined in detail below.

The core inspiration rules are quite binary—either your character has it, or they don't. At many tables, this can result in characters that either always have advantage, or never have it when they need it. Inspiration points expand the utility of the system and while on one hand they add some tactical considerations and resource management to the game, on the other, they greatly increase the flexibility of how characters use their "plot immunity," reflecting the over-the-top, odd, or unlikely luck that heroes in films, television, novels and comics display.

STARTING AND REFRESHING INSPIRATION POINTS

You begin play with five Inspiration Points which you can use as you choose. These points, however, do not "refresh" and once they're used, they're gone. You don't get to restore your pool of Inspiration Points (IPs) from taking a short or long rest, nor do you get a new pool when you advance a level. They are expressly handed out by the GM. More on how to acquire Inspiration points is found below.

WHAT DO INSPIRATION POINTS DO?

There are a number of things you can do with IPs as you rack them up. An Inspiration Point can be spent for any of the following purposes:

- **Heroic Action**: Gain advantage on an attack, save or check
- **Aid an Ally**: Grant advantage to an ally
- **Grin in the Face of Death**: Spend hit dice
- **Inspired Defense**: Add proficiency bonus to AC as a reaction
- **Righteous Rage**: Gain advantage on all attacks for a scene
- **Push Through**: Gain an extra bonus action or reaction or use an ability in an unusual way.
- **Stroke of Luck**: Gain a minor plot break

Heroic Action

You can spend an inspiration point to gain advantage on an attack roll, saving throw or ability check. This includes death saves. Spending inspiration in this way can offset disadvantage imposed by another circumstance.

Aid an Ally

By spending an inspiration point, you can give an ally advantage on an attack roll, saving throw, or ability check. To do this, you must describe exactly what your character is doing to inspire or aid their ally, thus helping them in their efforts.

Grin in the Face of Death

Spend one Inspiration Point, and you may then expend any number of hit dice to recover hit points, exactly as if you were taking a short rest. Once expended, these Hit Dice are recovered as standard (half your level at the end of a long rest—see "Resting" in **Book Five**).

Inspired Defense

You may use a reaction to spend an Inspiration Point, and add your Proficiency Bonus to your Armor Class until the beginning of your next turn.

Righteous Rage

By expending three inspiration points, you gain advantage on all attacks until the end of the combat. You must have a good dramatic reason to call upon this inner fury—you witness a beloved companion murdered before your eyes, the villains have just slaughtered a village full of innocents, etc.

Push Through

You may spend an inspiration point to gain one additional bonus action or reaction beyond those you normally have in a round. This bonus action or reaction must be for a different purpose than those you normally have.

You may not, for example, use an inspired bonus action to gain an additional attack if you have already used a bonus action to gain an extra attack this round. Nor may you stack bonuses or advantages from multiple bonus actions together with this ability. For example, you may not spend Push Through to gain Inspired Defense as well as spending a character archetype die to also raise your AC.

At the GM's option, you may use Push Through to use a class ability, skill or other special ability in a way that it is not normally used. For example, a spell caster might use Push Through to partially counter a spell cast by an enemy by expending their spell slots to reduce the effectiveness of that enemy's spell. In such a case, the GM may call for an Intelligence (Arcana) check to first identify the spell being cast and may limit the amount of interference that can be employed. The specifics of this are left to the GM and players, but be creative!

Stroke of Luck

You gain a minor "plot break" which aids your character or group. This can be anything from a sudden idea to having or finding an object that would be useful in a given circumstance. It cannot be something that irrevocably turns the tide of a situation, but it can be used, for example, to affect a lucky escape.



For example, if the PCs are being chased through alleyways by a group of assassins who outnumber and outgun the heroes, the heroes could climb a ladder to get to the rooftop, and then spend an inspiration point for the ladder to be rickety and falling apart, collapsing just as they make it up and slowing down the enemy just long enough for them to gain important ground.

As another example, let's say a group of characters have been captured and robbed of their gear. They escape into a dungeon complex but are largely unarmed and helpless. The fighter spends an inspiration point to find an old, rotted skeleton which just happens to have a functional longsword. It's not high quality, but it'll suffice until they can get their gear back.

A third example occurs when the players are searching for an item. They've combed the entire complex and have come up empty, but they know it's here somewhere. The Gumshoe has spent for advantage on their roll to search the room, and unfortunately failed. Someone spends an inspiration point to just find the information, secret door, hidden compartment or other item of interest they've missed. Their character has a sudden idea or simply stumbles across what they missed.

GAINING INSPIRATION POINTS

All characters begin play with 5 inspiration points at level 1. As the game progresses, the GM can choose to give you inspiration for a variety of reasons. Typically, GMs award it when you play out your personality traits, give in to the drawbacks presented by a flaw or bond, and otherwise portray your character in a compelling way. Your GM will tell you how you can earn inspiration in the game.

Just a few common means of gaining inspiration include:

- **Outstanding role playing:** when you expertly play your character's personality traits, bonds and flaws, especially when it is to their detriment, they might gain inspiration. Constantly harming the party just so you can rack up IPs, however, should fail.
- **Entertaining banter and insight:** When someone utters an excellent quote that is in-character or germane to the situation at hand, which is appreciated by the rest of the table—especially in terms of raising the level of levity, making others laugh, or is very insightful—they could be granted an IP.
- **Heroic Self-Sacrifice:** PCs who put themselves in the line of severe danger to save an innocent, or otherwise put the safety of those in need ahead of themselves or their companions, can earn Inspiration. Throwing yourself in front of an arrow meant for an NPC you're protecting, or a fellow PC who is low on hit points is an example of this, but so is working to evacuate civilians while your companions hold off the Big Bad.
- **Unfortunate Events:** Just as inspiration benefits the players, awarding inspiration can benefit the GM. Sometimes the GM needs something to happen—you succumb to the spy's sleeping poison, you get clubbed over the back of the head and knocked out, the bad guy just gets away this time. When these things happen, the GM can override other considerations to move the story forward but should give the players from 1 to 3 inspiration points based on how severe the consequences to them might be. Just be careful not to overuse this; there's a difference between dramatically moving the story ahead and railroading your players!

There are many ways to earn inspiration points; these are just a few. Again, your GM will award them as they see fit. If the game is proceeding properly, characters should earn inspiration at roughly the same rate as they spend it, though difficult battles and exceptional circumstances could change this rate.

ADJUDICATING INSPIRATION

There is one key factor that always must be considered when dealing with inspiration, and that's that the GM is running the game. Inspiration should be spent only when it's dramatically appropriate. The GM is well within their rights to override any stated use of an IP, or to alter or limit the results. This is particularly applicable in the Stroke of Luck application but can apply across the board. The GM may not want you to have advantage on a given saving throw but may still feel it appropriate that you have a shot at it. In such a case, they could override your expenditure for Heroic Action, for example.

SPENDING INSPIRATION

Finally, there are limits as to how much inspiration you can spend at any one time. You may only expend inspiration once for any given purpose in a round. This means you may not spend Inspiration twice on Push Through to gain both a bonus action and a reaction. Nor can you spend it on Heroic Action twice to gain advantage on an attack and a saving throw.

In addition, the limits on advantage outlined in **Book Five** still apply. You cannot gain "double advantage" by spending inspiration on Righteous Rage and later using Heroic Action, though at the GM's option, using both can help to offset disadvantageous conditions—you may, for example, have an offsetting advantage and disadvantage; this resets your situation to nil, but adding a second advantageous condition may grant you advantage if the GM deems it appropriate.

GRITTIER GAMES

Inspiration points are considered a core part of the **Amazing Adventures** rules as they allow the kind of over-the-top heroics and limited "plot immunity" that heroes in adventure tales often display. However, for GMs wanting a grittier game with less emphasis on this kind of heroic play, you can choose to not use inspiration points, or severely restrict their accumulation.

For a slightly grittier game that still has some use of inspiration in play, treat it the way it is in standard Fifth Edition Fantasy games—players either have Inspiration, or they don't. They can't accumulate points. In addition, Inspiration can *only* be used to gain (or give) advantage on a d20 roll, and not for any of the other described uses.

BOOK THREE: EQUIPMENT

THE HIMALAYAS, 1901

Three figures in their early senior years trudged up the mountain pass, pulling their parkas close against the whipping wind and driving snow. Their heads were down and each trudge was hard work, even harder on their fifty- and sixty-something-year-old bodies.

"This ain't the final adventure I dreamed of, what?" one of them said. "Why the Himalayas, Will? Couldn't you have picked somewhere warmer? I hear Florida in the U.S. is lovely these days."

"It's not a vacation, is it, Johnathan?" William St. John shouted back. "This isn't a vacation; we're here to do a job. Onward!"

Johnathan Trapp grumbled to himself and drew his parka closer. He then turned to shoot a look at the elegant and handsome woman who served as the third member of their party, so as to say, "Can you talk to him? Lady Sylvia Morningside-St. John had been as a sister to Johnathan for decades, ever since his first encounter with the adventuring society that had come to be known as the Brotherhood of William St. John. The woman's capability, intellect, determination, and strength never failed to get them through the darkest of hours, and she in many ways served as a muse for many of his inventions. Even now, in her early 60s, she was an ideal specimen of womanhood, with streaks of silver shooting through her sensibly-styled auburn hair, and her steely gray eyes as keen and intelligent as ever. In happier days, Johnathan had stood beside Sir William the day he and Lady Sylvia married.

Lady Sylvia returned his nod and worked her way closer to William, so he could be heard without the need for shouting. "I fear we may be above our heads this time, my love," she said. "We've grown too old for this sort of thing. Surely there must be a younger generation – "

"Doctor Serpent is my responsibility," he insisted. "I've failed for years to defeat him. Then, for years I thought him dead. Now he's surfaced once again, and I will end him, if it's the last thing I do!"

"We don't even know this is the work of the Black Dragon! And what about the children?" she shouted back. "We have a family to think of, now, William!"

"Don't we? Don't we know?" he shot back. "You saw that village at the base of the mountain. You saw the slaughter, and you saw the ritual pattern of the bodies. That was a ritual to Yig, and it was rife with the symbols of the Serpent. As for the children, that's why I didn't want you along on this trip. They must survive and carry on my legacy."

She shook her head and threw her hands up. "Of course I wasn't letting you do this alone," she said. "You're ridiculous, and frustrating, and confounding, and God I love you." She kissed him. "Let's finish this, then, and get back to the children in London."

He nodded and gave her a smile. "My faithful companion, ever at my side. Right, then. Let's do this."

They trudged on until what passed for daylight in the gray wastes faded to a deep, dark blue, and found a rocky outcropping with a small cave-like inlet to camp for the night. Johnathan produced an invention of his, a tent-like construction made of a fabric that would capture the heat from a small campfire and contain it within, so that



it didn't affect the snow around and cause an avalanche, and set up a complex set of what appeared to be tin cans and narrow wires connected to a small motor, which he said would detect intruders and sound an alarm. Sir William made it a point, as always, to recognize his brilliance.

The night passed largely without incident, until the next morning, when Lady Sylvia leapt from her bedroll with a squeal, brushing at her legs.

BOOK THREE:

"It missed!" she cried. "It missed, thank God!"

Sir William was on his feet in an instant, gun in one hand and sabre in the other. Johnathan was directly beside him, his own revolver outfitted with a complex clockwork optics and sound-dampening system in hand.

"What? What missed?" Sir William hissed.

She pointed at her bedroll, and Sir William reached out with the tip of his sword. He whipped the blanket aside, and reeled back as a massive black cobra struck – and missed – then reared up, its hood wide. Without a second's thought or hesitation, William brought his sword back around and lopped the creature's head off. It fell to the ground, jaws snapping as the rest of the body writhed and wriggled before finally laying still nearly a minute later.

"Blimey!" Johnathan said. "It must be twenty feet long!"

"Aye," Sir William said. "King cobra. And black in colour. Among the largest I've seen, not a natural colour for this breed, and certainly not a serpent that's indigenous to the Himalayas." He looked at Lady Sylvia. "Are you all right? Are you certain?"

She nodded. "A bit shaken, but none the worse for wear. As I said, it missed."

Johnathan produced a small vial of liquid. "Still," he said. "Best quaff this, just in case. I always bring antivenom when we're dealing with the Order of the Black Dragon."

Sir William's jaw was set. "Are we at last all agreed, now, that we are indeed dealing with Doctor Serpent?"

The other two could naught but nod in agreement. It was Lady Sylvia, however, who broke the silence. "Let's end the bastard once and for all so I can get home to my children."

They continued their journey up the mountain. The squall had abated during the night, so going was easier. Still, it had obscured the trail they were following, so it took all of Sir William's considerable survival skills to work their way up the mountain, continuing to follow the sparse trail led by their quarry, ever higher and ever deeper into the mountains.

At length, they found a trail leading into a series of caverns. At the mouth, a mass of writhing serpents blocked their way.

"This is it, then," Lady Sylvia said.

"Right," Johnathan added. "I've got this." He produced a strange device, roughly twice the size of his fists, and flipped a switch. There was a spark and a whiff of ozone, and a dial spun on the top. The serpents writhed more frantically for a moment, then dispersed.

"It produces a frequency they can't stand," he explained. "The new electricity allows me to do a great deal more with my inventions."

"So it would seem," Sir William said. "Good show. Onward, then!"

"Wait!" Johnathan threw his arm out, moved forward a few steps, then crouched. He reached forward and tweaked a nigh-invisible tripwire, looked up where a counterweight held aloft a series of spikes, the whole contrived from a complex (overly so, in Johnathan's estimation) series of clockwork gears.

"Good gracious!" Sir William breathed. "I should've seen that!"

"Good thing I did, innit?" Johnathan said. "This is his mark. Erik. The Phantom. I think I can rig this to cut the wire and allow us to safely pass. Just half a tick." He produced a set of delicate tools and went to work, rerouting tension wires, altering settings on gears, and after a minute, he snipped the wire and everyone let out the breaths that nobody realized they were holding.

"You know his methods," Johnathan said. "Keep your hand at the level of your eyes, lest the Punjab lasso take you."

They moved deeper into the caverns, hands held beside their faces, and the light faded to dark. Johnathan produced a small stick, which he bent and shook, and it erupted into a soft glow. "A simple combination of chemicals," he explained. It should provide light for several hours.

They moved further, Sir William leading the way. With every step the tension grew, the silence in the cave becoming a deafening noise unto itself. Someone was here. Someone had to be here. There was an ambush somewhere, waiting to be sprung, and while luck had been with them so far, Sir William knew from experience it couldn't last forever.

That's when it happened. Sir William caught a flash of movement out of the corner of his eye, there was the clickety-clack of a few pebbles, then the roar of a cave-in, combined with the high, tenor laugh of the Phantom, echoing through the cavern.

Then there was a wall of stone blocking his exit, and William was alone. Frantic, he ran to the wall, pounded in vain with his fists, and cried out, "Sylvia! Sylvia, are you there? Are you all right?"

The answer came back, faint through the rocks. "We're here, my love! We're alive!" Then, a moment later, "Look out, Johnathan!" and the sounds of gunfire.

"Sylvia!" he cried. "Sylvia!"

"Ungh!" came a cry from behind the wall, followed by, "Go, William! End this! We'll...be…fine!"

"Yesssss," came an all-too familiar voice, slithering out of the dark "End it, William. Ifff you cannnnn."

"You filthy bastard," William grunted. "Let's end it, then."

He walked off into the black.

Now it's time to equip your character for spy work, adventuring, exploration, and wild heroics! This section lists tools, weapons, and other gear your characters might need during their exploits. We will not concern ourselves with money for starting characters.

In fantasy games, the number of gold, platinum, and silver a character has is part and parcel of the game. In more modern games, where the acquisition of loot isn't as much of a major focus (with the exception of perhaps a single MacGuffin that forms the focus of an adventure), tracking dollars and cents generally just serves to slow the game down.

STARTING EQUIPMENT

There's nothing worse for a player than designing a really cool pulp costume for her character and then being unable to afford to buy the outfit! Thus, at character creation, the GM should work with players to determine what type of equipment the character would reasonably have, and simply equip the character as necessary.

While each character class has a suggested list of starting equipment, and some backgrounds may provide additional items, in the end, characters should begin play with *whatever makes sense for the character to have.* Just because a character's starting equipment list doesn't start them with a laptop, smartphone, or tablet, for example, doesn't mean that they can't have one in a game set in the early mid-21st century.

To that end, consider class- and background-based equipment lists to be jumping-off points. They're things that characters automatically get based on their class and history, but they might not be the be-all, end-all of their possessions. Would a character reasonably have a compact car, crossover SUV, or motorcycle? Let them have one, regardless of whether it's in their equipment list.

Equipment in a modern game is as much set dressing as it is essential gear and remember: most modern games don't revolve around killing things, taking their stuff, and improving your gear. They're about stories with plots, intrigue, scheming, and sometimes—just sometimes—a single, important McGuffin to acquire.

Still, be reasonable and remember, the GM has final say in what equipment and gear is accessible to your character. No, your former beat-cop-turned-private-investigator does not possess a nuclear submarine. Why? Because, frankly, that's stupid, no matter what story you cook up to justify it.

WHY IS THE LIST SO SPARSE?

To be honest, while they often tend to be part and parcel of role playing games, exhaustive lists of dozens of pages of equipment aren't necessary here. For games that exist in pre-industrial eras, the standard **Fifth Edition Fantasy Player's Handbook** has an expansive equipment list that will more than suffice. For games post-industrial revolution, most players are familiar with what a given piece of equipment is, and what it does. Everyone, for example, knows what a smartphone or a laptop is, and when these things came into common public use. While we have included a few common and standard pieces of equipment here, the focus is more on weapons and those things that have a direct mechanical effect on game play.

Equipping a character, then, becomes a factor of "What would they normally have access to?" Consider your character's class, background and probable wealth, and work with the GM to determine what is reasonably available to a person of that type in the world which you inhabit.

If a player wants their character to be exceptionally wealthy, it is suggested to the GM to check out the Wealth system, below. From then on, player characters are assumed to be able to purchase within their means. Pugilists, Hooligans and Gumshoes are generally fairly poor—lower to lower-middle-class. Arcanists, Raiders, and Socialites are likely fairly wealthy (though the Arcanist is a toss-up). Mentalists can fall anywhere in the picture, depending on their back story and history. In the end, it's up to the GM and players to come up with a reasonable back story and determine what level of income is appropriate for the game at hand.

WEALTH

Whenever a general guideline is needed as to what a character may or may not be able to afford, turn to the character's Wealth rating. The system for wealth in **Amazing Adventures** is fluid and freeform; that is, there is no tracking of specific funds, and in general, when a player wishes his or her character to purchase something, it's up to the GM to decide whether that's possible. For those who wish a more concrete method of purchasing and wealth, to represent the treasure-hunting mentality of some pulp heroes, we present this optional wealth system.

Rather than tracking every penny a character has, each character has a Wealth rating based upon their class, level, and any situational factors the GM deems appropriate. In this system, Wealth essentially becomes its own Ability Score, and certain classes have proficiency in Wealth.

Starting Wealth Rating

Each character begins with a Wealth Rating based upon their character class. Wealth is expressed exactly as an Ability Score, with a 3-18 range and associated bonus. The table below outlines the class' starting Wealth Rating and whether or not the character gains proficiency in Wealth checks. A designation of "H" under "Proficient" means "Half." Such heroes add half their proficiency bonus (rounded down) to Wealth checks.

TABLE: WEALTH RATING BY CLASS

Class	Ability Score	Modifier	Proficient
Arcanist	14	+2	H
Gadgeteer	16	+3	Y
Gumshoe	12	+1	N
Hallowed	6	-2	H
Hooligan	8	-1	Y
Mentalist	10	0	H
Occultist	6	-2	N
Pugilist	4	-3	N
Raider	14	+2	Y
Socialite	18	+4	Y

IMPROVING WEALTH

Since Wealth works like an ability score, players can choose to improve Wealth instead of their Ability Scores whenever they gain an Ability Score increase, so long as there are solid in-game reasons for it.

In game terms, having proficiency in Wealth can be thought of as possessing gainful employment that allows one to leverage their funds effectively. As proficiency bonus increases, so does the value of a character's employment—cost of living raises, etc. Thus, the first step in doing so is to gain Proficiency in Wealth, if one has none or only half.

One point of Ability Score Increase gives a character "Half," or takes a character already at Half to fully proficient. Two points of Ability Score Increase can take a character from not proficient to fully proficient.

From there, Wealth can be increased as though it were a normal ability score. Such additional increases in Wealth reflect boons in a character's finances—perhaps they get a promotion or a merit raise. They might come into a small inheritance, or some other reason.

Generally speaking, just like any other ability score, Wealth for player characters caps at 20, except in extraordinary circumstances (with the GM's approval). The one exception is the Socialite, who can increase Wealth as high as they like.

Fluctuating Wealth Rating

It is possible for characters to see increases or decreases to their Wealth Rating based on in-game events. Indeed, this is recommended and should occur based on world events and the actions of the character. If a group, for example, of characters end up in the employ of a government agency, secret society, or adventuring guild, they might see their wealth rating increased by +1 or +2 as a result of their new resources. If the party discovers King Solomon's treasure, the GM may award them a permanent bonus of +4 or more to their Wealth Ratings (and their reputation, to boot) as they become fabulously wealthy and famous.

Conversely, in the case of games set in the Great Depression, even the wealthy saw their finances lowered; the GM may rule that all classes see their starting Wealth ratings reduced by 2 as a result, or in a game where the players run through the Black Tuesday Stock Market crash of 1929 may find themselves suddenly facing a -4 or more to their Wealth Ratings.

Using Wealth

Whenever an expense is required, be it purchasing a car or bribing a prison guard, players make an ability check with their Wealth score. The DC of this check is based upon the expense in question. In general, inexpensive mundane items like cigarettes or boots should not be subject to a Wealth check, unless the character is exceptionally poor (their Wealth rating is in the negatives), and even then, the DC should be extremely low (DC 5).

Only expensive and luxury items are normally subject to this check. In some cases, mundane items may become specialized enough to require a check. For example, if a character is in a foreign land and doesn't have easy access to all of her funds, a Wealth check may be required.

As a rough guideline for wealth checks, see the following table:

TABLE: VALUE AND WEALTH DCS

Real World Value (as of 2020)	Wealth Check DC
$50	5
$100	10
$500	15
$1,000	17
$5,000	18
$10,000	20
$100,000	25
$500,000	30 or higher
Higher	GM's discretion

As you can see, low-level characters will have a tough time making the check to purchase really expensive items, making it an attractive prospect to have a Socialite handy who also has the Wealthy Generic Class Ability. There can also be extenuating circumstances which can offset failed Wealth checks, or complicate successful ones.

A character, for example, might fail a wealth check to buy a million-dollar home, but there could be a substantially lower DC applied to obtain a mortgage to purchase the home. This mortgage could then result in a permanent -1 or -2 to the character's Wealth rating as long as they are paying on the building (see "Fluctuating Wealth Rating," below). The Wealth system is intended to be very open and flexible, allowing the players and GM to focus on the play of the game and not tracking every dollar they have in the bank, which is generally not ideal in modern era games.

Indeed, feel free to hand-wave wealth checks in general if it's appropriate. A Socialite character, for example, with the business background and the Wealthy Feat whose back story has them as the sole heir to the Rockefeller empire, could reasonably be assumed to have the kind of money to fund whatever operations they like, generally without making a check. GMs should feel free to simply say, "yes, with your resources you can afford it," or "In this case, make a check (with advantage or disadvantage as appropriate)."

Optional Rule: Pulp Armor

Unlike in a traditional fantasy game, one doesn't see characters (with the possible exception of gadgeteers) in adventure stories running around covered in chain mail or steel plates from head to toe. Indeed, in many such stories it's looks that matter most! The cooler a character's image, the less likely he is to take a bullet to the heart or a knife to the gut. This section serves as an *optional addition* to the AC rules that grant each class an AC progression as it increases in level.

In a modern or high-tech multi-genre game, no character is assumed to be proficient with armor, and any traditional armor donned will impart penalties (save, possibly, modern combat armor, but even then, only when worn by trained individuals). Rather, these characters gain AC bonuses to standard exploring or uniquely "heroic" outfits. Sure, it's not realistic, but it certainly is in-genre and a heck of a lot of fun!

Standard AC bonuses are as follows. No combination of clothing pieces, however, should ever yield more than a +3 AC bonus, regardless of how many costume elements are stacked together. In addition, it's left entirely to the GM which pieces can stack to add to AC. A few suggested costume pieces are listed below, but the list is by no means exhaustive. In general, a full outfit (suit, safari gear, robes, etc.) provides +2, while accessories provide +1.

The table can also serve to help in situations where players are not wearing their costumes but may be wearing other fancy pulpy clothes. For example, players at a black tie dinner will always be wearing tuxedos and evening dresses, and so would gain an appropriate AC bonus from these.

TABLE: SUGGESTED COSTUME AC BONUSES

Clothing	AC Bonus
Fedora	+1
Scarf or Sash	+1
Mask	+1
Body Suit	+2
Ceremonial Robes	+2
Evening or Formal Clothes	+2
Flight or Bomber Jacket	+1
Gloves, Long or short	+1
Safari Gear	+2
Motorcycle Jacket	+1
Cape or Cloak	+1
Martial Arts Uniform	+2
Three Piece Suit	+2
Trench Coat	+1
Bulletproof Vest	+2
Riot Armor	+3

When using this system, it is inevitable that some players will attempt to min/max their characters to always score the maximum bonus on their pulp costume. The GM should always feel free to require players to supply a detailed description of their character's pulp adventuring outfit, increasing or decreasing the overall AC bonus based on how subjectively "awesome" the character's costume is.

Alternately, the GM can choose to allow AC bonuses for some of the costume pieces above, but not all. For example, the GM can rule that a bulletproof vest or riot armor still grant their +2 and +3 bonuses, respectively, and even that a trench coat or leather jacket adds +1, but that, for example, a fedora and gloves aren't allowable. This provides a more balanced system that takes into account a more "realistic" protective offering, rather than basing AC bonus on how subjectively awesome a character looks.

MODERN ARMOR

If your game is set in the modern era, there are forms of armor available to player characters. Again, only characters with the proper training can wear this armor unpenalized. Those with the law enforcement background will be proficient with bulletproof vests and riot gear. Only those with the military background are proficient in full modern combat armor. Anyone, of course, can don a leather motorcycle jacket or trench coat.

Many readers will note that the AC values given here amount to more than the bonuses granted for the same types of armor under the pulp armor system. This is because that system still accounts for the class-based AC progression, while this system allows wearing armor as a replacement for class-based AC. It is intended to provide an armor system for modern games which fits seamlessly into standard Fifth Edition rules paradigms, and thus will be easily compatible with Fifth Edition fantasy games.

When a character wears modern armor, they forfeit their class-based AC progression in favor of the protection granted by the armor. For items like motorcycle jackets and trench coats, the player can opt to use either their armor-based AC or their class-based AC; they need not forego wearing a trench coat, for example, because they fear it will lower their AC. The player can clarify, "my character wears a trench coat, but is using his class-based AC."

This system is also not designed to be used in conjunction with the Pulp Armor system above; GMs should settle on one of the two, or neither, simply sticking with class-based AC. Like pulp armor, above, the modern armor system should be considered optional for your game.

ARMOR	AC	NOTES
Motorcycle jacket	11+Dex modifier	Light Armor
Trench coat	11+Dex modifier	Light Armor
Bulletproof vest	13+Dex modifier	Medium Armor
Riot armor	16	Heavy Armor
Military combat armor	18	Heavy Armor

WEAPONS

Not every hero goes into a battle two guns a-blazing. Some prefer the finesse or punch of a classic sword, hand axe, or Asian martial arts weaponry. Weapons in **Amazing Adventures** are divided into categories: archaic simple weapons, archaic martial weapons, handguns, sub-machineguns, rifles, shotguns, heavy weapons and explosives.

Each class has a list of weapon categories in which they are proficient. Large melee weapons and archaic ranged weapons (with the exception of the pistol crossbow) must always be used two-handed.

For a more extensive listing of archaic and medieval weapons, please refer to the standard **Fifth Edition Fantasy Player's Handbook**, which has an extensive list of medieval and fantasy weaponry that can be dropped right into **Amazing Adventures**.

BOOK THREE:
ARCHAIC SIMPLE WEAPONS

Melee Weapons				
Weapon	Damage	Range	Weight	Properties
Brass Knuckles	+1 bludgeoning	—	—	Makes unarmed attacks armed; cannot use another weapon while wearing.
Club	1d4 bludgeoning	—	2 lb.	light
Club, large	1d4 bludgeoning	—	2 lb.	Versatile (1d6)
Dagger, Knife	1d4 piercing	20/60 ft.	1 lb.	finesse, light, thrown
Great club	1d8 bludgeoning	—	10 lb.	two-handed
Hand axe	1d6 slashing	20/60 ft.	2 lb.	light, thrown
Light hammer	1d4 bludgeoning	20/60 ft.	2 lb.	light, thrown
Quarterstaff	1d6 bludgeoning	—	4 lb.	versatile (1d8)
Sickle	1d4 slashing	—	2 lb.	light
Spear	1d6 piercing	20/60 ft.	3 lb.	thrown, versatile (1d8)
Ranged Weapons				
Crossbow, light	1d8 piercing	80/320 ft.	5 lb.	ammunition, loading, two-handed
Dart	1d4 piercing	20/60 ft.	1/4 lb.	finesse, thrown
Shortbow	1d6 piercing	80/320 ft.	2 lb.	ammunition, two-handed
Sling/Wrist Rocket	1d4 bludgeoning	30/120 ft.	—	ammunition

ARCHAIC MARTIAL WEAPONS

MELEE WEAPONS				
Weapon	**Damage**	**Range**	**Weight**	**Properties**
Axe	1d8 slashing	—	4 lb.	versatile (1d10)
Tomahawk*	1d6 slashing	30/60	2 lb.	Finesse, light, throwing
Flail	1d8 bludgeoning	—	2 lb.	—
Great sword	2d6 slashing	—	6 lb.	heavy, two-handed
Longsword	1d8 slashing	—	3 lb.	versatile (1d10)
Maul	2d6 bludgeoning	—	10 lb.	heavy, two-handed
Rapier	1d8 piercing	—	2 lb.	finesse
Scimitar	1d6 slashing	—	3 lb.	finesse, light
Short sword	1d6 piercing	—	2 lb.	finesse, light
Whip	1d4 slashing	—	3 lb.	finesse, reach
RANGED WEAPONS				
Blowgun	1 piercing	25/100 ft.	1 lb.	ammunition, loading
Crossbow, hand	1d6 piercing	30/120 ft.	3 lb.	ammunition, light, loading
Crossbow, heavy	1d10 piercing	100/400 ft.	18 lb.	ammunition, heavy, loading, two-handed
Longbow	1d8 piercing	150/600 ft.	2 lb.	ammunition, heavy, two-handed
Modern Compound Bow	1d10 piercing	150/600 ft.	5 lb.	ammunition, heavy, two-handed

*The Tomahawk is similar to a hand axe, but is much more finely balanced, allowing its use as a finesse weapon by those trained in its use; it is, however, a martial weapon as opposed to a simple weapon.

FIREARMS

Firearm	Damage	Range	Notes
		Pistols+	
Pistol, Light@	1d8 piercing	30/100ft	Semi-auto/DA; 18-shot capacity; reload
Pistol, Medium@	1d10 piercing	30/100ft	Semi-auto/DA; 9-shot capacity; reload
Pistol, Heavy@	1d12 piercing	30/100ft	Semi-auto/DA; 7-shot capacity; reload

Sub-machineguns			
Sub-machinegun, Light	1d8 piercing	30/100ft	Automatic fire; 40-shot capacity; reload
Sub-machinegun, Medium	1d10 piercing	30/100ft	Automatic fire; 30-shot capacity; reload
Sub-machinegun, Heavy	1d12 piercing	30/100ft	Automatic fire; 20-shot capacity; reload
Rifles			
Rifle, Light	1d12+2 piercing	300/3,000ft	Single shot; 7-shot capacity; reload
Rifle, Heavy	2d8+6 piercing	300/3,000ft	Single shot; 7-shot capacity; reload
Assault Rifle	2d8+6 piercing	300/3,000ft	Select fire; 20-shot capacity; reload
Shotguns			
Shotgun, Pump	1d8/1d10 piercing	30/100ft	Single shot; 7-shot capacity; reload
Shotgun, Double Barrel	1d8/1d10 piercing	30/100ft	2-Shots; 2-shot capacity; reload
Explosives/Heavy Weapons			
Heavy Machinegun	4d6+2 piercing	300/3,000 ft.	Automatic; 100-round capacity; reload; mount
Bazooka/RPG*	10d6 bludgeoning/fire	650/1,600 ft.	20ft. radius; Dex save vs. attack roll for half damage
Hand Grenade*, **	8d6 bludgeoning/fire	20/60 ft.	15ft. radius; Dex save vs. attack roll for half damage
Grenade Launcher (rifle-mounted)*	8d6 bludgeoning/fire	30/100 ft.	10 ft. radius; Dex save vs. attack roll for half damage

+On a natural roll of 1, an automatic pistol jams, stovepipes, or otherwise malfunctions, requiring an action and a DC 12 Intelligence check to clear the weapon before it can be fired again. Proficiency bonus is added to the check if the character is proficient in the firearm.

@Light and medium revolvers have 6-shot capacity; heavy revolvers have 5-shot capacity, but revolvers are not subject to jams and malfunctions on rolls of natural 1. Misfires (dud rounds) are still possible but have no game effect other than a normal miss.

*A miss indicates 50% chance of dealing half damage to target (with saving throw allowing for damage negation); a natural roll of "1" indicates a clean miss, plus either a dud or potential severe collateral damage (including the possibility of innocent/friendly casualties, at GM's discretion)

**Strength (Athletics) can be substituted for weapon proficiency.

Reading the Table

Guns are arranged by their type and caliber weight. The notes in the table should be read as follows:

- **Automatic Fire:** This gun can only fire in bursts or full auto. See **Combat** for details.
- **Semi-Auto/DA:** These guns fire one round each time the trigger is pulled ("DA" stands for "double action"). Such weapons allow for the "Double tap" attack if the player desires (See **Combat** for details). Revolver versions of these guns exist and have a 6-shot capacity, regardless of the caliber size (light, medium, heavy).
- **Select Fire:** Such weapons can choose between semi-auto and automatic fire.
- **Capacity/Reload:** The capacity of a weapon defines how many shots a character can squeeze off before needing to take an action to reload.
- **Mount:** Heavy machineguns are designed as anti-vehicle and suppression weapons. They deal a great deal of damage and are hard to control. These weapons are stationary and require mounting and stabilization with a tripod or bipod. Attempting to wield one without such a mount requires a minimum Strength of 17, and all Dexterity saves to avoid harm from the weapon are made at advantage. In addition, such Dexterity saves at advantage, if successful, result in no harm being done.

Advanced Firearms Rules and Options

These rules are *heavily* abstracted in the interest of fast play, and they absolutely don't measure up to many real-world firearms. For many players that won't matter. For others, who desire a more robust system for firearms, or who simply want more specific options for their weapons, see **Appendix A: Advanced Firearms rules.**



Using the expanded firearms table with the streamlined rules here will have the effect of making many firearms identical to one another in a functional sense, but it will allow for a bit of additional flavor, as well as differing damage codes based on individual weapons. Guidelines on adapting those weapons to these rules can be found in the appendix.

BOOK THREE: TYPES OF AMMUNITION

There are a number of different types of ammunition that may be available, and it's left to the GM whether any are present in your game world. If you choose to introduce these kinds of ammunition, here is a general breakdown of the varieties you may introduce, and what they do in game.

Full Metal Jacket Ammunition

Full metal jacket ammo is the standard type of ammunition purchased in sporting goods stores all around the country. Unless otherwise stated, firearms are presumed to use these kinds of loads. They have no special in-game statistics.

Armor-Piercing Ammunition

If the GM includes modern armor, they may also choose to include armor-piercing rounds for weapons. The availability of such rounds is left to the GM to determine, but in general, they are highly restricted and not easy to come by in the legitimate market. In game terms, an armor piercing round reduces the AC provided by a suit of armor by 2 points.

Hollow-Point Ammunition

Hollow point rounds are designed to "mushroom" inside of the target, doing a great deal more damage. They are less likely, however, to penetrate modern armor. Hollow point ammunition deals one extra die of damage, but if the target is wearing armor, the AC is increased by 1.

Non-Lethal Ammunition

Non-lethal ammunition comes in a number of varieties—plastic and rubber bullets, rock salt shells for shotguns, and others. When you shoot someone with non-lethal ammunition, instead of suffering damage, they must succeed at a Constitution check with a DC equal to damage dealt or suffer a level of exhaustion. A critical hit (natural 20) results in 1d4+1 levels of exhaustion instead of 1 level, and a successful hooligan's sneak attack ability using non-lethal ammunition results in one additional level of exhaustion, in addition to raising the DC of the Constitution check.

Unlike normal exhaustion rules (see "Conditions," in book Five), when a target reaches 6 levels of exhaustion they are not dead but are instead incapacitated for 1d6 rounds. A creature incapacitated in this fashion can repeat its last saving throw at the end of each of its turns, ending the effect on themselves with a success (but will still suffer 5 levels of exhaustion). In addition, each hour's rest (short rest) after being shot removes one level of exhaustion from non-lethal ammunition. Those completing a long rest after being subject to shots from non-lethal ammunition will see all levels of exhaustion removed.

Dragon's Breath Shells

These shells, available for 12-gauge shotguns only, launch a gout of flame formed by igniting magnesium. They limit the shotgun's range to 100 feet maximum but unleash a cone of flame in that direction. They deal an extra die of damage for the shotgun, and all damage is fire damage rather than piercing. No roll to hit is required; rather, all within range must succeed at a Dexterity save (DC=8 + your attack bonus with the shotgun); success means they suffer only half damage.

HOW DO I GET AMMO/HOW MUCH DO I HAVE?

Whether or not you track the specific amount of ammo a character carries at any one time is left solely to the discretion of the GM. In general, it's best to keep things fast and furious and only worry about when the heroes need to reload, as opposed to tracking the number of magazines they're carrying or rounds they have on their person.

When the heroes are in a situation where they specifically lack access to more ammunition, on the other hand, such as if they're transported to another world, are trapped on a desert island or the like, it's within the purview of the GM to state, for example, that "You each have 100 (or 50 or whatever) rounds of ammunition [or, "You each have 5 (or 10 or whatever) magazines"]. When it's gone, you're out."

SCIENCE FICTION WEAPONS

What if you want to play a sci-fi game with **Amazing Adventures?** Adapting the existing weapon statistics to sci-fi variants is really as simple as changing or adding to the damage type. A heavy pistol could easily become a heavy blaster pistol, simply by changing the damage type from "piercing" to "radiant," for example. A long sword could be used to mimic a vibro-blade by making the damage type slashing and lightning. A plasma sword could be mimicked by changing the damage type to radiant and fire.

Multiple Damage Types and Resistance

For weapons with two damage types, in order for damage resistance to be effective, the target must be resistant to *both* types of damage.

> Creatures with immunity to one type of damage gains resistance to the weapon. Creatures with immunity to both types of damage are immune to the weapon.
>
> Creatures with resistance to one type of damage but vulnerability to the other are still vulnerable to the weapon. Likewise, creatures with vulnerability to both types of damage are vulnerable to the weapon.
>
> For example, a creature being shot by a particle beam weapon which is resistant to piercing damage, but not lightning, would take full damage from the weapon.
>
> A creature resistant to both types of damage is resistant to the particle beam
>
> A creature immune to piercing but not lightning is resistant to the particle beam.
>
> A creature vulnerable to lightning or piercing, or both, is vulnerable to the particle beam.

More on damage types can be found in **Book 5: Rules of Play**.

The options are limitless. Here are a few very basic science fiction weapons you can use as a model from which to build others. These weapon statistics include additional numbers for use with the advanced firearms rules in **Appendix A.** If using normal rules, ignore "Rec," "Acc," and "RoF," and see the "Notes" section for semi-auto, select-fire or automatic function.

Weapon	Type	Range	Dam	Rec	Acc	RoF	Rcv	Cap	Notes
Blaster Pistol	R	40	2d8	2	+4	3	Bat	15	Semi-Auto; Radiant
Blaster Rifle	R	200	2d10	3	+5	2	Bat	10	Semi-Auto; Radiant
Slug Pistol	R	30	1d10	1	+2	4	Mag.	20	Semi-Auto; Piercing
Pulse Rifle	R	50	d12+2	3	+1	5/A	Mag.	100	Select-fire; Piercing; May have mounted grenade launcher
Particle Beam, Hand	R	20	d8	0	+2	A	Bat	50	Automatic; Lightning, piercing
Particle Beam, Rifle	R	100	2d8+2	0	+3	A	Bat	50	Automatic; Lightning, piercing
Vibro Knife	M	n/a	1d8	n/a	n/a	n/a	n/a	n/a	Lightning, piercing
Vibro Sword	M	n/a	1d10	n/a	n/a	n/a	n/a	n/a	Lightning, Slashing
Energy Sword*	M	n/a	1d12	n/a	+2	n/a	n/a	n/a	Radiant, fire

*Extremely rare and unavailable on the open market. Few are proficient. Any non-proficient user who suffers an imploding result on an attack roll hits themselves, suffering the imploding d6 die results in damage. Non-proficient users also cannot take advantage of the Accuracy bonus.

OTHER GEAR

Finally, we have other useful equipment for adventurers. As discussed earlier in this chapter, this table is far from an exhaustive list of things a normal person might own or to which they might have access. We are focusing specifically on a few examples of specialized gear that might come in useful to adventuring and heroic types.

GMs should really play "fast and loose" with the type of equipment available. Most fictional heroes have signature equipment, represented by a character's starting gear list, and access to other resources based upon their day job, income, or other factors. Keep your character background and wealth level in mind when determining what equipment a character may have on hand in a given situation, but be careful not to undermine other characters, particularly in the case of having a Gadgeteer in the party. On the table below, sizes are listed merely as "Small," "Medium," "Large," or "Huge," as a general reference to the Game Master and players.

GEAR	SIZE
Binoculars	S
Canteen, 1 quart	M
Car, standard	H
Car, high end luxury	H
Car, luxury	H
Cigarettes	S
Cigarette lighter	S
Computer, Desktop	L
Computer, Laptop	M
Computer, Tablet	S
Cooking/mess kit	S
Flashlight	S-M
Handcuffs	S
Heavy blanket	L
Matches, box of 50, "strike anywhere"	S
Motorcycle	L
Multitool	S
Oil Lamp / lantern	S
Phone, Cellular, 1980s	M
Phone, Cellular or Smartphone, Modern	S
Pint of oil	S
Pipe and tobacco	S
Pup tent, two-man (7' x 7')	L
Rope or cable, 50 ft.	L
Smoking tobacco, 1 oz.	S
Toolbox (including hammers, ratchets, wrenches, screwdrivers, drill and drill bits, various and sundry power tools, etc.)	L
Watch, Gold pocket	S
Watch, wrist	S

TOOLS

A tool helps you to do something you couldn't otherwise do, such as craft or repair an item, forge a document, or pick a lock. Your race, class, background, or feats give you proficiency with certain tools. Proficiency with a tool allows you to add your proficiency bonus to any ability check you make using that tool. Tool use is not tied to a single ability, since proficiency with a tool represents broader knowledge of its use. For example, the GM might ask you to make a Dexterity check to carve a fine detail with your woodcarver's tools, or a Strength check to make something out of particularly hard wood.

The toolkits here are just a few examples of the kinds of tools your characters may be proficient in using. In general, if you want your character to be good at something that isn't covered by a skill, and it is something that produces a physical, real-world result and actually requires the use of tools to produce, a toolkit might be the way to go. Feel free to make up or add additional kits for your game as needed. If there is a gray area between whether something should be a skill or a toolkit, remember the GM always has final say.

TABLE: TOOLS

Item	Weight
Anthropologist's Tools	20 lb.
Archaeologist's Tools	20 lb.
Artisan, Trade and Craftsman's tools	
Brewer's supplies	9 lb.
Calligrapher's supplies	5 lb.
Carpenter's tools	6 lb.
Cartographer's tools	6 lb.
Cobbler's tools	5 lb.
Cook's utensils	8 lb.
Electrician's Tools	5 lb.
Electronics Tools	3 lb.
Glassblower's tools	5 lb.
Jeweler's tools	2 lb.
Leatherworker's tools	5 lb.
Mason's tools	8 lb.
Mechanic's Tools	20 lb.
Painter's supplies	5 lb.
Potter's tools	3 lb.
Smith's tools	8 lb.
Tinker's tools	10 lb.
Weaver's tools	5 lb.
Woodcarver's tools	5 lb.
Disguise Kit	3 lb.
Forgery Kit	5 lb.
Gaming sets	
Board game set	1 lb.
Dice set	—
Playing card set	—
Hacker's Toolkit	10 lb.
Herbalism Toolkit	3 lb.
Investigator's Toolkit	10 lb.
Musical inSTRuments	
Bagpipes	6 lb.
Drum	3 lb.
Dulcimer	10 lb.
Flute	1 lb.
Guitar	10 lb.
Lute	2 lb.
Lyre	2 lb.
Horn	2 lb.
Pan flute	2 lb.
Shawm	1 lb.
Violin	1 lb.
Navigator's tools	2 lb.
Poisoner's tools	2 lb.
Portable Science Lab	10 lb.
Thieves' tools	1 lb.

ANTHROPOLOGIST'S TOOLS: These tools provide everything needed to undertake field studies in other cultures. They include a laptop, satellite phone, still camera, video camera, notebook and pen, basic film and audio editing software, sketch pad, forceps, basic first aid kit, sample collection vials. Proficiency with these tools allows you to add your proficiency bonus to studies involving other world cultures and the way people interact with one another.

ARCHAEOLOGIST'S TOOLS: These tools include all the things needed to find and catalog artifacts, and conduct studies of ancient civilizations, lost burial sites and the like. They include a laptop, satellite phone, still camera, video camera, notebook and pen, sketch pad, forceps, rubber gloves, and various reference guides. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make regarding ancient ruins, burial sites, lost artifacts and the like.

ARTISAN, TRADE AND CRAFTSMAN'S TOOLS: These special tools include the items needed to pursue a craft or trade, and also includes certain physical sciences such as a portable chemistry lab. The table shows examples of the most common types of tools, each providing items related to a single craft. Proficiency with a set of artisan's tools lets you add your proficiency bonus to any ability checks you make using the tools in your craft. Each type of artisan's tools requires a separate proficiency.

DISGUISE KIT: This pouch of cosmetics, hair dye, and small props lets you create disguises that change your physical appearance. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to create a visual disguise.

ELECTRONICS TOOLS: This toolkit includes a soldering iron, multimeter, needle nose pliers, grips, magnifier, wiring, alligator clips, a small mirror mounted on a metal handle, a set of narrow-bladed scissors, tweezers, and other fine electronics tools for bypassing high-tech security, forgery, computer repairs, creation of circuit boards, and other technological repairs, projects, and activities.

FORGERY KIT: This small box contains a variety of papers and parchments, pens and inks, seals and sealing wax, gold and silver leaf, a laptop with advanced image and document manipulation software, advanced smartphone and other supplies necessary to create convincing forgeries of physical documents. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to create a physical forgery of a document.

GAMING SET: This item encompasses a wide range of game pieces, including dice and decks of cards. A few common examples appear on the Tools table, but other kinds of gaming sets exist. If you are proficient with a gaming set, you can add your proficiency bonus to ability checks you make to play a game with that set. Each type of gaming set requires a separate proficiency.

HACKER'S TOOLKIT: This toolkit provides you everything you need to conduct computer hacking operations, from high level security to illegal code breaking to writing and defeating viruses and malware. It includes a laptop, tablet, smartphone,

burner phone, multimeter, soldering gun, flash drive and portable hard drive with various software packages, soldering gun and solder, wiring, Proficiency with this toolkit allows you to add your proficiency bonus to any ability checks you make involving computer hacking or anti-hacker activities.

HERBALISM KIT: This kit contains a variety of instruments such as clippers, mortar and pestle, and pouches and vials used by herbalists to create remedies and potions. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to identify or apply herbs. Also, proficiency with this kit is required to create antitoxins and holistic herbal treatments.

INVESTIGATOR'S TOOLKIT: This kit contains a wide variety of tools that are useful to on-site and crime scene analysis. It includes a magnifier, camera, notebook, tablet or laptop, smartphone, fingerprinting supplies, and basic chemistry analysis equipment. Proficiency in this toolkit allows you to add your proficiency bonus to ability checks you make to analyze clues at a crime scene, such as determining whether a chemical compound is gunpowder residue, pulling fingerprints from a surface, etc.

MUSICAL INSTRUMENT: Several of the most common types of musical instruments are shown on the table as examples. If you have proficiency with a given musical instrument, you can add your proficiency bonus to any ability checks you make to play music with the instrument. A bard can use a musical instrument as a spellcasting focus. Each type of musical instrument requires a separate proficiency.

NAVIGATOR'S TOOLS: This set of instruments is used for navigation on land, in the air or at sea. Proficiency with navigator's tools lets you chart a vehicle's course and follow navigation charts. In addition, these tools allow you to add your proficiency bonus to any ability check you make to avoid getting lost while traveling.

POISONER'S KIT: A poisoner's kit includes the vials, chemicals, and other equipment necessary for the creation of poisons. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to craft or use poisons.

PORTABLE SCIENCE LAB: This toolkit is tailored to a specific branch of the sciences and the branch should be specified when the toolkit is added to character's equipment package (biology lab, chemistry lab, etc.). In general, it includes such things as a microscope, slides, beakers, thermometer, bottles, vials, test strips, brushes, forceps, clamps, multitool, various sensors and software packages and other necessary tools to perform experiments and analyses for a specific branch of science in the field. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to perform scientific experimentation or analysis with a specific branch of science in the field.

THIEVES' TOOLS: This set of tools includes a small file, a set of lock picks, a small mirror mounted on a metal handle, a set of narrow-bladed scissors, and a pair of pliers, glass cutter, and other tools needed to pick mundane locks and get through analog security systems. Proficiency with these tools lets you add your proficiency bonus to any ability checks you make to disarm traps, open locks or otherwise bypass mundane security systems.

EQUIPMENT PACKS

The starting equipment you get from your class includes a collection of useful adventuring gear, put together in a pack. The contents of these packs are listed here. When choosing your starting equipment, you can purchase a pack, which saves time over picking the items individually.

A character may have more than one pack, though it's important to keep in mind the bulk and weight of carrying these things around. In addition, always understand that, for example, when you're traversing the city alleyways chasing down a crime syndicate, you likely don't have your entertainer's pack strapped on.

Alternate versions of these packs, more suitable for a fantasy game, or any game set in the pre-industrial, pre-electricity era, can be found in the standard Fifth Edition Fantasy Player's Handbook. In addition, players and GMs should keep the era of their game in mind and alter or limit the contents of these packs accordingly. A game set in the 1920s, for example, won't have digital or tape recorders, let alone cell phones.

ACTOR'S (OR COSPLAY) PACK: Includes 4 costumes, makeup, and a disguise kit. *

BURGLAR'S PACK: Includes a backpack, a change of clothes, a bag of 1,000 ball bearings, 100 feet of string, a bell, a cigarette lighter, a crowbar, a hammer, multitool, 10 pitons, a flashlight, a harness, pulleys, grappling hook, cell or smartphone, and 100 feet of rope or steel cable strapped to the side of it.

EXPLORER'S PACK: Includes a backpack, a bedroll, a change of clothes, a mess kit, a tinderbox, a flashlight, 10 days of rations, a waterskin, crowbar, hammer, multitool, spikes, cell or smartphone, and 50 feet of rope strapped to the side of it.

MUSICIAN'S PACK: Includes an instrument tuner, a portable amplifier, and tools and supplies for instrument maintenance.

PRIEST'S PACK: Includes 10 candles, a cigarette lighter or matches, an alms box, 2 blocks of incense, a censer, vestments, and a holy symbol.

REPORTER'S PACK: Includes a change of clothes, camera, notebook, pen, tape (or digital) recorder, cell or smartphone.

SURVEILLANCE PACK: Includes microphones, listening devices (bugs), GPS tracking devices, micro-cameras, full-sized camera, laptop, tablet, smartphone, surveillance software, 1 costume disguise*

SCHOLAR'S PACK: Includes a backpack, several reference books in an area of specialty, a pen, a composition book or journal, a flashlight, and a multitool.

*The player does not need to choose the specific costumes right away, and may choose them "on the fly," as needed, but once a costume is chosen, its place in the pack is fixed.

SCIENCE FICTION GEAR

No additional gear descriptions are required for science fiction play; since most equipment is purpose-based, sci-fi



versions of the above would simply need to be tweaked to match the setting. A datapad, for example, is simply a highly advanced version of a modern tablet. A medi-kit the high-tech equivalent of a doctor's bag, and a communicator no different than a modern satellite phone with a planetary or interplanetary range. Our modern "wearable tech" like smart watches are already similar to the communication devices seen in sci-fi films, and science fiction sensor suites aren't much different than miniaturized versions of hand-held technology. Between this and the rules for gadgeteers (see **Book One**) just about any sci-fi "effect" for equipment can be easily worked up by enterprising game masters and players.

WHY NO PRICES?

We don't include prices here because in modern games, the goal isn't generally to track every dollar and cent the characters have. Rather, they're equipped as befits their background and necessity, and the GM rules what they can and cannot have.

For those who wish a more "bookkeeping" approach, Game Masters are encouraged to research the prices of the day for keeping with the spirit of the era in which you're gaming, keeping the exact decade (20's - 30's, 80's, 2000's, or 2517) of their game in mind. Knowing, for example, that a trip to the movies cost $0.75, or an uptown bus ride ran the rider $0.05, adds a lot of background flavor to a game. Still, the exact prices of mundane entertainment and daily costs of living is not essential to the kind of high-action gaming that most multi-genre gaming entails.

VEHICLES

Vehicles form an important part of a modern game. While future sourcebooks will seek to greatly expand on this list, the vehicles below represent most possibilities for cars, trucks, motorcycles, sport utility vehicles, service and military vehicles in the world today, with minor variations. Any specific vehicle you should wish to construct should be easy to mimic using the statistics below.

HOW TO READ THE STAT BLOCKS

Each vehicle is given statistics representing its basic capabilities. How these come into play in game will be explained in **Book 5 – Rules of Play.** Those already familiar with the Fifth Edition rules will note that vehicular stat blocks look very much like existing monster stat blocks, with a few added elements. For now, here is what each statistic represents in vehicle terms:

Vehicle size and type: This is a brief descriptive passage like "*Medium family hauler.*" The sizes used are not the same as creature sizes but are relative to other vehicles. See "Vehicle Combat" in **Book 5: Rules of Play** for more on vehicle sizes.

ARMOR CLASS: Self-explanatory

HIT POINTS/HIT DICE: Self-explanatory. Vehicles can only spend hit dice for "healing" if a mechanic spends time actively repairing them.

SPEED: Unlike character speed, which is expressed in feet per round, vehicle speed is expressed in miles per hour, and will be split between cruising speed and maximum speed.

The cruising speed is the maximum safe speed, above which drivers must make Dexterity (Driving) checks to maintain control of the vehicle. Maximum speed is the fastest it can go under normal conditions.

ACCELERATION: Acceleration increments are how fast each round the vehicle can safely accelerate each round, or how fast it can safely decelerate when coming to a stop.

STRENGTH: The vehicle's power—used for things like ramming, hauling capacity, towing, powering through difficult terrain, etc.

DEXTERITY: The vehicle's handling, how agile and adept it is at maneuvering in difficult situations. When piloting a vehicle, the driver uses their dexterity bonus or the vehicle's, whichever is *lower*.

CONSTITUTION: The vehicle's toughness and ability to keep on functioning after taking damage.

INTELLIGENCE: Represents any computer technology or advanced systems the vehicle possesses. In modern vehicles this can represent infotainment and driver aid/convenience features like GPS systems, wi-fi hotspots and the like. In older vehicles, this will likely be listed as n/a. In such occasions, the driver's Intelligence bonus is used when needed.

WISDOM: The vehicle's basic optics systems or field of vision. In modern vehicles this can represent advanced intelligent safety systems like lane departure warning, frontal crash mitigation, adaptive cruise control and the like. In older vehicles, this will likely be listed as n/a. In such occasions, the driver's Wisdom bonus is used when needed.

CHARISMA: For most vehicles, this score is nil and non-applicable, but it can represent the ability of a vehicle's profile to intimidate or influence others. It can also apply to vehicles who are simply sleek—vehicles like high-end sports cars may have a high charisma score, as can artillery and military vehicles. Generally speaking, a vehicle's ability to intimidate another is expressed in a Wisdom saving throw DC equal to 12 + the vehicle's Charisma bonus.

SAVES: Just as with monsters or characters, vehicles can be tough enough to withstand heavy damage, can muscle through tough situations, or are highly maneuverable. It's rare that a vehicle will have mental saves, but those with advanced artificial intelligence systems, high-end optics, shielding against EMP bursts or the like may have these.

SKILLS: SKILLS that vehicles might have can include Investigation (GPS systems), Perception (Intelligent safety systems and HUD), Stealth, Athletics, and even, if it has advanced computer systems, things like history and even arcana.

DAMAGE AND CONDITION IMMUNITIES AND RESISTANCE: These are self-explanatory.

SEATING: The number of passengers a vehicle can comfortably carry. Exceeding this number of passengers may be possible, at the GM's discretion (people sitting on laps and the like) but when this is done, all passengers suffer disadvantage to any actions they take while in the vehicle.

SPECIAL QUALITIES AND ACTIONS: Again, these are self-explanatory. Actions will not list a full attack bonus for the vehicle; this will always be dependent upon the abilities of the person manning the weapon or taking the action. Ability checks required for special qualities use the vehicle's listed bonus. If the driver is proficient in piloting the vehicle, they may also add their own proficiency bonus to the check.

CIVILIAN VEHICLES

FORD MODEL T

Medium Passenger Sedan, 1908-1930s

ARMOR CLASS: 18
HIT POINTS: 30
SPEED: 30/50
ACCELERATION: 5

STR:	DEX:	CON:	INT:	WIS:	CHA:
10 (0)	9 (-1)	12 (+1)	n/a	**n/a**	**n/a**

DAMAGE RESISTANCE: Bludgeoning
SAVES: Con +3
SEATING: 5

JEEP (WILLYS OR WRANGLER)

Medium Early SUV/ATV, Late 1930s-modern

Armor Class: 13
Hit Points: 20
Speed: 50/70
Acceleration: 10

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
14 (+2)	12 (+1)	10 (0)	13 (+1)	10 (0)	n/a

**Modern vehicles with active driver aid features only.*

DAMAGE RESISTANCE: Bludgeoning
Saves: Str +4, Dex +3
Senses: Passive Perception 10*
Skills: Athletics +3, Investigation +3*
Seating: 5

SPECIAL QUALITIES

- **Four-Wheel Drive:** when driving through difficult terrain, you treat it as normal terrain if you make a DC 15 Strength (Athletics) check using the Jeep's bonus.
- **Convertible:** The roof on a Jeep is removable, resulting in an open cabin. This frees up passengers to act unencumbered (see **Vehicle Rules, Book 5)**, but allows for targeting driver and passenger without first targeting the vehicle.
- **Hauling:** Jeeps have about 30 cubic feet of cargo space.

ACTIONS

- **Mounted Machinegun (Military Models Only):** *Ranged Attack: 2d8+6/A piercing.*

MINIVAN/MICROBUS

Medium Family hauler, late 1940s – modern era

Armor Class: 12
Hit Points: 30
Speed: 55/100
Acceleration: 10

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
12 (+1)	7 (-2)	12 (+1)	15 (+2)	14 (+2)	7 (-2)

**Modern vehicles with advanced driver aid and convenience systems only*

Senses: Passive Perception 14*
Skills: Perception +4*
Seating: 7

SPECIAL QUALITIES

- **Convertible Seating:** Minivans can normally seat 7 people and have approximately 30 cubic feet of storage behind the third row of seats. By removing the third row, storage space can be increased to roughly 75 cubic feet.

MOTORCYCLE

Tiny 1- to 3-person (with sidecar) passenger vehicle

Armor Class: 12
Hit Points: 15
Speed: 55/115
Acceleration: 15

STR:	DEX:	CON:	INT:	WIS:	CHA:
12 (+1)	15 (+2)	7 (-2)	n/a	n/a	n/a

Saves: Dexterity +4
Skills: Acrobatics +4
Seating: 2 (3 with sidecar)

SPECIAL QUALITIES

- ***Narrow Profile.*** With a Dexterity (Acrobatics) check, the bike can fit through tight spaces other vehicles cannot. The DC for this check is set by the GM, based on the level of maneuvering required.

PICKUP TRUCK

Large 1913-modern era

Armor Class: 15
Hit Points: 65
Speed: 65/115
Acceleration: 15

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
18 (+4)	12 (+1)	17 (+3)	12 (+1)	12 (+1)	12 (+1)

**Modern vehicles with advanced infotainment and driver aid features only.*

Saves: Strength +6, Constitution +5
Damage Resistance: Bludgeoning
Senses: Passive Perception 13*
Skills: Athletics +6, Investigation +3*, Perception +3*
Seating: 2-5 (depending on cab configuration and bed length)

SPECIAL QUALITIES

- **Four-Wheel Drive:** when driving through difficult terrain, you treat it as normal terrain if you make a DC 15 Strength (Athletics) check using the truck's bonus.
- **Towing:** You can tow another vehicle with a towing rig, up to 7,000 lbs. (some specific models can tow more or less, depending on the model). While towing, all Dexterity checks and save to steer the vehicle or avoid obstacles are made at disadvantage.
- **Hauling:** You have up to 50 cubic feet of cargo space.

SEDAN

Medium Mid-sized or full-sized; standard passenger vehicle

Armor Class: 13
Hit Points: 40
Speed: 65/120
Acceleration: 15

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
13 (+1)	14 (+2)	13 (+1)	16 (+3)	16 (+3)	14 (+2)

**Only modern vehicles with advanced driver aid, safety and convenience features.*

Senses: Passive Perception 15*
Skills: Investigation +5*, Perception +5*
Seating: 5

SEDAN, COMPACT OR SUB-COMPACT

Small standard passenger vehicle

Armor Class: 13
Hit Points: 55
Speed: 60/120
Acceleration: 15

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
8 (-1)	16 (+3)	13 (+1)	14 (+2)	14 (+2)	n/a

**Modern vehicles with advanced driver aid, convenience and safety features only.*

Senses: Passive Perception 14*
Skills: Investigation +4*, Perception +4*
Seating: 5

SPORTS/MUSCLE CAR

Medium Sedan-type, coupe or roadster

Armor Class: 15
Hit Points: 45
Speed: 70/250
Acceleration: 40

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
15 (+2)	20 (+5)	14 (+2)	16 (+3)	16 (+3)	14 (+2)

**Modern vehicles with intelligent active safety systems, driver aid and convenience only.*

Saves: Dexterity +7
Senses: Passive Perception 15
Skills: Acrobatics +7, Investigation +5, Perception +3
Seating: 2, 4 or 5 (depending on configuration)
Special: These statistics can also be used to represent a police cruiser/interceptor.

SPORT UTILITY VEHICLE

Medium or Large 1950s – Modern Era

Armor Class: 14
Hit Points: 70
Speed: 65/110
Acceleration: 10

STR:	DEX:	CON:	INT:*	WIS:*	CHA:
14 (+2)	12 (+1)	16 (+3)	13 (+1)	13 (+1)	n/a

Senses: Passive Perception 13*
Skills: Athletics +4, Investigation +3*, Perception +3*
Seating: 5 (compact crossover) to 8 (3-row full-size crossover with bench seats)

SPECIAL QUALITIES

- **All-Wheel Drive:** when driving through difficult terrain, you treat it as normal terrain if you make a DC 17 Strength (Athletics) check using the SUV's bonus.
- **Towing:** You can tow another vehicle with a towing rig, up to 5,000 lbs. (some specific models can tow more or less, depending on the model). While towing, all Dexterity checks and save to steer the vehicle or avoid obstacles are made at disadvantage.
- **Convertible Seating:** SUVs can normally seat 5 to 7 people and have approximately 30 cubic feet of storage behind their back row of seats. By removing or folding the back row, storage space can be increased to roughly 75 cubic feet for a full-size 3-row crossover, or 50 feet for a compact crossover.

STATION WAGON

Medium Family hauler, 1920s – modern era

Armor Class: 13
Hit Points: 40
Speed: 55/110
Acceleration: 10

STR:	DEX:	CON:	INT:	WIS:	CHA:
13 (+1)	14 (+2)	13 (+1)	n/a	n/a	7 (-2)

**Only modern vehicles with advanced driver aid, safety and convenience features.*

Seating: 5

SPECIAL QUALITIES:

- **Convertible Seating:** Station wagons normally seat 5 people and have approximately 30 cubic feet of storage behind their back row of seats. By removing or folding the back seats, storage space can be increased to roughly 50 cubic feet.

CURTISS T-32 CONDOR*

Huge Multi-engine propeller or jet aircraft

Armor Class: 15 (Hull)
Hit Points: 150
Speed: 190/250
Acceleration: 25

STR:	DEX:*	CON:	INT:	WIS:	CHA:
15 (+2)	10 (0)	12 (+1)	N/A	14 (+2)	N/A

Damage Resistance: Bludgeoning, Piercing and Slashing from nonmagical, non-vehicle-scale weapons.

Senses: Passive Perception 12, Blindsight 1 mile (radar)

SPECIAL QUALITIES

- ***Additional Fuel Tanks.*** Double maximum range
- ***Sleeping Quarters.*** Can carry up to 12 passengers in luxury sleeper berths.

ACTIONS

- ***Machineguns**.*** *Ranged Weapon Attack:* +4 to hit, one target, range 200/1,000. *Hit:* 14 (2d8+6) piercing damage (10-round burst fire only).

* These statistics can be modified to represent any number of civilian private jets and aircrafts. More modern private jets will simply change out the speed and acceleration statistics. The other stats should remain relatively consistent, though modern versions with advanced sensor packages may have an Intelligence score, and high-end models that are built to impress may have a Charisma score.

**Generally speaking, civilian aircraft will not have weapons. They are included here as an addendum for those wishing their wealthy characters to have "modified for combat/adventuring" versions and should only be available at the GM's discretion.

MILITARY VEHICLES

FIGHTER JET, MODERN

Huge Air superiority fighter

Armor Class: 18
Hit Points: 120
Speed: 570/Mach 1.5 (Mach 2 for short bursts)
Acceleration: 75

STR:	DEX:	CON:	INT:	WIS:	CHA:
15 (+2)	21 (+5)	19 (+4)	16 (+3)	17 (+3)	15 (+2)

Damage Immunities: Bludgeoning and slashing from non-vehicle-scale weapons
Damage Resistance: Piercing from non-vehicle-scale weapons
Senses: Advanced optics package provides passive Perception 16, Blindsight (250 nautical miles)
Skills: Acrobatics +8, Athletics +5, Perception +6

SPECIAL QUALITIES

- ***Advanced Controls and Optics (Recharge 6).*** The pilot can add both their dexterity and the jet's dexterity bonuses to all piloting rolls for the round.

ACTIONS

- ***20mm cannon.*** *Ranged Weapon Attack:* +5 to hit, one target, range 1,000 yd/7,400 yd. *Hit:* 10 (2d10) piercing damage (B).
- ***Air-to-air missiles.*** *Ranged Weapon Attack:* +5 to hit, one target, range 1,000 km/3,000 km. *Hit:* 20 (5d10) bludgeoning and fire damage. Any vehicle struck by a missile and not destroyed must succeed at a DC 15 Constitution save or suffer critical damage and be incapacitated.
- ***Light bomb.*** *Ranged Weapon Attack:* +3 to hit, one target, range n/a (dropped on target). *Hit:* 60 (2d6x10) to 150-foot diameter area. Bombs cannot be used against other aerial vehicles and must be dropped.
- ***Multiattack.*** The jet fighter makes two attacks with its cannons, or fires three missiles.

FIGHTER, WWII

Large Twin engine propeller or early jet aircraft

Armor Class: 16
Hit Points: 120
Speed: 295/400
Acceleration: 40

STR:	DEX:	CON:	INT:	WIS:	CHA:
14 (+2)	17 (+3)	12 (+1)	n/a	n/a	n/a

SENSES: As pilot
SKILLS: As pilot

ACTIONS

- ***Machineguns***. *Ranged weapon attack:* +3 to hit, one target, range 1,000 yd/2,500 yd. *Hit:* 5 (2d10) piercing (Full auto fire).
- ***Rockets.*** *Ranged weapon attack:* +3 to hit, one target, range 500 yd/1,500 yd. *Hit:*20 (5d10) bludgeoning and fire damage (20-foot radius).

FIGHTER, WWI BIPLANE

Large Single-engine propeller aircraft

Armor Class: 12
Hit Points: 40
Speed: 70/120
Acceleration: 10

STR:	DEX:	CON:	INT:	WIS:	CHA:
10 (0)	11 (0)	8 (-1)	n/a	n/a	n/a

SENSES: As pilot
SKILLS: As pilot

ACTIONS

- ***Machinegun.*** *Ranged Weapon Attack:* +0 to hit, one target, range 200/1,000. *Hit:* 14 (2d8+6) piercing damage (10-round burst fire only).
- ***200-lb. bomb.*** *Ranged Weapon Attack:* +0 to hit, one target, range n/a (dropped on target). *Hit:* 60 (2d6x10) bludgeoning and fire damage to 150-foot diameter area

BOMBER, HEAVY, WWII-ERA

Gargantuan Multi-engine propeller or jet aircraft

Armor Class: 20 (Armored hull)
Hit Points: 150
Speed: 200/315*
Acceleration: 10

STR:	DEX:*	CON:	INT:	WIS:	CHA:
18 (+4)	10 (0)	18 (+4)	15 (+3)	18 (+4)	15 (+3)

Damage Resistance: Bludgeoning, Piercing and Slashing from nonmagical, non-vehicle-scale weapons.
Senses: Passive Perception 17, Blindsight 2 miles
Skills*: Perception +7, Intimidation +6

**Modern versions can achieve Mach 1 or better, have Dexterity 16, and may have Stealth as a skill.*

ACTIONS

- ***Multiattack.*** The heavy bomber makes 6 attacks with its machineguns and can drop anywhere from 1-14 bombs; after 14 bombs, its payload is expended.
- ***Machineguns.*** *Ranged Weapon Attack:* +4 to hit, one target, range 200/1,000. *Hit:* 14 (2d8+6) piercing damage (10-round burst fire only).
- ***Heavy Bombs.*** *Ranged Weapon Attack:* +4 to hit, one target, range n/a (dropped on target). *Hit:* 120 (4d6x10) bludgeoning and fire damage to a 200-foot diameter area. Each additional bomb dropped expands the blast radius instead of dealing extra damage.

TANK

Gargantuan Heavy mobile armored vehicle

Armor Class: 25 (heavy armor plating)
Hit Points: 200
Speed: 10/40mph
Acceleration: 5

STR:	DEX:	CON:	INT:	WIS:	CHA:
30	9	30	18	18	18

Damage Immunities: Slashing; all damage from non-heavy, non-vehicle scale weapons
Senses: Passive Perception 18
Skills: Athletics +14, Perception +8, Intimidation +8, Survival +8
Saving Throws: Strength +14, Constitution +14

ACTIONS

- ***Multiattack.*** The tank makes 5 attacks; four machineguns and one cannon
- ***Machineguns.*** *Ranged Weapon Attack:* +8 to hit, one target, range 200/1,000. *Hit:* 14 (2d8+6) piercing damage (10-round burst fire only).
- ***Cannon.*** *Ranged Weapon Attack:* +8 to hit, one target, range 1,000/5,000. *Hit:* 60 (2d6x10) bludgeoning damage to a 50-foot diameter area

EMERGENCY, SERVICE AND MISCELLANEOUS VEHICLES

The following table lists quick statistics for various service and emergency vehicles that player characters may encounter in their adventures. While they aren't full stat blocks, they provide the basics to be able to make most checks, as defined in "Vehicle Combat" in Chapter 3. In general, these should have Strength, Intelligence, Wisdom and Charisma scores between 9 and 13, though vehicles with modern safety systems could have mental abilities of 14 or 15, and those with advanced optics may reach 18.

Vehicle	Dex	Con	Cr*	Max*	Acc*	AC	DR	HP	Notes
Ambulance	12 (+1)	17 (+3)	65	110	20	14	N/A	60	Contains medical equipment
Fire Truck	8 (-2)	20 (+5)	60	100	10	17	All	75	Also use for 18- wheelers
Paddy Wagon	10 (0)	16 (+3)	65	110	20	14	All	65	Reinforced van
Humvee	16 (+3)	19 (+4)	50	80	10	20	All	70	Military only
Eurocopter AS365 Dauphin	18 (+4)	15 (+2)	90	130	40	15		90	Police helicopter
Boeing 747	10 (0)	18 (+4)	550	615	70	15		200	Commercial aircraft

***Cr = cruising speed / Max = Maximum Speed / Acc = acceleration.**

SCIENCE FICTION VEHICLES

Science Fiction carries an entirely different set of assumptions than modern or fantasy gaming, and often, a GM will need to create their own vehicles and equipment tailored to their specific setting. A few generic vehicles are presented here as a basis upon which to build. In general, as mentioned above, science fiction "blaster cannons" deal energy damage, usually either lightning, fire or radiant damage. In the table below "Men" refers to mental ability scores, the combined Intelligence and Wisdom scores of the vehicle.

Vehicle	Dex	Con	Men	Cr*	Max*	Acc*	AC	DR	HP	Weapons
Starfighter*	21 (+6)	15 (+2)	20 (+5)	500	Mach 5-plus	100	16	All	90	(2) Blaster cannons (3d8+5/A) (2) Torpedo cannons (4d6; 6 shots total)
Hover Car	17 (+3)	15 (+2)	15 (+2)	75	220	25	12	None	50	(2) Blaster cannons (2d6+6)
Hover Bike	18 (+4)	10 (0)	12 (+1)	80	250	30	10	None	40	Blaster Cannon (2d6+6)

***Cr = cruising speed / Max = Maximum Speed / Acc = acceleration.**





BOOK FOUR: PARANORMAL

SOUTH AMERICA, 1940

The guards lay twitching at the doorway. Natalya stood over them, implacable behind her Fox mask, but the rest of the group knew her well enough to know her jaw was set like stone. She wiped her blades clean and slipped into the room, fading from view once more.

"Think she overdid it?" came Tennessee's voice from the back.

"No," Bucky coughed. "Screw them. Kill them all." He coughed again, and spat a globule of blood.

"Hey," Maddie said, moving a lock of matted hair out of his eyes. "Take it easy. It's just a good thing that Steve, Nat, and I were here. We'll get you out, and we're all gonna get home. Much as I hate to admit it, though, Nat's got the right idea." She sighed, and slipped into the shadows on the other side of the door. She may not have been psychic like Nat, but Maddie had her own talents, and having one of the women out of sight on each side could come in handy.

Steve McPartland, a giant of a man, lumbered in the room, supporting the barely-conscious Bucky. Tennessee and Mackie brought up the rear.

"This is a cluster, no doubt about it, Darlin'," Tennessee said. Then, as Steve stepped aside, he added, "Oh, no, not one of these things again."

There, before the group, as they made their way into the cavernous room filled with crates, machinery and strange, alien-looking machinery, stood what appeared at a glance to be an oval mirror, about ten feet high, with a brass frame covered in elaborate, runic writing. Tennessee knew better than to try and translate it; he was good, but this was an utterly alien tongue, one he now knew to have originated on Venus, millions of years ago.

Mackie moved forward and breathed, "A Ring of Brass. The Order has found one of the Rings of Brass. Do you have any idea what this means?"

"Indeed I do!" came a voice that had the tenor of a stage whisper, but the volume of a shout.

The group stepped back into a tight-knit formation, with the wounded Bucky at the center, protected, as from behind the mirror stepped a figure in black from toe to throat: black coat, black gloves, black shirt and pants, black boots. Over his face he wore a mask in the shape of a demonic cobra, and he held a rapier in one hand and a .45 in the other.

"Doctor Serpent!" Mackie growled. "You son of a bitch!" She pointed her snub-nose revolver at him…but couldn't pull the trigger. She tried, focused all her will on the task, but her finger wouldn't move, even as her whole body trembled.

"Put it down," Doctor Serpent said, calmly, and Mackie's hand opened as if by its own volition. Her gun clattered to the ground, several feet away. She looked to her companions, and they all appeared frozen, unable to move.

Doctor Serpent sauntered towards her—actually, she reflected, it really was more like a slither—and reached a cold, gloved hand out to caress her cheek. She recoiled as a sense of base, instinctive revulsion overcame her.



"Why would you even try?" he said. "None of you can overpower me."

"No," came a voice from the shadows, "But maybe we don't need to."

Maddie stepped from behind a statue, her nickel-plated .45 aimed right at the villain's chest. "Doctor," she said. "Been awhile. I'd tell you to give it up, but ah, screw it." She pulled the trigger once, twice, three and four times, and Doctor Serpent staggered backwards with each shot, then hit the ground, where he lie still.

Maddie ran forward, intent on slapping her companions awake, when Nat's voice sounded in her head: Don't do it! There's more of them!

BOOK FOUR:

There was a twang, and Maddie pitched forward with a cry, a black-feathered arrow stuck through her shoulder. Then the soldiers ran in, at least a dozen, with submachine guns. That roused Tennessee from his trance, and he reacted instantly, training his dual Webley revolvers on the new assailants and yelling, "Dive for cover!" He opened up with both pistols and managed to drop two assailants before they had a chance to react.

Then the gunfire erupted and the room was a cacophony of ear-splitting typewriter sounds and blasts from hand cannons as chaos took control. Steve was trapped in the middle of it all, until Nat's soft, Russian accent whispered in his ear. "Go," she said. "I will get Bucky to safety."

Steve never doubted her orders; he knew in that moment that both she and Bucky were invisible to everyone in the room, and would remain that way until Nat did something to change it. He spun, caught a bullet from one of his assailants, and hurled it back, catching the thug in the throat. Steve charged the soldier and grabbed him, slamming first his forehead into his enemy's head, then raining thick, meaty fists down like hammers.

Mackie dove for her gun, snatched it up, and started to rise before realizing that Doctor Serpent's body was nowhere to be seen.

"Gods dammit!" she cried. "Doctor Serpent's not dead! He's…"

Then the Ring of Brass sprang to life. First there was a shimmering, swirling substance like mist, which cleared way to reveal an elderly man in his late 60s, in what appeared to be a cave, grappling with someone. The man's visage was instantly familiar to Mackie, who had carried his photo with her ever since she was a child. But it couldn't be him. He'd died four decades ago. So long ago she'd never met him. It couldn't be…

"…Grandfather!?" she shouted.

The man spun, and then she saw the figure with whom he grappled – a figure dressed all in black, wearing the mask of a twisted cobra over its face. Mackie's voice caught in her throat, and she froze in shock just as, across the room, Lila stepped into the clear and drew her bow, trained directly on Mackie's heart.

Before she could release, however, there was a blur of motion and her string snapped. The force of the breakage blew the bow backwards, right into Lila's face. She staggered backwards, to find herself facing the lithe figure of Nat, in her Fox mask, moving with all the grace of her chosen namesake in her crimson Kung-Fu outfit, her paired rapier and main gauche swirling in a deadly dance.

Lila dropped her bow and kept her distance, matching the Fox step for step.

"Fox," she purred. "You know I'd love to see what's under that mask."

"Many would, darling," Nat spat back at her. "Keep wishing."

With blinding speed, Lila's hand shot behind her and forward again, a Walther PPK in her grip. But the Fox was nowhere to be seen.

"Now you see me," her voice floated through the air.

Lila spun, only to be faced with Maddie, her face a mask of pain, sweat matting down her blonde hair, and the arrow still protruding from her shoulder.

"I wanted you to see this," Maddie said, and ripped the arrow out with another cry of pain, then tossed it away.

"That arrow," Lila choked. "It was poisoned! You should be dead!"

"I should be dead a hundred times over," Maddie grunted. "But I'm immune to poison. Family heritage."

Lila stepped back as Maddie came on, too shocked to even bring her gun to bear. "But…you…how?"

"Let's just say your boss isn't the only serpent here. You know what Maddie stands for?"

Lila's face contorted and froze in horror as Maddie's beautiful blonde face changed before Lila's eyes, growing hideously deformed, covered in rotting scales. Her eyes glowed green, her hair came to life, a thousand serpents writhing and snapping. A scream caught in Lila's throat, and every muscle in her body locked up.

"You're not going to die," Maddie hissed. "But you'll wish you had."

Lila's skin turned ashen, hard. The petrification moved through her muscles, into her nerves, up her throat.

"An eternity," Maddie said, "Of life as a stone statue. Always aware, never able to interact. Never able to speak. Just watching, staring straight ahead, hearing everything, but feeling nothing but cold, stark terror. You'll go mad, I guess. I wonder how long it'll take?"

Inside, Lila screamed, and then the world turned colorless.

Maddie stepped back behind the statue and slid down. The pain in her shoulder was intense. Then Nat was at her side.

"That wound," Nat said. "It's bad."

"Yeah," Maddie agreed. "I'm aware. I'll live, think, but I'm out of this one."

Nat nodded and looked at the grotesque statue that Lila had become. "I've…never seen you take it that far."

"I don't like to," Maddie said. "It's too easy. It feels too good." Her head lolled towards the statue. "But for her, for what she did to Bucky, I made an exception."

"I can't obscure you," Nat said. "Not with keeping Bucky out of sight and fighting my own battles."

Maddie nodded. "Just go help Mackie, Steve, and Ten," she said. I'll be all right. I've got these to back me up if anyone sees me." She lifted her twin .45's.

Nat nodded, and disappeared back into the fray. Maddie let out a sigh and shivered. She turned her head to catch a glimpse into the room, where Mackie still stood at the center of the maelstrom, entranced in shock at the figures in the mirror.

This book is most important for Game Masters and players running super science, superpowered and mystical characters

including the Arcanist, Gadgeteer, Hallowed, Mentalist and Occultist. Herein you will find rules for creating gadgets and superpowers, how to modify spell effects to create everything from grenade launchers to cybernetics to superpowers. It will also include rules for magic and psychic powers, as well as complete spell tables and lists.

GADGETEERING

The Gadgeteer character class is predicated on building gadgets (or purchasing powers, in the case of the Powered Archetype) based on the effects of spells. There are a number of restrictions that must be placed on such abilities in order to balance the gadgeteer with other classes.

The key to any restriction on gadgets should fulfill three important functions in game. First, it should maintain the flavor of the game—a gadgeteer should never have a "magic missile" gadget. They should have some sort of homing blaster. Second, use of the gadget should maintain game balance—first level characters shouldn't be slinging around 5d8 area effects every round without consequence. Finally, restrictions should have an in-game justification.

For example, a gadget that only works once per long rest is battery powered and the batteries take 8 hours to recharge, requiring a special power pack setup to begin the process. Healing abilities based on nanotech might only be able to generate so many nanites at one time, and it requires that long to produce more. As the gadgeteer improves the gadget, they can improve the technology for recharging, reducing it to short rest and then at will, progressively.

Remember that spells purchased are the beginning of creating a gadget, not the end. If a player wishes to do something that is not strictly defined in a spell effect, the GM should work to modify an existing spell and/or cost and restrict the effect based on the closest available spell.

For example, if the player wishes to have, say, a robot snake monster, the GM may score this as *conjure animal* except the purchase gives a permanent robot snake instead of summoning various living creatures, and base the HD, HP, AC, attacks and other abilities of the robot on the guidelines listed in that spell, as she sees fit. The trick here is to place fair restrictions on gadgets such that the class don't unbalance the game, while not restricting the gadgeteer's creativity.

Likewise, in the case of on-the-fly gadgets if an appropriate level spell is not available but the player wishes to do something that is roughly the same power level and would make the game fun and interesting, roll with it! For example, a character wishes to produce a device that scans for alien technology. There's no such spell in the list, but the Game Master decides that it's roughly equivalent in power to *detect magic,* so scores the gadget similarly in terms of point cost and level availability.

GUIDELINES FOR GADGET CREATION

It's important for a gadgeteer to envision a specific gadget or power they want to have, and then work with the Game Master to modify the necessary spell effects to suit that gadget or power suite. Game Masters are advised to carefully adjudicate and monitor gadgets purchased by this character, as some spells, when handed unrestricted to a player character, can result in serious game imbalance. A character, for example, who has the ability to create a *Prismatic Sphere* whenever they feel like it is nigh unstoppable.

For this reason, the following guidelines are offered, and the following restrictions for purchasing gadgets exist. Note that these are suggested guidelines; your game master is free to impose any additional restrictions they feel necessary, or can ignore those listed here as they deem appropriate.

1. No spell effects above sixth level are possible as gadgets (until the gadgeteer gains Quantum Tech/Cosmic Power at 16th level).
2. A gadgeteer may not purchase a gadget that reproduces effects of a higher level than half his current level, rounded up. Thus, a fifth- or sixth-level gadgeteer may purchase third-level effects; a seventh- or eighth-level gadgeteer has access to fourth-level effects, etc. At the GM's option, the level limit for gadgets can be suspended at character generation (or at the beginning of a mission, in the case of the gadgeteer with a Quartermaster, as below), but it is recommended that no more than one gadget ever be owned that is higher than the gadgeteer's normal limit.
3. It is recommended that if a gadgeteer buys an effect at maximum available spell level, they may use it once per long rest, the rationale being that the battery burns out and needs to recharge. Likewise, an effect purchased at half or more the maximum available spell level may be used only once per short rest.

   Purchasing the effect again (at full cost) increases usage: long rest becomes short rest; short rest becomes unlimited. However, a gadgeteer must improve one level beyond minimum before they may reduce long rest to short rest, and three levels beyond minimum before reducing short rest to unlimited.

   For example, if a fifth level gadgeteer purchases lightning bolt, a third-level spell, to create a Tesla Gun, he may use it once per long rest before it needs to burn out, as normally, a fifth level arcanist can only cast third level spells maximum. If he purchases it a second time (which he can only do starting at sixth level), he may use it once per short rest. If he purchases it a third time (requiring him to be eighth level), it may be used unlimited times.

   This does result in the side effect that gadgets can be purchased at a significant discount by simply waiting until one is higher level to buy it. A gadgeteer who waits until level 13 to purchase lightning bolt would only have to purchase it once to get unlimited use, since level 3 is less than half of the available spell level of 7.
4. Cantrip effects can always be used at will when purchased, even by first level characters. In addition, cantrip-based effects do automatically increase as per the spell effect. The idea is that with these simple gadgets, the gadgeteer is constantly tinkering to improve their performance and reliability, and with powers, they increase in effectiveness as the character grows into their power suite. For example, if a gadgeteer buys *fire bolt* to

create a napalm pistol at level one, it does 1d10 at first level, 2d10 at 5th level, 3d10 at 11th level, and 4d10 at 17th level without the need for expending additional points. This allows for gadgeteers to create a sort of signature gadget that will improve alongside them, and will often be a "go to" weapon or effect that they rely upon as a base power, weapon, scanner, etc.

5. Any effect's use can be restricted in a similar manner by the GM, to prevent gadgeteers from having "runaway" power. Consider what the ability does and limit it to a reasonable number of uses per short or long rest. If nothing else, consider the collateral damage created by gadgets based on, for example, *fireball* or *lightning bolt.* These will blast craters and holes in property and can create unexpected injuries to innocents if not used sparingly. If a player threatens to run away with the game based on a gadget, the GM is in their right to restrict the gadget, or otherwise force the player character to feel the consequences (in game) of unlimited use. In extreme situations, the gadget could explode on a roll of natural 1 or be stolen by an adversary…in which case the gadgeteer does *not* regain the lost gadget points. A powered character could have a power turn back on themselves in a form of bio-feedback on a roll of natural 1, or suffer "burnout," causing them to lose access to the power for a period of time determined by the GM.

6. Any spell that causes direct damage requires a normal ranged attack roll by the character, regardless of the spell effect in question. Thus, creating a ray gun through the Magic Missile spell effect still requires the gadgeteer to make a ranged attack roll with his gun (though The GM may allow advantage on attacks with the item). Even area effect spells such as Fireball even require such an attack roll; failure could mean the gadgeteer himself is in the burst area, having to make a Dexterity save for half damage! TThe GM is well within their limits to impose further limits on the use of such gadgets —perhaps after five or ten shots they need to recharge for an hour (requiring a short rest), or the gadgeteer must take a round to reload with a new energy pack, just as with a normal firearm.

7. Certain spells with a highly and clearly magical effect such as *raise dead, wish,* and the like may not be available to create as gadgets, at the GM's discretion.

8. Effects that could provide measurable unbalancing effects like cure wounds, mass heal, and the like may be restricted by the GM even beyond normal per-rest restrictions—perhaps the gadget is powered by batteries which only have so many daily charges, or it produces nanotech that knits wounds, and it can only generate so many bots at a time. A solid guideline is always the gadgeteer's primary attribute (Intelligence, Wisdom, or Charisma, depending on path) bonus between rests.

   It could also be ruled that a given wound or set of wounds can only be treated by such a gadget once, because only so much medical healing can be done after which the body's natural processes must take over—so after a battle, the gadgeteer can use his gadget on allies once, after which they must rely upon hit dice or long rests to heal further.

   If nothing else, any spell that has a specific material component with a dollar value (see Chapter 4: Paranormal) reflects a specific component required to power the gadget. If, for example, a spell requires $500 worth of diamond dust per casting, the gadget requires the same per use. Acquiring these components requires a Wealth check at DC 15 + 1 per $500 component value, though the specifics can be altered where it makes sense—a spell, for example, that requires a figurine of the caster could instead require some sort of detailed 3-D scan of the subject with the cost representing the technology or energy needed to make the scan. The character may make as many Wealth checks as they like, until they fail. Each Wealth check, however, takes one day to accomplish, and after failing, another check may not be made for at least one week.

9. While gadget effects are based upon spells the player should clearly describe what each gadget in his arsenal is; never should a gadgeteer's player say, "I'm using my Magic Missile effect;" rather, he should say, "I pull out my radium blaster." If the gadgeteer fails to describe his gadget properly and falls back on the spell name for his effect, appropriate penalties should be put into play. Perhaps the gadget malfunctions temporarily to comical effect. Perhaps a penalty or disadvantage to any rolls associated with the gadget is imposed, until the proper terminology is used. Don't unduly harm the character with these, but hammer home the idea that flavor and mood are important to the game.

IMPROVING GADGETS

When a gadgeteer decides to create a new effect, there is no rule that states the effect must be installed in a brand new gadget. For example, a gadgeteer at level one creates what he calls "Tesla Gloves," or gauntlets that allow him to use the Shocking Grasp spell. By sixth level, he wishes to create a "Tesla Gun," picking up the Lightning Bolt spell. He can, if he chooses, install the Tesla Gun effect right into his existing gloves, giving him the option to use the effects in both. In general, only complimentary or similar effects should be installed together in a single gadget, but the GM has final say in whether a gadget can be improved in this manner, or how many effects can be built into a single piece of machinery.

Likewise, a gadgeteer can improve the effectiveness of a gadget. The cost to do this is the difference between the total cost of the gadget's new level, and any points already spent.

For example, the gadgeteer pays 3 points for magic missile to create a radium homing blaster. The spell is purchased at level one, allowing them to fire 3 bolts at 1d4+1 each, with advantage on his attack rolls. When he hits 5th level, he wishes to improve the blaster to effective 3rd level proficiency, granting him a total of 5 bolts. The cost to do this would be an additional 4 points (7, minus the 3 already spent), but only once per long rest (max power level). If he waits till 8th level, he'll retain unlimited usage.

POWER SUITES

In the case of powered characters, and in the same fashion as improving gadgets (above), game masters and players are encouraged to stop and think about superheroes in comic books, and how their abilities tend to be "themed." Rarely does one see a character that has a complete set of utterly disparate powers—cosmic-level superheroes who are the last surviving members of their species aside. In general, a character will have control over one element and most of their powers will be related to that control in some way.

In the same manner, powered heroes should consider the "theme" of their character's abilities, and then choose (and appropriately restrict and modify) powers that reflect that theme. The Game Master should feel free to question any powers that don't seem to fit the theme but should also be willing to hear justifications on the part of the player character. Again, as with every aspect of the Gadgeteer, the building of a powered character requires close collaboration between player and game master at every level of play.

BIOTECH AND CYBERNETICS: SCI-FI, CYBERPUNK, AND THE POWERED CHARACTER

The rules for powered characters are the way you mimic cybernetics and bioware in a cyberpunk or science fiction setting. Another possibility is the use of *find familiar* to create a specialized drone that would always be at the PC's beckon call, and later enhancing this ability with the various *summon* spells, allowing for armies of robotic drones that can be activated and put away as needed.

The possibilities for skinning powers and gadgets are endless. it simply requires teamwork between the players and GM, and a constant sight on balance between playability and power level.

In playtest, one player used these rules to build a character outfitted with bioware in a tech-noir near-future setting. The rules don't change at all; the beauty of the gadgeteer and powered character is that it's all in how you skin the abilities. The player in question, for example, wanted an integrated targeting system for his weapons.

He began by looking at *true strike*, which didn't expressly suit his needs, as it requires a full action to utilize. Instead, he asked the GM if he could increase the level equivalency by one (effectively purchasing it as a first-level power instead of a cantrip) and use it as a bonus action instead. The GM approved it, and the player how had an integrated targeting system for his weapons.

PSIONIC POWERS

Psionic powers are abilities that impart great and broad power but are far more focused than the magic wielded by that of Arcanists. Mentalists may have far more control over one or two areas of power but will never have the diversity of effects available to them that their more traditional magic-using counterparts have. Even still, psionics is a gateway to vast power that creates suspicion and jealousy in more traditional magic users.

Many games use psionics as not much more than another form of magic; psionic power accomplishes many of the same things that magic does, is broken down into spell-like lists of effects, and Mentalists resemble little more than Arcanists or magi with a different flavor. Worse, systems that do this fail to present psychic powers that ring true of those we read about in many science fiction novels, and those that fall into the realm of what we grudgingly (and for lack of a better term) call "believability." We've all heard of clairvoyance, of E.S.P., of telekinesis, even of pyrokinesis. Outside of systems that are trying to do little more than simulate a different kind of magic, whoever heard of psychic teleportation, or psychic time travel? This system attempts to present a psychic powers system that not only is very different from magic, but that remains in the realm of "familiar" insofar as what psychic power is and what it can do.

USING PSIONIC POWERS

Psionic powers work off of an attribute check using the Psionics skill. Unlike most other skills in the rules set, Psionics is not tied to a specific ability score, but is combined with Intelligence, Wisdom or Charisma, based upon the power in question. Mentalists exhibit a range of powers dedicated across their mental attributes. Unless otherwise noted, any psychic powers that can be used on others have a range of "line of sight."

The basic DC for a psionic power is 13 for a Basic power, and 15 for an Advanced power.

Each psionic power represents a broad range of potential effects. *Pyrokinesis*, for example, can do a lot of different things with fire. Since the range of effects possible with many psionic powers is broad and varied, GMs and players are encouraged to invent new effects and manifestations of their powers, using those listed as examples.

The final DC to use these effects, as well as whether the power is activated by a simple Attribute check or a Psychic attack roll (see below) is always at the discretion of the GM. More complex effects may see a higher DC than basic applications of a power, though mimicking the effects of a spell usually carries a DC equal to the base DC of the power, plus 1 per level of the spell being mimicked (see "Psionics and Magic," below). This can act as a solid guideline for the GM to set the DC of an unique application of a power—roughly what spell level does it match in terms of raw power?

Psychic Backlash

Any time a Mentalist attempts to use an ability beyond their current expertise, there is a chance of suffering psychic backlash, a sort of burnout for pushing their limits. If at any time a Mentalist fails to achieve a minimum DC 13 to activate a basic psionic power, or DC 15 to activate an advanced psionic power (regardless of the required DC to activate the power), she loses access to that power until she completes a short rest. If, she rolls a natural 1, she loses access to the power until completing a long rest, and also suffers 1d4 points of psychic damage if the power is a Basic power, or 1d6 if it is an Advanced power.

For example: Clara, a third-level Mentalist with 18 Wisdom, attempts to activate her *pyrokinesis* power to mimic a fireball

spell as cast at third level effectiveness. The DC for this use of the power is set at 16 by the GM. She makes a Wisdom (Psionics) check (*pyrokinesis* is a Wisdom-associated ability) and gets a final total of only 11. The power fizzles, and Clara cannot use *pyrokinesis* until she finishes a short rest.

If Clara had rolled a natural "1" on her check, regardless of the final result of the check, she would not only lose access to the ability until she completes a long rest, but she would also suffer 1d4 points of psychic damage. In the case of a psychic attack, you may successfully attack an opponent whose psychic AC is below 13. In this case, the power works, but you still suffer backlash, losing access to the power until you complete a short rest.

For example: Clara attempts to use *mental stun* against a thug whose psychic AC is a mere 11. She makes her check and gets a result of 12. The thug suffers 1d4 psychic damage, fails his saving throw, and is incapacitated and stunned for 1d4 rounds. Unfortunately, since Clara's attack roll didn't achieve a minimum result of 13, she also loses access to her power until she completes a short rest.

In addition, and at the GM's option, certain psychic powers may rebound upon the Mentalist if the roll to use them is failed. *Pyrokinesis*, for example, is particularly dangerous to a Mentalist, for fire is hard to control. Likewise, *biokinetic harm* can sometimes rebound if the psychic attempts particularly powerful or deadly uses of this power. This is because pushing psychic powers too far takes a toll on the Mentalist, who must carefully weigh her power against the consequences of its use. A psychic may have the ability to induce a heart attack with *biokinetic harm*, for example, but attempting that level of biokinetic manipulation could result in the psychic themselves suffering an embolism that ends their own life!

This means that psychics must consider very carefully their choice of effects when calling upon their abilities.

Psionics and Magic

In general, psionics and magic should be distinct and separate, but there are inevitably areas where the two will overlap (in the example above, pyrokinesis is used to create flame effects similar to *fireball*.) In some cases—the aforementioned *pyrokinesis* in particular, spell effects will often be used to mimic or to model what a player wishes to accomplish with their abilities.

In general, a power that mimics an existing spell increases the power's DC by the level of the spell being attempted. The power's effect then functions identically to the spell it is mimicking.

Since *fireball* is at its basis a third level spell, and pyrokinesis is a basic psionic power, the total DC to create a *fireball* with psionics would be DC 16 (base DC of 13 for a basic power, plus 3 for a third-level spell effect). If the psychic wanted to cast it as though using a fifth level spell slot, the DC would then be 18.

Finally, unless otherwise expressly stated within the description of an individual power, Basic psionic powers cannot mimic spell effects more powerful than half the level of the Mentalist, rounded up. That is, a fifth-level Mentalist could not create effects higher than third level spells, an eighth-level Mentalist up to fourth level spells, etc.

This is especially true in the case of powers that have Advanced versions, such as the case of Mesmerism and Mind Control. An Advanced power may be used for lesser effects, but at a commensurate higher DC (it still has a minimum DC 15 to activate). This allows for a Mentalist who has suffered psychic backlash but has an appropriate Advanced power to still attempt the same effect, with a greater degree of difficulty.

Psychic Attack Rolls

In some cases, usually when a psychic power causes direct, physical harm to an opponent (such as hurling an object with *telekinesis* or using *pyrokinesis* to cast a *fire bolt* against a living opponent) a power will indicate the necessity for a psychic attack roll. In this case, no power activation roll is necessary; instead, the Mentalist makes a psionic attack roll to strike the target. Psionic attack bonus is calculated as follows:

Psychic's Wisdom modifier + Proficiency bonus.

This presents an interesting aspect to the psionics rules. As mentioned earlier, a character can successfully attack an opponent with a psychic attack roll and still suffer psychic backlash. As in the earlier example, the mentalist using mental stun on a target with a mental AC of 11 (see below), makes her psychic attack roll with a result of 12. She strikes the opponent and the power works, but she still suffers backlash for failing to achieve the base DC 13 to activate a basic psionic power

AC vs. Psychic Attacks

The AC of the target of a psionic attack, for attacks that create physical effects, such as telekinetic attacks, is standard, unless the effect mimics a spell, in which case the effect is subject to the same restrictions as the spell it is mimicking (*fireball*, for example, doesn't require a roll vs. AC to activate; it goes off based on the spell CL and is then subject to the same restrictions and effects as the spell, and in fact wouldn't require a psychic attack roll; *fire bolt,* on the other hand, does require a psionic attack roll which substitutes for the activation check).

For effects such as *mental stun* or *biokinetic harm*, which deal damage by manipulating the victim's biological processes or using the psychic's mental force to attack the mind of a target, psychic AC is determined by adding the victim's Wisdom saving throw bonus to 10 (essentially, this is a passive Wisdom Save); physical armor bonuses do not apply. As always, the GM is the final arbiter of the target's AC.

Resisting Psionic Powers

In most cases, an unwilling victim of a psychic power resists with a Wisdom-based saving throw against your psionic save DC. On occasion, however, an Intelligence, Charisma, or other saving throw may be indicated; in such cases, the ability score save will be listed within the power's description. In cases where a psionic power mimics a magic spell effect, the power (once successfully activated via the appropriate Attribute check or Psychic Attack Roll) is subject to the same restrictions, limitations, and resistances as the spell, including associated saving throws.

BASIC PSIONIC POWERS

Listed below are descriptions of the Basic Psionic Powers. These abilities have no prerequisite, and a psionic character can select them any time a new power is available.

BIOKINETIC HEALING (CHA)

Biokinetic healing allows a psychic, with a successful Charisma (psionics) check, to heal injury or disease in another. So long as the patient is conscious and mobile (i.e. hit points are still above zero) this Charisma check is a standard Attribute check. The amount of damage that may be healed by this ability is 1d4 per every 2 Mentalist levels.

For patients who have been reduced below zero hit points, two Charisma (psionics) checks must be made; the first stabilizes the patient, and the DC for this check is increased by 2 for each Death Save the patient has failed. Thus, if the patient is currently at 0 hit points and failed 2 Death Saves, the Charisma check to stabilize is at DC 17 (base 13, plus 4 for the two failed saves). The second is a standard Charisma (psionics) that restores hit points as standard. Once a patient is stabilized, no further stabilization checks need be made to heal additional hit points; all checks heal hit points as standard.

In addition, this ability can restore 1d4 points of attribute damage if the psychic makes a Charisma (psionics) check; in this case, the DC is increased by the amount of attribute damage suffered; if a patient has suffered 4 points of attribute damage, the Charisma (psionics) check to attempt to restore is at DC 17 (Base 13 plus 4 for damage).

Finally, Biokinetic Healing can mimic the effects of *lesser restoration* (DC 16) or *greater restoration* (DC 19).

This ability requires a "laying on of hands"; in other words, the psychic must touch the patient to be healed. Note that Biokinetic healing only works on others, not on the psychic.

CLAIRAUDIENCE (WIS)

Clairaudience is an ability that allows the psychic to hear things far away. Unlike most psychic powers, this ability and its cousin, clairvoyance, are designed to transcend normal senses and step outside of "line of sight." To use this ability, the psychic must know exactly where his target is, or be intimately familiar with the target (family member, lover, very close friend, etc.), or must have some personal item of the target to use as a psychic focus.

This ability is focused upon a living creature, not upon a place, unless used in conjunction with a successful Clairvoyance attempt (see below). Using this ability requires a Wisdom (psionics) check with a DC equal to 13 plus 1 per 5 miles of the target. If successful, the psychic can hear as though she were in the room with the subject.

CLAIRVOYANCE (WIS)

Also known as "remote viewing," clairvoyance allows the psychic to see people, places, and things far from his current location. The DC to use this ability is the same as Clairaudience (see above) but Clairvoyance may be focused upon a location or object as well as a person; the rules of familiarity still apply just as with Clairaudience, however. If a psychic makes a successful clairvoyance roll, he may use any psychic powers he possesses as though his target were in direct line of sight (including clairaudience, which requires only a basic DC 13 Wisdom (psionics) check to activate in this case).

Clairvoyance has another use as well, however; the psychic can use it to gain visions of the future. This ability works exactly as a *Divination* or *Commune* spell, but the answers come from within the Arcanist, and require an Intelligence check to activate; simulating a *Divination* spell is DC 17; simulating a *Commune* spell is DC 18.

COMBAT AWARENESS (INT)

In many ways, Combat Awareness is an extension of the psychic's basic psionic insight but geared specifically towards the dangers involved in battle. Activating the ability requires an Intelligence (Psionics) check as a bonus action. While this power is active, the psychic uses their psionic attack bonus instead of any normal proficiency and ability score bonuses during combat, when making ranged or melee attacks.

When determining damage, the Mentalist deals damage equal to the weapon's damage plus their highest mental ability score bonus.

This ability does not affect skill checks, ability checks, or saving throws. Once activated, this power lasts for up to 1 minute, so long as the Mentalist maintains concentration.

Finally, any time a Hooligan attempts to Sneak Attack the psychic while this power is active, the psychic may make a Wisdom Saving Throw against the Hooligan's attack roll; if the psychic wins, he is not caught off guard and is thus immune to the extra damage from the Sneak Attack (but may still be struck as a regular attack, if the Hooligan's attack is otherwise successful).

EMPATHIC TRANSMISSION (CHA)

Empathic Transmission lets you project an emotion at an opponent and cause them to feel it. For example, you could cause someone to feel afraid or hopeless, giving you an advantage in combat; alternately, you could cause that suspicious police officer to suddenly sympathize with your plight.

Use of this ability requires a full round; it cannot be used while the psychic engages in combat, as it requires focused concentration. Once successfully invoked, the power lasts for one minute or as long as the psychic concentrates on the victim, who resists with a Wisdom Save. Victims can repeat this save every round at the end of their turn, ending the effect upon themselves with a success.

Emotions that can be invoked with this power are generally divided into the groupings of Easy, Medium, and Hard. Unless otherwise noted, easy emotions have a DC 13 to invoke; medium emotions have a DC 15, and hard emotions have a DC 18. Some possible emotions are listed below; others

may be devised by the player or GM as the game goes on. Alternately, the psychic can evoke spell effects (one such effect, *confusion*, is listed below).

Note that the GM should always roll uses of this power in secret; unless he possesses the Empathy power (see below) the psychic has no way of knowing if he was successful in the use of this power until he observes the target's behavior.

EASY EMOTIONS:

Suspicion: the target's attitude is worsened by one step.

Good Will: the target's attitude is improved by one step.

Trepidation: the target is shaken, suffering a disadvantage on attack rolls, damage rolls, and saving throws.

MEDIUM EMOTIONS:

Amiability: the target's attitude is improved by two steps.

Discord: the target's attitude is worsened by two steps.

Fright: the target is frightened, fleeing as well as it can. If unable to flee, the target will attempt to flee at the first opportunity.

Love/Lust: the target is charmed.

Rage: The target enters a blind rage and attacks the nearest creature immediately.

Weariness: the target feels fatigued, suffering 1 level of exhaustion.

HARD EMOTIONS:

Antipathy/Sympathy: per the spell.

Confusion: The target is affected as per the *confusion* spell. This effect is DC 19.

Hopelessness: The target loses all hope and submits to simple demands from opponents, such as to surrender or get out. If no foes are present to make demands, there is a 25% chance that the hopeless creature is incapacitated with despair. If the creature remains free to act, there is a 25% chance that it retreats at normal speed.

Nausea: The target is unable to attack, cast spells, concentrate, or do anything else requiring attention or concentration. The target can do nothing on his turn except move at standard speed.

Panic: The target becomes panicked and suffers a -2 morale penalty on all attack rolls, damage rolls, and saving throws, and must flee at the first opportunity. If cornered, the victim will simply cower. Generally, panic involves crying, screaming, begging, and other noisy factors.

EMPATHY (CHA)

Empathy allows you to detect the emotional state of a single creature, gaining insight into the target's mood and attitude. To perform this ability, you must spend an entire round concentrating on the target and make a Charisma (Psionics) Check. The target can resist with a Wisdom saving throw. If the roll succeeds, you receive a general description of the target's emotional state. This ability grants the user advantage on all attempts to bluff, intimidate, persuade, or otherwise non-psychically influence the target (this bonus does not apply to the use of Empathic Transmission.)

MENTAL STUN (WIS)

Activation of this ability is accomplished by making a psychic attack roll. The character fires a blast of psychic energy at his opponent, causing nonlethal damage and potentially stunning his opponent. This ability deals 1d4 points of psychic damage and requires the opponent to make a Wisdom saving throw or be stunned and incapacitated for 1d4 rounds. Victims incapacitated in this manner may attempt a new Wisdom save at the end of each of their turns, ending the effect on themselves with a success.

Repeated uses of this ability against the same victim deal additional damage and increase the amount of time the victim remains incapacitated. Victims incapacitated in this manner may attempt a new Wisdom save at the end of each of their turns, ending the effect on themselves with a success.

MESMERISM (CHA)

Mesmerism requires a Charisma (Psionics) check resisted by the target's Wisdom Save. If successful, the psychic can create the effect of any of the following spells: *command* (DC 14), *sleep* (DC 14 and affects one creature only, but is not restricted by HD), *suggestion* (DC 15), *hypnotic pattern* (DC 16), or other spells and effects which, at the GM's discretion, fall within the overall umbrella of mesmerism; the psychic must declare which effect they are trying to invoke before using this power, and GMs should take care to maintain a difference between Mesmerism and Empathic Transmission in terms of what each can accomplish.

METABOLIC CONTROL (WIS)

The basic use of Metabolic Control works in an identical fashion to Biokinetic Heal but works on the psychic rather than on another and uses Wisdom instead of Charisma for all checks.

A secondary, albeit just as important, use of this power is the classic "mind over matter." Any time a character with Metabolic Control is required to make a Constitution Saving Throw, they may as a reaction activate Metabolic Control with a Wisdom (Psionics) check. If successful, they gain advantage on the Constitution save.

OBFUSCATION (CHA)

Obfuscation is an ability that allows a psychic to move undetected, even when in plain sight or in the middle of a crowd. The psychic makes a Charisma (psionics) check to activate the ability; any who might spot the psychic may attempt a Wisdom saving throw to resist the effect.

While this ability is active, the psychic is able to move completely undetected unless she does something to give herself away (such as attacking an opponent, moving an object in plain sight, etc.)

Note that this power does not actually render targets invisible; it just telepathically convinces anyone looking at the target that it isn't, in fact, there. Thus, the target still may cast a shadow on a sunny day, giving it away.

On the other hand, since this invisibility is based on a form of mind control, successfully obfuscated Mentalists may be invisible even to abilities that normally allow one to see the invisible. In addition, the power is selective; the psionic can choose, for example, to allow her allies to see her while her enemies cannot.

PASS UNNOTICED. An alternate use of this power simply allows the psychic to pass unnoticed, rather than unseen; that is, people will remember *someone* having passed by, but will be completely unable to remember anything about them. The system for doing so is the same as for passing unseen. It does not, however, work against electronic surveillance.

OBFUSCATION IN COMBAT. It is possible to use this ability in combat; in this case the power works similarly to the *invisibility* spell, including the psychic revealing themselves if they engage in hostile actions as per the spell. After revealing themselves in such a manner, the psychic must use an action to attempt to re-activate Obfuscation.

As with other psionic powers, the psychic can attempt to mimic *greater invisibility* with this power, but this carries a DC 17 to activate.

OBFUSCATING ANOTHER. It is also possible to obfuscate another, but doing so increases the DC by 2, for a total DC of 15. In addition, the recipient must remain within sight of the psychic (who can always see through their own obfuscation). Attempting to obfuscate multiple targets is possible, finally, but increases the DC by 2 per additional person beyond the first. Thus, if the psychic wanted to obfuscate herself and two others, the DC would increase by 4, for a total of 17 (13 for the psychic, and 2 each for the additional two). If the psychic wished to obfuscate three people, none of which were her, she would need to make a DC 19 check (15 for the first, plus 2 each for the additional targets).

OBFUSCATING AN OBJECT. Obfuscating an inanimate object of up to human size is possible as a basic use of this ability. Each additional object (or each additional multiple of roughly human size, or portion thereof) increases the DC by 1. Such objects need not remain within the psychic's line of sight to remain obfuscated, but the psychic must maintain concentration to continue to obfuscate them (see below).

All uses of obfuscation require concentration to maintain, and if the psychic loses concentration, all obscured targets are visible.

PSYCHIC DEFENSE (WIS)

Psychic Defense is a powerful psionic ability that builds a mental wall up to protect the psychic's mind and emotions from intrusion. The psychic may choose to substitute a Wisdom (Psionics) check to activate this power for any attribute saving throw that would normally require Intelligence, Charisma, or Wisdom. Note this ability only works for saving throws, not for other kinds of attribute checks. This ability stacks with the standard Mental Resistance ability granted by the Mentalist character class.

PSYCHOMETRY (INT)

Psychometry is also often known as Object Reading. This ability allows a psionic to detect properties, history, and abilities (if any) of any inanimate, nonliving object she touches. In a fantasy game, its most common use is to mimic the first-level spell *identify*, requiring a DC 14 check as standard for mimicking a first-level spell (Base 13 + 1).

Another use of psychometry is to discover secrets about an item's past. With a successful activation of the power, the Mentalist can divine where the item has been, the ways in which it has used, or even facts about its previous owners. The DC for this test increases by 1 per five years in the past the Mentalist attempts to look. Thus, attempting to divine information about someone who owned the object a century ago must make a DC 33 check. Each successful psychometry check will divine 1d4 pieces of information about the item's past or about a past owner.

PYROKINESIS (WIS)

Pyrokinesis is the destructive ability to control heat and fire. The DC to use this ability depends upon the effect the Mentalist is trying to generate. The effects of any fire-based arcane magical spell can be duplicated by this ability; the DC of these effects is standard; to mimic Burning Hands, a first-level spell, the DC is 14. Mimicking Fireball, a third-level spell, has a DC of 16.

Controlling fire in other ways is also possible. Simple effects, such as creating a spark to ignite kindling for a campfire in dry conditions, or lighting a lamp or pipe, have a base DC 13. Moderately difficult effects (the kindling is soaked; a small bonfire needs to be staunched) have a DC 16. More difficult effects can have a DC of anywhere from 20 (engulfing a carriage in flames) to 50 (engulfing an entire building in flames) or greater, at the GM's discretion.

This power is as dangerous to the Mentalist as it is to the target. Any time a Mentalist fails a roll to activate a power, the ability turns back upon him, dealing 3 (1d6) fire damage per DC of the attempt above 13 (DC 13 effects deal no damage; the backlash just causes a minor, small, but painful burn). The Mentalist may make a Constitution save against their own psionic save DC for half damage.

Any effect that mimics a spell which would normally require a ranged or touch spell attack (*fire bolt,* for example), requires a psionic attack roll instead of a psionic activation roll.

SPIRIT MEDIUM (WIS)

Spirit mediums possess the ability to sense, see, and communicate with the spirits of the dead. Mediums are also called spiritualists. This ability can present challenges to many games—after all, if a character can speak to the dead, they can instantly solve murders. To that end, it's suggested that Game Masters set certain restrictions on its use, these based on the laws of nature (or supernature, as the case may be).

BOOK FOUR:

Rule the first. The dead are forbidden from speaking about the afterlife. Any information a spirit attempts to provide about what lies beyond death comes out as garbled nonsense.

Rule the second. The dead cannot remember anything that happened for at least an hour leading up to their death, and the process of becoming a conscious spirit always takes long enough that the dead person is well established at the morgue or in the ground before they realize they are separate from their body. While they may have vague impressions about what happened to them before death, they won't be able to provide concrete answers. They may, however, be able to provide clues based on these impressions that can lead investigators to help them find the cause of their own death.

As with other psychic powers, this ability can be used to mimic a broad range of spell effects, with the DC of the Wisdom (psionics) check equal to 13 + the level of the spell effect. Detecting the presence of spirits is a basic check. Seeing spirits increases the DC by 1 and communicating with them, increases the DC by 2.

However, spirit medium abilities are strictly limited to sensing and communicating with the dead; they may not summon, command, channel or control the dead; this is the purview of the advanced Necromancy power. The extent of their control over a spirit should be limited to forcing the spirit to answer questions put to it by allowing the spirit a Wisdom saving throw to resist.

The danger of mediumship is that a failed roll not only results in psychic backlash, it potentially (at the GM's discretion) opens the medium up to possession, assault, or other unpleasantness by the spirit in question.

TELEKINESIS (INT OR WIS)

Telekinesis, as most everyone knows, is the ability to move objects with the mind. The basic functionality of TK is one of the simpler psionic manifestations. The Mentalist makes a standard Intelligence (Psionics) check; the result is his telekinetic strength, functioning exactly as though it were the character's Strength attribute for purposes of using his Telekinesis. Thus, a character who rolls Intelligence (Psionics) and achieves a result of 15 can with his TK move any object that could be moved by a character with a strength of 15. It is possible for a character to use Telekinesis to wield a melee weapon in combat; however, use of this ability requires maintaining concentration, and uses a psionic attack roll instead of an Intelligence (psionics) check. Aiming a standard ranged weapon (such as a bow or firearm) is impossible using telekinesis, so such weapons cannot be effectively wielded in this fashion.

Hurling an object at an opponent as a ranged attack is possible, however, and requires a psionic attack roll after standard activation. Standard activation is still required in this case, to be sure the psionic has the mental strength to lift and throw the object. Objects deal damage based on their weight, as follows:

OBJECT WEIGHT	DAMAGE
1 to 5 lb.	2 (1d4)
6 to 10 lb.	3 (1d6)
11 to 15 lb.	4 (1d8)
16-20 lb.	5 (1d10)
21lb and above	6 (2d6) + 3 (1d6) per 10 lbs. of weight (drop fractions) above 20 lbs." Delete the rest of the information in that cell.

TELEPATHIC COMMUNICATION (INT)

This ability allows the Mentalist to send messages via telepathy. It does not allow the reception of return messages. Sending a message requires nothing more than an Intelligence (Psionics) check; unwilling recipients resist with a Wisdom save. Sending thoughts to multiple subjects increases the DC by 1 per mind after the first and is not discretionary; all linked minds will hear all thoughts transmitted by the psychic. Maintaining this power requires concentration.

TELEPATHIC PROBE (WIS)

Telepathic Probe is, quite simply, mind reading. It is this ability, in conjunction with Telepathic Communication, that allows a Mentalist to conduct two-way psychic conversations; using this ability to receive thoughts projected from friends requires a Wisdom (Psionics) check with a DC 13 plus 1 per willing mind after the first (opening communication with 4 people requires a DC 16 check), and requires concentration to maintain. if you have both Telepathic Probe and Telepathic Communication, you may concentrate on both at the same time. This is an exception to the rule that only one ability can be concentrated on at once. Using two-way telepathic communication in this manner does not require an action, so long as both powers are active and maintained."

It is also possible to read unwilling or unsuspecting minds with this power, though this is a bit more difficult. Gleaning immediate surface thoughts are the easiest; this requires a Wisdom (Psionics) check, with unwilling targets permitted a Wisdom saving throw.

Attempting to go deeper is more difficult; attempting to read the mind of a target in order to learn secrets grants the target a saving throw at advantage. Going even deeper, to probe for the roots of phobias, childhood trauma, or similarly blocked memories might impose disadvantage on the Wisdom (Psionics) check to read the target, as well as granting advantage on the save. At the GM's discretion, digging that deeply could also carry other consequences such as exhaustion, psychic damage, incapacitation or other effects.

ADVANCED PSIONIC POWERS

The abilities below may not be selected before the Mentalist reaches ninth level. In addition, each ability has prerequisite powers that must first be possessed before the advanced version is selected.

BIOKINETIC HARM (WIS)

Prerequisites: Mental Stun, Biokinetic Heal

Biokinetic Harm is, quite simply, the ability to hurt someone through manipulating their body. Heart attacks, hemorrhages, lesions, contusions, all of these can be accomplished by the psychic with this brutal power. All uses of this ability are performed with a psychic attack roll against the target's psychic AC. A successful strike causes the victim to suffer 15 (3d10) points of damage. This damage can be psychic or necrotic, at the discretion of the psychic.

Another use of this power is to cause temporary ability damage to a victim, though this is more difficult. A psychic attack is made as above, but victims of this attack are entitled to a Wisdom saving throw at advantage, suffering no damage on a success. A successful attack reduces an attribute of the psychic's choosing by 2 (1d4) points. Abilities reduced in this manner are restored after the victim completes a long rest.

More powerful effects may be possible; a psychic could, for example, attempt to mimic the effects of spells such as *contagion, divine word, power word* or *harm,* but the consequences of such uses are always at the discretion of the GM, and such effects may, in lieu of an attack, require a psychic activation check—a failed check on *contagion,* for example, could result in the psychic suffering the effects instead of the target.

EMPATHIC BOND (CHA)

Prerequisites: Empathy, Empathic Transmission

This ability allows you to establish an empathic rapport between yourself and another thinking creature. Establishing this rapport requires ten minutes of total concentration from both the psychic and the recipient of the bond. At the end of ten minutes, the psychic makes a Charisma (Psionics) check. If successful, the bond is created for a duration of 4 (2d4) + the psychic's Charisma modifier in hours and requires concentration to maintain. It has no maximum range; the shared bond can be felt across opposite ends of the world.

It is possible to create a bond with more than one person simultaneously; for each person after the first added, the DC increases by 1.

While the bond is in effect, the joined parties can sense each other's emotional state, and general direction towards one another, as well as perceive the general distance separating you (very near, far, hundreds of miles, thousands of miles, etc.).

It is also possible to establish a permanent rapport between two willing individuals. This requires a full day's concentration, a successful Charisma (Psionics) check, and the permanent sacrifice of 1 point of Charisma by both the psychic and the target.

MIND CONTROL (CHA)

Prerequisites: Mesmerism, Empathic Transmission

By making a Charisma (psionics) check at the appropriate DC, the psionic can mimic the effects of the *dominate beast* (DC 19), *dominate person* (DC 20), or *dominate monster* (DC 23) spells. Targets are permitted a saving throw as though being affected by the spell chosen.

NECROMANCY (CHA)

Prerequisite: Spirit Medium, Telepathic Probe

If being a Spirit Medium permits one to sense, see and communicate with the spirits of the dead, a true necromancer can actively summon and control such entities, whether benign or malign. The most common use of Necromancy is to perform a séance, wherein a deceased spirit is invited into the psychic's body to speak and act through them. It is worth noting that in most settings the term "necromancy" will carry distinct negative connotations, so most necromancers will refer to themselves as advanced mediums or channelers.

Actively channeling a spirit into one's body is a DC 18 effect, and if the spirit chooses not to depart at the end of the séance, the medium must succeed at a Charisma save to force the spirit out. The DC for this save is equal to *8 + spirit's charisma bonus + spirit's proficiency bonus*. If the spirit's Challenge Rating is higher than the Mentalist's level, the save is made at disadvantage.

Summoning spirits (including incorporeal undead and angelic or demonic entities) is possible, with the DC equal to 10 plus the spirit's Challenge Rating. Goodly spirits of the dead that have already moved on to their final reward (or those spirits which have somehow been utterly destroyed or trapped) cannot be forcibly summoned; they are beyond the reach of the psychic to summon.

While a spirit is within the necromancer's body, and provided that the necromancer remains in control, they may access the spirit's knowledge, memories, and even potentially some of its abilities, including telekinesis and a range of other psychic powers. The specific abilities and knowledge available are at the discretion of the Game Master, but should include any supernatural powers the spirit possesses, according to its listing in the **Manual of Monsters.** If the spirit attempts to deny access to these abilities, it is entitled to a Wisdom save against the psychic's save DC to resist.

Other effects are possible at the discretion of the GM and player; use these as an example, and any similar spell effects as a baseline for determining check DC. As with spirit mediumship, the danger of necromancy is that a failed roll not only results in psychic backlash, it potentially (at the GM's discretion) opens the medium up to possession, assault, or other unpleasantness by the spirit in question.

Exorcism. Exorcisms are possible by medium. For every ten minutes of ritual, the medium must make a psychic attack roll against the spirit's psychic AC. Success deals 15 (3d10) damage to the spirit. The spirit is entitled to a Wisdom saving throw. If it succeeds, it suffers half damage and the medium's Charisma score is reduced by 2 (1d4) points. The psychic's Charisma is restored to normal after the medium completes a long rest. However, if the medium rests before driving the spirit out, it too recovers, requiring the entire process to start

over. If the invading spirit reaches zero hit points, they are cast out of the body and dismissed to the realms of the dead. If the medium's Charisma is reduced to zero, they are utterly broken and will never break the possession.

Other effects are possible with this ability, including mimicking spells such as *dispel evil and good,* and *banishment,* though these generally only apply to spirits that have a corporeal form or can at least be seen—a possessing entity within the body of a victim, for example, cannot be banished, as the spirit itself cannot be seen.

TELEPATHIC BOND (WIS)

Prerequisites: Telepathic Communication, Telepathic Probe

As Empathic Bond is with emotions, this ability is with thoughts. The requirements are identical, but all rolls are based on Wisdom, rather than Charisma, and as long as the characters are bound, they know everything there is to know about one another, including one's deepest, darkest secrets. This is an extremely personal ability, and most Mentalists only use it upon those they trust and care for the most. Characters bound by this ability are constantly and continually aware of what each other is thinking, no matter how far apart they are, so they generally know exactly what is going on with each other at any given time; however, without a shared empathic bond (see that power for details) they don't experience the emotions of one another.

Two characters bound in this manner can call upon the knowledge and experience of one another, them to mimic each other's intuition-based class abilities, though use of mimicked abilities is at disadvantage. If the ability in question doesn't normally require a check, it still requires an Intelligence check at disadvantage to mimic.

Magical and spell knowledge is never shared, however, as it requires spell components, the existence of spell slots (which the psionic doesn't have), and an understanding of the nature of magic that the bond does not communicate.

In general, any skills or abilities that are based on physical attributes (Strength, Dexterity, or Constitution) are not transferred, as these require muscle memory as much as they do knowledge. Only non-magical skills and abilities based upon Intelligence, Wisdom, or Charisma can be shared.

For example, James is joined to his raider friend, Alex, who is not currently with the party. The party needs to attempt to track a bugbear through the wilderness. James can call upon Alex's Wisdom (Survival) ability, using his own Wisdom, but at disadvantage.

A secondary use of this ability is to establish full, 2-way Telepathic Communication, both transmitting and receiving messages with anyone they choose to include, within line of sight. A formal bond is not required to establish such communication; a Wisdom (Psionics) check at DC 15 plus one per mind after the first establishes the communication link but maintaining it does require concentration. Such communication is also discretionary; any who are linked can send a message to one person within the communication web without others hearing it.

TELEKINETIC DEFENSE (INT)

Prerequisites: Telekinesis, Psychic Defense

Telekinetic Defense allows the user to manipulate the kinetic energy in the air surrounding himself or another, to the end of making the target harder to hit in combat. In effect, he creates an area of mild chaos in the air surrounding his body, making weapons go astray as they target him. In game terms, the character declares the AC bonus he wishes to add to a target; the DC to activate this ability is equal to 15 plus double this bonus. The ability can be activated as a reaction, lasting for one round, or it can be maintained, requiring concentration.

Another use of this power is to create a telekinetic barrier. This requires an Intelligence (psionics) check at DC 20, and in all ways replicates the 5th level spell, *Wall of Force*.

TELEMAGRY (CHA)

Prerequisites: Obfuscation, Mesmerism

This ability, an advanced form of Obfuscation, allows the Mentalist to create illusions in the minds of her victims, so that she can appear as someone else, or fool the senses of the onlooker in another way. In this manner, the psychic can mimic the effects of the spell *Alter Self* or most other illusion spells. Alternately, she can choose to make the victim believe something that isn't quite true; i.e. a quarter is actually a dollar, or a napkin a $50 bill. The GM will determine whether an effect requires an activation or psychic attack roll, and opponents save (where applicable) with an Intelligence save.

SPELLS AND MAGIC

Magic permeates fantasy gaming worlds and often appears in the form of a spell. This section provides the rules for casting spells. Different character classes have distinctive ways of learning and preparing their spells, and monsters use spells in unique ways. Regardless of its source, a spell follows the rules here.

WHAT IS A SPELL?

A spell is a discrete magical effect, a single shaping of the magical energies that suffuse the multiverse into a specific, limited expression. In casting a spell, a character carefully plucks at the invisible strands of raw magic suffusing the world, pins them in place in a particular pattern, sets them vibrating in a specific way, and then releases them to unleash the desired effect—in most cases, all in the span of seconds.

Spells can be versatile tools, weapons, or protective wards. They can deal damage or undo it, impose or remove conditions (see chapter 5), drain life energy away, and restore life to the dead.

Uncounted thousands of spells have been created over the course of the multiverse's history, and many of them are

long forgotten. Some might yet lie recorded in crumbling spellbooks hidden in ancient ruins or trapped in the minds of dead gods. Or they might someday be reinvented by a character who has amassed enough power and wisdom to do so.

SPELL LEVEL

Every spell has a level from 0 to 9. A spell's level is a general indicator of how powerful it is, with the lowly (but still impressive) magic missile at 1st level and the earth-shaking wish at 9th.

Cantrips—simple but powerful spells that characters can cast almost by rote—are level 0. The higher a spell's level, the higher level a spellcaster must be to use that spell.

Spell level and character level don't correspond directly. Typically, a character has to be at least 17th level, not 9th level, to cast a 9th-level spell.

KNOWN AND PREPARED SPELLS

Before a spellcaster can use a spell, he or she must have the spell firmly fixed in mind or must have access to the spell in a magic item. Members of a few classes, including bards and sorcerers, have a limited list of spells they know that are always fixed in mind. The same thing is true of many magic-using monsters. Other spellcasters, such as Halloweds and Arcanists, undergo a process of preparing spells. This process varies for different classes, as detailed in their descriptions.

In every case, the number of spells a caster can have fixed in mind at any given time depends on the character's level.

SPELL SLOTS

Regardless of how many spells a caster knows or prepares, he or she can cast only a limited number of spells before resting. Manipulating the fabric of magic and channeling its energy into even a simple spell is physically and mentally taxing, and higher-level spells are even more so. Thus, each spellcasting class's description (except that of the Occultist) includes a table showing how many spell slots of each spell level a character can use at each character level. For example, the 3rd-level Arcanist Umara has four 1st-level spell slots and two 2nd-level slots.

When a character casts a spell, he or she expends a slot of that spell's level or higher, effectively "filling" a slot with the spell. You can think of a spell slot as a groove of a certain size—small for a 1st-level slot, larger for a spell of higher level. A 1st-level spell fits into a slot of any size, but a 9th-level spell fits only in a 9th-level slot. So, when Umara casts magic missile, a 1st-level spell, she spends one of her four 1st-level slots and has three remaining.

Finishing a long rest restores any expended spell slots.

Some characters and monsters have special abilities that let them cast spells without using spell slots. For example, an Occultist who chooses certain eldritch invocations, a vampire, and a pit fiend from the Nine Hells can all cast spells in such a way.

CASTING A SPELL AT A HIGHER LEVEL

Some spells, such as *magic missile* and *cure wounds*, have more powerful effects when cast at a higher level, as detailed in a spell's description.

When a spellcaster casts a spell using a slot that is of a higher level than the spell, the spell assumes the higher level for that casting. For instance, if Umara casts *magic missile* using one of her 2nd-level slots, that magic missile is 2nd level. Effectively, the spell expands to fill the slot it is put into.

CASTING IN ARMOR

Because of the mental focus and precise gestures required for spellcasting, you must be proficient with the armor you are wearing to cast a spell. You are otherwise too distracted and physically hampered by your armor for spellcasting. This includes modern armor such as riot gear and military combat armor.

CANTRIPS

A cantrip is a spell that can be cast at will, without using a spell slot and without being prepared in advance. Repeated practice has fixed the spell in the caster's mind and infused the caster with the magic needed to produce the effect over and over. A cantrip's spell level is 0.

RITUALS

Certain spells have a special tag: ritual. Such a spell can be cast following the normal rules for spellcasting, or the spell can be cast as a ritual. The ritual version of a spell takes 10 minutes longer to cast than normal. It also doesn't expend a spell slot, which means the ritual version of a spell can't be cast at a higher level.

To cast a spell as a ritual, a spellcaster must have a feature that grants the ability to do so. The Hallowed and the Arcanist, for example, have such a feature. The caster must also have the spell prepared or on his or her list of spells known, unless the character's ritual feature specifies otherwise, as the Arcanist's does.

CASTING A SPELL

When a character casts any spell, the same basic rules are followed, regardless of the character's class or the spell's effects.

Each spell description begins with a block of information, including the spell's name, level, school of magic, casting time, range, components, and duration. The rest of a spell entry describes the spell's effect.

CASTING TIME

Most spells require a single action to cast, but some spells require a bonus action, a reaction, or much more time to cast.

Bonus Action

A spell cast with a bonus action is especially swift. You must use a bonus action on your turn to cast the spell, provided that you haven't already taken a bonus action this turn. You can't cast another spell during the same turn, except for a cantrip with a casting time of 1 action.

Reactions

Some spells can be cast as reactions. These spells take a fraction of a second to bring about and are cast in response to some event. If a spell can be cast as a reaction, the spell description tells you exactly when you can do so.

Longer Casting Times

Certain spells (including spells cast as rituals) require more time to cast: minutes or even hours. When you cast a spell with a casting time longer than a single action or reaction, you must spend your action each turn casting the spell, and you must maintain your concentration while you do so (see "Concentration" below). If your concentration is broken, the spell fails, but you don't expend a spell slot. If you want to try casting the spell again, you must start over.

RANGE

The target of a spell must be within the spell's range. For a spell like magic missile, the target is a creature. For a spell like fireball, the target is the point in space where the ball of fire erupts. Most spells have ranges expressed in feet. Some spells can target only a creature (including you) that you touch. Other spells, such as the shield spell, affect only you. These spells have a range of self. Spells that create cones or lines of effect that originate from you also have a range of self, indicating that the origin point of the spell's effect must be you (see "Areas of Effect"). Once a spell is cast, its effects aren't limited by its range, unless the spell's description says otherwise.

COMPONENTS

A spell's components are the physical requirements you must meet in order to cast it. Each spell's description indicates whether it requires verbal (V), somatic (S), or material (M) components. If you can't provide one or more of a spell's components, you are unable to cast the spell.

Verbal (V)

Most spells require the chanting of mystic words. The words themselves aren't the source of the spell's power; rather, the particular combination of sounds, with specific pitch and resonance, sets the threads of magic in motion. Thus, a character who is gagged or in an area of silence, such as one created by the silence spell, can't cast a spell with a verbal component.

Somatic (S)

Spellcasting gestures might include a forceful gesticulation or an intricate set of gestures. If a spell requires a somatic component, the caster must have free use of at least one hand to perform these gestures.

Material (M)

Casting some spells requires particular objects, specified in parentheses in the component entry. A character can use a component pouch or a spellcasting focus (found in "Equipment") in place of the components specified for a spell. But if a cost is indicated for a component, a character must have that specific component before he or she can cast the spell.

If a spell states that a material component is consumed by the spell, it is destroyed upon casting, and the caster must provide this component for each casting of the spell.

A spellcaster must have a hand free to access a spell's material components—or to hold a spellcasting focus—but it can be the same hand that he or she uses to perform somatic components.

ADJUSTING COSTS FOR TIME PERIOD. Since this is a multi-genre game spanning many different time periods, costs for material components are listed in modern day U.S. dollars to keep things simple. If running a game in the near past, say 20 years, cut listed costs in half. If running a game as far back as the 1950s or 60s, divide listed costs by 10. If running a game in the pulp era 20s and 30s, divide listed costs by 10, and halve them again. Thus, a spell with a listed material component of $250 would see a value of $125 in the 1970s or 80s, a value of $25 in the 50s or 60s, and a value of $13 in the pulp era.

If you are running a science fiction game set in the future, you may need to create your own economy and values, as there is no realistic benchmark. If sticking with current monetary values, you could simply assume that costs will double every 30 to 40 years.

OBTAINING VALUABLE COMPONENTS. Material components with listed values are more than just expensive—they are difficult to come by, and almost always are part of very powerful spells. It's important that the GM keep this in mind to offset spellcasting characters running away with the game.

For purposes of this game, "valuable components" refers to any component that carries a value of over $500. Whenever a character learns such a spell, obtaining the material components for it requires first finding them, which requires an Intelligence (investigation) check with a DC equal to 15 +1 per $500 value, followed by a wealth check at the same DC to actually acquire the component.

Forcecage, for example, which has a material component of $1,500 worth of ruby dust, requires a Wealth check at DC 18 to find enough of the component *for each casting*. That means if a character wishes to cast the spell twice, they will need to make two, DC 18, Wealth checks.

The character may make as many investigation and wealth checks as they like, until they fail. Each combination of checks (investigation followed by wealth), however, takes one day to accomplish, and after failing, another check may not be made for at least one week.

In some cases (such as *true resurrection*) a spell may have a material component cost so high that it's impossible to make in a single check. In these cases, the GM can allow for some sort of quest to obtain the necessary component, or can allow for multiple checks to build the necessary DC. If multiple checks are allowed, each check takes 1 week to make, and the results of all checks are totaled until the requisite DC is reached.

At some point, an enterprising player with a wealthy character is bound to point out that they could simply purchase $1,500 worth of rubies, and grind them up themselves. The response to this is clearly that the ruby dust required for the spell component requires a specialized variety of rubies which are properly prepared and sanctified, requiring additional resources and equipment, and thus resulting in the same check.

Using material components to limit spells. As the GM, you are within your rights to limit the availability of material components in whatever manner you choose, so as to limit the accessibility of certain spells in play. If you decide that the *resurrection* spell exists in your world, but you don't what characters to use it at a whim, make the material component a very specialized variety of black diamond which can only be found in a certain Himalayan mine, or which exists in the hands of an ancient criminal syndicate, with an exceptionally high DC or requiring a quest to obtain.

DURATION

A spell's duration is the length of time the spell persists. A duration can be expressed in rounds, minutes, hours, or even years. Some spells specify that their effects last until the spells are dispelled or destroyed.

Instantaneous

Many spells are instantaneous. The spell harms, heals, creates, or alters a creature or an object in a way that can't be dispelled, because its magic exists only for an instant.

CONCENTRATION

Some spells require you to maintain concentration in order to keep their magic active. If you lose concentration, such a spell ends.

If a spell must be maintained with concentration, that fact appears in its Duration entry, and the spell specifies how long you can concentrate on it. You can end concentration at any time (no action required).

Normal activity, such as moving and attacking, doesn't interfere with concentration. The following factors can break concentration:

Casting another spell that requires concentration. You lose concentration on a spell if you cast another spell that requires concentration. You can't concentrate on two spells at once.

Taking damage. Whenever you take damage while you are concentrating on a spell, you must make a Constitution saving throw to maintain your concentration. The DC equals 10 or half the damage you take, whichever number is higher. If you take damage from multiple sources, such as an arrow and a dragon's breath, you make a separate saving throw for each source of damage.

Being incapacitated or killed. You lose concentration on a spell if you are incapacitated or if you die.

The GM might also decide that certain environmental phenomena, such as a wave crashing over you while you're on a storm-tossed ship, require you to succeed on a DC 10 Constitution saving throw to maintain concentration on a spell.

TARGETS

A typical spell requires you to pick one or more targets to be affected by the spell's magic. A spell's description tells you whether the spell targets creatures, objects, or a point of origin for an area of effect (described below).

Unless a spell has a perceptible effect, a creature might not know it was targeted by a spell at all. An effect like crackling lightning is obvious, but a more subtle effect, such as an attempt to read a creature's thoughts, typically goes unnoticed, unless a spell says otherwise.

A Clear Path to the Target

To target something, you must have a clear path to it, so it can't be behind total cover.

If you place an area of effect at a point that you can't see and an obstruction, such as a wall, is between you and that point, the point of origin comes into being on the near side of that obstruction.

Targeting Yourself

If a spell targets a creature of your choice, you can choose yourself, unless the creature must be hostile or specifically a creature other than you. If you are in the area of effect of a spell you cast, you can target yourself.

AREAS OF EFFECT

Spells such as burning hands and cone of cold cover an area, allowing them to affect multiple creatures at once.

A spell's description specifies its area of effect, which typically has one of five different shapes: cone, cube, cylinder, line, or sphere. Every area of effect has a point of origin, a location from which the spell's energy erupts. The rules for each shape specify how you position its point of origin. Typically, a point of origin is a point in space, but some spells have an area whose origin is a creature or an object.

A spell's effect expands in straight lines from the point of origin. If no unblocked straight line extends from the point of origin to a location within the area of effect, that location isn't included in the spell's area. To block one of these imaginary lines, an obstruction must provide total cover.

Cone

A cone extends in a direction you choose from its point of origin. A cone's width at a given point along its length is equal to that point's distance from the point of origin. A cone's area of effect specifies its maximum length.

A cone's point of origin is not included in the cone's area of effect, unless you decide otherwise.

Cube

You select a cube's point of origin, which lies anywhere on a face of the cubic effect. The cube's size is expressed as the length of each side.

A cube's point of origin is not included in the cube's area of effect, unless you decide otherwise.

Cylinder

A cylinder's point of origin is the center of a circle of a particular radius, as given in the spell description. The circle must either be on the ground or at the height of the spell effect. The energy in a cylinder expands in straight lines from the point of origin to the perimeter of the circle, forming the base of the cylinder. The spell's effect then shoots up from the base or down from the top, to a distance equal to the height of the cylinder.

A cylinder's point of origin is included in the cylinder's area of effect.

Line

A line extends from its point of origin in a straight path up to its length and covers an area defined by its width.

A line's point of origin is not included in the line's area of effect, unless you decide otherwise.

Sphere

You select a sphere's point of origin, and the sphere extends outward from that point. The sphere's size is expressed as a radius in feet that extends from the point.

A sphere's point of origin is included in the sphere's area of effect.

SAVING THROWS

Many spells specify that a target can make a saving throw to avoid some or all of a spell's effects. The spell specifies the ability that the target uses for the save and what happens on a success or failure.

The DC to resist one of your spells equals 8 + your spellcasting ability modifier + your proficiency bonus + any special modifiers.

ATTACK ROLLS

Some spells require the caster to make an attack roll to determine whether the spell effect hits the intended target. Your attack bonus with a spell attack equals your spellcasting ability modifier + your proficiency bonus.

Most spells that require attack rolls involve ranged attacks. Remember that you have disadvantage on a ranged attack roll if you are within 5 feet of a hostile creature that can see you and that isn't incapacitated.

THE SCHOOLS OF MAGIC

Academies of magic group spells into eight categories called schools of magic. Scholars, particularly Arcanists, apply these categories to all spells, believing that all magic functions in essentially the same way, whether it derives from rigorous study or is bestowed by a deity.

The schools of magic help describe spells; they have no rules of their own, although some rules refer to the schools.

ABJURATION spells are protective in nature, though some of them have aggressive uses. They create magical barriers, negate harmful effects, harm trespassers, or banish creatures to other planes of existence.

CONJURATION spells involve the transportation of objects and creatures from one location to another. Some spells summon creatures or objects to the caster's side, whereas others allow the caster to teleport to another location. Some conjurations create objects or effects out of nothing.

DIVINATION spells reveal information, whether in the form of secrets long forgotten, glimpses of the future, the locations of hidden things, the truth behind illusions, or visions of distant people or places.

ENCHANTMENT spells affect the minds of others, influencing or controlling their behavior. Such spells can make enemies see the caster as a friend, force creatures to take a course of action, or even control another creature like a puppet.

EVOCATION spells manipulate magical energy to produce a desired effect. Some call up blasts of fire or lightning. Others channel positive energy to heal wounds.

ILLUSION spells deceive the senses or minds of others. They cause people to see things that are not there, to miss things that are there, to hear phantom noises, or to remember things that never happened. Some illusions create phantom images that any creature can see, but the most insidious illusions plant an image directly in the mind of a creature.

NECROMANCY spells manipulate the energies of life and death. Such spells can grant an extra reserve of life force, drain the life energy from another creature, create the undead, or even bring the dead back to life. Creating the undead through the use of necromancy spells such as animate dead is not a good act, and only evil casters use such spells frequently.

TRANSMUTATION spells change the properties of a creature, object, or environment. They might turn an enemy into a harmless creature, bolster the strength of an ally, make an object move at the caster's command, or enhance a creature's innate healing abilities to rapidly recover from injury.

COMBINING MAGICAL EFFECTS

The effects of different spells add together while the durations of those spells overlap. The effects of the same spell cast multiple times don't combine, however. Instead, the most potent effect—such as the highest bonus—from those castings applies while their durations overlap.

For example, if two Hallowed cast *bless* on the same target, that character gains the spell's benefit only once; he or she doesn't get to roll two bonus dice.

ADJUDICATING SPELLCASTERS

Spellcasters can be a tricky thing in a modern or science fiction game, or even one of historical fiction. These classes and spells are included here in the interest of providing a complete toolkit for play. That being said, it's important that players be willing to adjust their ideas for the world and setting that the game master is setting up.

In short, it should *always* be left to the discretion of the GM whether a spellcasting character class is appropriate for a given game. Further, the GM may declare that certain spells are inappropriate for their game.

In a dark horror game where magic is associated with otherworldly corruption, for example, the GM may declare that spells with overt effects like *fireball* may simply be deemed inappropriate and contrary to the way that magic works in their game. Indeed, spells like *revivify, resurrection,* and *true resurrection* may be unavailable in many games, to give character death a stronger feel of finality. In horror games, such spells may exist but be extremely rare and carry unforeseen and dark consequences.

The GM should be open about which spells are and are not available in their game, about changing material components, or about the potential for hidden and unknown consequences to magic at all times. Players in turn should accept and such decisions for the milieu in which they are playing.

MAGIC AND MONSTERS

Along these lines, certain spells herein allow casters to conjure forth monsters of various types to aid them. In order to make the most of these spells, it may be essential for the GM to have access to the core **Fifth Edition Fantasy Monster Manual**, or at very least, those creatures listed in the **Systems Reference Document**. While some monsters are included in this book in **Book 7**, there is simply not enough space herein for an all-inclusive bestiary. If the GM does not have access to monster statistics needed, these spells may be deemed inappropriate for the game, or the GM can create monster stats on their own.

OPTION: MAGIC AND MADNESS

In some dark horror games, magic may be an eldritch force from beyond the pale that slowly corrupts the user and drives them gradually mad. If this option is in play in your game, casting a magical spell carries a potential sanity cost, and the Sanity rules in **Book 5** should be in play. Each time a spell is cast, the PC should make a Sanity check; failure means taking SAN loss, based on the spell's level:

CANTRIPS: no SAN loss, no SAN check required

LEVEL 1-2: 0/1d4 SAN loss

LEVEL 3-4: 1/1d6 SAN loss

LEVEL 5-6: 1/1d8 SAN loss

LEVEL 7-8: 1/1d10 SAN loss

LEVEL 9: 2/2d6 SAN loss

Insane Insight

There is an upside to dwindling sanity as it applies to spells. As a character's sanity gets lower, their connection to the dark forces from beyond the pale increases, which provides an insight into the true nature of the universe. This insight is both advantageous and detrimental.

The advantages are that the caster's magic becomes more powerful. When a character's sanity score reaches 50% of their current maximum sanity, they gain +2 to their spell save DC and to their spell attack bonus. When their sanity score reaches 25% of current maximum sanity, and again at 10% of current maximum sanity, this bonus increases by +1 each, so by the time a character is at 10% of their maximum sanity, they have +4 to spell save DC, and +4 to spell attacks.

On the down side, when spellcasting characters reach 50% of their current maximum sanity, they suffer disadvantage on all Wisdom saving throws, when they reach 25% of maximum sanity they suffer disadvantage on all Charisma saving throws, and when they reach 10% of maximum sanity they suffer disadvantage on all Intelligence saving throws.

MAGIC AND VEHICLES

Finally, in games where magic and technology exist side-by-side, it is left to the discretion of the GM whether spells can affect vehicles, and which spells are effective. *Lightning bolt,* for example, as well as just about any spell that does lightning damage, should certainly be able to affect the electrical systems of a vehicle. *Fireball,* on the other hand, may or may not have a measurable effect, depending on whether the GM considers it an explosion (putting it in the same realm as something like a LAW rocket or hand grenade), or whether it's just a sudden conflagration of fire, which most vehicles would simply drive through.

ARCANIST

Cantrips (0 Level)

Acid Splash
Chill Touch
Dancing Lights
Fire Bolt
Light
Mage Hand
Mending
Message
Minor Illusion
Poison Spray
Prestidigitation
Ray of Frost
Shocking Grasp
True Strike

1st Level

Alarm
Burning Hands
Charm Person
Color Spray
Comprehend Languages
Detect Magic
Disguise Self
Expeditious Retreat
False Life
Feather Fall
Find Familiar
Floating Disk
Fog Cloud
Grease
Hideous Laughter
Identify
Illusory Script
Jump
Longstrider
Mage Armor
Magic Missile
Protection from Evil and Good
Shield
Silent Image
Sleep
Thunderwave
Unseen Servant

2nd Level

Acid Arrow
Alter Self
Arcane Lock
Arcanist's Magic Aura
Blindness/Deafness
Blur
Continual Flame
Darkness
Darkvision
Detect Thoughts
Enlarge/Reduce
Flaming Sphere
Gentle Repose
Gust of Wind
Hold Person
Invisibility
Knock
Levitate
Locate Object
Magic Mouth
Magic Weapon
Mirror Image
Misty Step
Ray of Enfeeblement
Rope Trick
Scorching Ray
See Invisibility
Shatter
Spider Climb
Suggestion
Web

3rd Level

Animate Dead
Bestow Curse
Blink
Clairvoyance
Counterspell
Dispel Magic
Fear
Fireball
Fly
Gaseous Form
Glyph of Warding
Haste
Hypnotic Pattern
Lightning Bolt
Magic Circle
Major Image
Nondetection
Phantom Steed
Protection from Energy
Remove Curse
Sending
Sleet Storm
Slow
Stinking Cloud
Tiny Hut
Tongues
Vampiric Touch
Water Breathing

4th Level

Arcane Eye
Banishment
Black Tentacles
Blight
Confusion
Conjure Minor Elementals
Control Water
Dimension Door
Fabricate
Faithful Hound
Fire Shield
Greater Invisibility
Hallucinatory Terrain
Ice Storm
Locate Creature
Phantasmal Killer
Polymorph
Private Sanctum
Resilient Sphere
Secret Chest
Stone Shape
Stoneskin
Wall of Fire

5th Level

Animate Objects

Arcane Hand
Cloudkill
Cone of Cold
Conjure Elemental
Contact Other Plane
Creation
Dominate Person
Dream
Geas
Hold Monster
Legend Lore
Mislead
Modify Memory
Passwall
Planar Binding
Scrying
Seeming
Telekinesis
Telepathic Bond
Teleportation Circle
Wall of Force
Wall of Stone

6th Level

Chain Lightning
Circle of Death
Contingency
Create Undead
Disintegrate
Eyebite
Flesh to Stone
Freezing Sphere
Globe of Invulnerability
Guards and Wards
Instant Summons
Irresistible Dance
Magic Jar
Mass Suggestion
Move Earth
Programmed Illusion
Sunbeam
True Seeing
Wall of Ice

7th Level

Arcane Sword
Delayed Blast Fireball
Etherealness
Finger of Death
Forcecage
Magnificent Mansion
Mirage Arcane
Plane Shift
Prismatic Spray
Project Image
Reverse Gravity
Sequester
Simulacrum
Symbol
Teleport

8th Level

Antimagic Field
Antipathy/Sympathy
Clone
Control Weather
Demiplane
Dominate Monster
Feeblemind
Incendiary Cloud
Maze
Mind Blank
Power Word Stun
Sunburst

9th Level

Astral Projection
Foresight
Gate
Imprisonment
Meteor Swarm
Power Word Kill
Prismatic Wall
Shapechange
Time Stop
True Polymorph
Weird
Wish

HALLOWED

Cantrips (0 Level)

Guidance
Light
Mending
Resistance
Sacred Flame
Thaumaturgy

1st Level

Bane
Bless
Command
Create or Destroy Water
Cure Wounds
Detect Evil and Good
Detect Magic
Detect Poison and Disease
Guiding Bolt
Healing Word
Inflict Wounds
Protection from Evil and Good
Purify Food and Drink
Sanctuary
Shield of Faith

2nd Level

Aid
Augury
Blindness/Deafness
Calm Emotions
Continual Flame
Enhance Ability
Find Traps
Gentle Repose
Hold Person
Lesser Restoration
Locate Object
Prayer of Healing
Protection from Poison
Silence
Spiritual Weapon
Warding Bond
Zone of Truth

3rd Level

Animate Dead
Beacon of Hope
Bestow Curse
Clairvoyance
Create Food and Water
Daylight
Dispel Magic
Glyph of Warding
Magic Circle
Mass Healing Word
Meld into Stone

BOOK FOUR:

Protection from Energy
Remove Curse
Revivify
Sending
Speak with Dead
Spirit Guardians
Tongues
Water Walk

4TH LEVEL

Banishment
Control Water
Death Ward
Divination
Freedom of Movement
Guardian of Faith
Locate Creature
Stone Shape

5TH LEVEL

Commune
Contagion
Dispel Evil and Good
Flame Strike
Geas
Greater Restoration
Hallow
Insect Plague
Legend Lore
Mass Cure Wounds
Planar Binding
Raise Dead
Scrying

6TH LEVEL

Blade Barrier
Create Undead
Find the Path
Forbiddance
Harm
Heal
Heroes' Feast
Planar Ally
True Seeing
Word of Recall

7TH LEVEL

Conjure Celestial
Divine Word
Etherealness
Fire Storm
Plane Shift
Regenerate
Resurrection
Symbol

8TH LEVEL

Antimagic Field
Control Weather
Earthquake
Holy Aura

9TH LEVEL

Astral Projection
Gate
Mass Heal
True Resurrection

OCCULTIST

CANTRIPS (0 LEVEL)

Chill Touch
Eldritch Blast
Mage Hand
Minor Illusion
Poison Spray
Prestidigitation
True Strike

1ST LEVEL

Charm Person
Comprehend Languages
Expeditious Retreat
Hellish Rebuke
Illusory Script
Protection from Evil and Good
Unseen Servant

2ND LEVEL

Darkness
Enthrall
Hold Person
Invisibility
Mirror Image
Misty Step
Ray of Enfeeblement
Shatter
Spider Climb
Suggestion

3RD LEVEL

Counterspell
Dispel Magic
Fear
Fly
Gaseous Form
Hypnotic Pattern
Magic Circle
Major Image
Remove Curse
Tongues
Vampiric Touch

4TH LEVEL

Banishment
Blight
Dimension Door
Hallucinatory Terrain

5TH LEVEL

Contact Other Plane
Dream
Hold Monster
Scrying

6TH LEVEL

Circle of Death
Conjure Fey
Create Undead
Eyebite
Flesh to Stone
Mass Suggestion
True Seeing

7TH LEVEL

Etherealness
Finger of Death
Forcecage
Plane Shift

8TH LEVEL

Demiplane
Dominate Monster
Feeblemind
Glibness
Power Word Stun

9TH LEVEL

Astral Projection
Foresight
Imprisonment
Power Word Kill
True Polymorph

THE GRAND GRIMOIRE OF SPELLS

Acid Arrow

2nd level Evocation

CASTING TIME: 1 action
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A shimmering green arrow streaks toward a target within range and bursts in a spray of acid. Make a ranged spell attack against the target. On a hit, the target takes 4d4 acid damage immediately and 2d4 acid damage at the end of its next turn. On a miss, the arrow splashes the target with acid for half as much of the initial damage and no damage at the end of its next turn.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, the damage (both initial and later) increases by 1d4 for each slot level above 2nd. The material component is powdered rhubarb leaf and an adder's stomach.

Acid Splash

Conjuration cantrip

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

You hurl a bubble of acid. Choose one creature within range, or choose two creatures within range that are within 5 feet of each other. A target must succeed on a dexterity saving throw or take 1d6 acid damage.

This spell's damage increases by 1d6 when you reach 5th level (2d6), 11th level (3d6), and 17th level (4d6).

Aid

2nd level Abjuration

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 8 hours

Your spell bolsters your allies with toughness and resolve. Choose up to three creatures within range. Each target's hit point maximum and current hit points increase by 5 for the duration.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, a target's hit points increase by an additional 5 for each slot level above 2nd. The Material component is a tiny strip of white cloth.

Alarm

1st level Abjuration

CASTING TIME: 1 minute
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 8 hours



You set an alarm against unwanted intrusion. Choose a door, a window, or an area within range that is no larger than a 20-foot cube. Until the spell ends, an alarm alerts you whenever a Tiny or larger creature touches or enters the warded area. When you cast the spell, you can designate creatures that won't set off the alarm. You also choose whether the alarm is mental or audible.

A mental alarm alerts you with a ping in your mind if you are within 1 mile of the warded area. This ping awakens you if you are sleeping.

An audible alarm produces the sound of a hand bell for 10 seconds within 60 feet.

The material component is a tiny bell and a piece of fine silver wire.

Alter Self

2nd level Transmutation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S

The material components for this spell are None

DURATION: Concentration, up to 1 hour

You assume a different form. When you cast the spell, choose one of the following options, the effects of which last for the duration of the spell. While the spell lasts, you can end one option as an action to gain the benefits of a different one.

Aquatic Adaptation. You adapt your body to an aquatic environment, sprouting gills and growing webbing between your fingers. You can breathe underwater and gain a swimming speed equal to your walking speed.

Change Appearance. You transform your appearance. You decide what you look like, including your height, weight, facial features, sound of your voice, hair length, coloration, and distinguishing characteristics, if any. You can make yourself appear as a member of another race, though none of your statistics change. You also can't appear as a creature of a different size than you, and your basic shape stays the same; if you're bipedal, you can't use this spell to become quadrupedal, for instance. At any time for the duration of the spell, you can use your action to change your appearance in this way again.

Natural Weapons. You grow claws, fangs, spines, horns, or a different natural weapon of your choice. Your unarmed strikes deal 1d6 bludgeoning, piercing, or slashing damage, as appropriate to the natural weapon you chose, and you are proficient with your unarmed strikes. Finally, the natural weapon is magic and you have a +1 bonus to the attack and damage rolls you make using it.

Animal Friendship

1st level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 24 hours

This spell lets you convince a beast that you mean it no harm. Choose a beast that you can see within range. It must see and hear you. If the beast's Intelligence is 4 or higher, the spell fails. Otherwise, the beast must succeed on a Wisdom saving throw or be charmed by you for the spell's duration. If you or one of your companions harms the target, the spells ends.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you can affect one additional beast for each slot level above 1st. The material component is a morsel of food

Animal Messenger

2nd level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 24 hours

By means of this spell, you use an animal to deliver a message. Choose a Tiny beast you can see within range, such as a squirrel, a blue jay, or a bat. You specify a location, which you must have visited, and a recipient who matches a general description, such as "a man or woman dressed in the uniform of the town guard" or "a red-haired dwarf wearing a pointed hat." You also speak a message of up to twenty-five words. The target beast travels for the duration of the spell toward the specified location, covering about 50 miles per 24 hours for a flying messenger, or 25 miles for other animals.

When the messenger arrives, it delivers your message to the creature that you described, replicating the sound of your voice. The messenger speaks only to a creature matching the description you gave. If the messenger doesn't reach its destination before the spell ends, the message is lost, and the beast makes its way back to where you cast this spell.

If you cast this spell using a spell slot of 3nd level or higher, the duration of the spell increases by 48 hours for each slot level above 2nd. The material component is a morsel of food.

Animate Dead

3rd-level Necromancy

CASTING TIME: 1 minute
RANGE: 10 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

This spell creates an undead servant. Choose a pile of bones or a corpse of a Medium or Small humanoid within range. Your spell imbues the target with a foul mimicry of life, raising it as an undead creature. The target becomes a skeleton if you chose bones or a zombie if you chose a corpse (the GM has the creature's game statistics).

On each of your turns, you can use a bonus action to mentally command any creature you made with this spell if the creature is within 60 feet of you (if you control multiple creatures, you can command any or all of them at the same time, issuing the same command to each one). You decide what action the creature will take and where it will move during its next turn, or you can issue a general command, such as to guard a particular chamber or corridor. If you issue no commands, the creature only defends itself against hostile creatures. Once given an order, the creature continues to follow it until its task is complete.

The creature is under your control for 24 hours, after which it stops obeying any command you've given it. To maintain control of the creature for another 24 hours, you must cast this spell on the creature again before the current 24-hour period ends. This use of the spell reasserts your control over up to four creatures you have animated with this spell, rather than animating a new one.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, you animate or reassert control over two additional undead creatures for each slot level above 3rd. Each of the creatures must come from a different corpse or pile of bones. The material component is a drop of blood, a piece of flesh, and a pinch of bone dust.

Animate Objects

5th level Transmutation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

Objects come to life at your command. Choose up to ten nonmagical objects within range that are not being worn or carried. Medium targets count as two objects, Large targets count as four objects, Huge targets count as eight objects. You can't animate any object larger than Huge. Each target animates and becomes a creature under your control until the spell ends or until reduced to 0 hit points.

As a bonus action, you can mentally command any creature you made with this spell if the creature is within 500 feet of you (if you control multiple creatures, you can command any or all of them at the same time, issuing the same command to each one). You decide what action the creature will take and where it will move during its next turn, or you can issue a general command, such as to guard a particular chamber or corridor. If you issue no commands, the creature only defends itself against hostile creatures. Once given an order, the creature continues to follow it until its task is complete.

An animated object is a construct with AC, hit points, attacks, Strength, and Dexterity determined by its size. Its Constitution is 10 and its Intelligence and Wisdom are 3, and its Charisma is 1. Its speed is 30 feet; if the object lacks legs or other appendages it can use for locomotion, it instead has a flying speed of 30 feet and can hover. If the object is securely attached to a surface or a larger object, such as a chain bolted to a wall, its speed is 0. It has blindsight with a radius of 30 feet and is blind beyond that distance. When the animated object drops to 0 hit points, it reverts to its original object form, and any remaining damage carries over to its original object form.

If you command an object to attack, it can make a single melee attack against a creature within 5 feet of it. It makes a slam attack with an attack bonus and bludgeoning damage determined by its size. The GM might rule that a specific object inflicts slashing or piercing damage based on its form.

If you cast this spell using a spell slot of 6th level or higher, you can animate two additional objects for each slot level above 5th.

Antimagic Field

8th level Abjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

A 10-foot-radius invisible sphere of antimagic surrounds you. This area is divorced from the magical energy that suffuses the multiverse. Within the sphere, spells can't be cast, summoned creatures disappear, and even magic items become mundane. Until the spell ends, the sphere moves with you, centered on you.

Spells and other magical effects, except those created by an artifact or a deity, are suppressed in the sphere and can't protrude into it. A slot expended to cast a suppressed spell is consumed. While an effect is suppressed, it doesn't function, but the time it spends suppressed counts against its duration.

Targeted Effects. Spells and other magical effects, such as magic missile and charm person, that target a creature or an object in the sphere have no effect on that target.

Areas of Magic. The area of another spell or magical effect, such as fireball, can't extend into the sphere. If the sphere overlaps an area of magic, the part of the area that is covered by the sphere is suppressed. For example, the flames created by a wall of fire are suppressed within the sphere, creating a gap in the wall if the overlap is large enough.

Spells. Any active spell or other magical effect on a creature or an object in the sphere is suppressed while the creature or object is in it.

Magic Items. The properties and powers of magic items are suppressed in the sphere. For example, a +1 longsword in the sphere functions as a nonmagical longsword.

A magic weapon's properties and powers are suppressed if it is used against a target in the sphere or wielded by an attacker in the sphere. If a magic weapon or a piece of magic ammunition fully leaves the sphere (for example, if you fire a magic arrow or throw a magic spear at a target outside the sphere), the magic of the item ceases to be suppressed as soon as it exits.

Magical Travel. Teleportation and planar travel fail to work in the sphere, whether the sphere is the destination or the departure point for such magical travel. A portal to another location, world, or plane of existence, as well as an opening to an extradimensional space such as that created by the rope trick spell, temporarily closes while in the sphere.

Creatures and Objects. A creature or object summoned or created by magic temporarily winks out of existence in the sphere. Such a creature instantly reappears once the space the creature occupied is no longer within the sphere.

Dispel Magic. Spells and magical effects such as dispel magic have no effect on the sphere. Likewise, the spheres created by different antimagic field spells don't nullify each other.

The material component is a pinch of powdered iron or iron filings.

Antipathy/Sympathy

8th level Enchantment

CASTING TIME: 1 hour

BOOK FOUR:

RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: 10 days

This spell attracts or repels creatures of your choice. You target something within range, either a Huge or smaller object or creature or an area that is no larger than a 200-foot cube. Then specify a kind of intelligent creature, such as red dragons, goblins, or vampires. You invest the target with an aura that either attracts or repels the specified creatures for the duration. Choose antipathy or sympathy as the aura's effect.

Antipathy. The enchantment causes creatures of the kind you designated to feel an intense urge to leave the area and avoid the target. When such a creature can see the target or comes within 60 feet of it, the creature must succeed on a wisdom saving throw or become frightened. The creature remains frightened while it can see the target or is within 60 feet of it. While frightened by the target, the creature must use its movement to move to the nearest safe spot from which it can't see the target. If the creature moves more than 60 feet from the target and can't see it, the creature is no longer frightened, but the creature becomes frightened again if it regains sight of the target or moves within 60 feet of it.

Sympathy. The enchantment causes the specified creatures to feel an intense urge to approach the target while within 60 feet of it or able to see it. When such a creature can see the target or comes within 60 feet of it, the creature must succeed on a wisdom saving throw or use its movement on each of its turns to enter the area or move within reach of the target. When the creature has done so, it can't willingly move away from the target. If the target damages or otherwise harms an affected creature, the affected creature can make a wisdom saving throw to end the effect, as described below.

Ending the Effect. If an affected creature ends its turn while not within 60 feet of the target or able to see it, the creature makes a wisdom saving throw. On a successful save, the creature is no longer affected by the target and recognizes the feeling of repugnance or attraction as magical. In addition, a creature affected by the spell is allowed another wisdom saving throw every 24 hours while the spell persists.

A creature that successfully saves against this effect is immune to it for 1 minute, after which time it can be affected again.

The material component is either a lump of alum soaked in vinegar for the antipathy effect or a drop of honey for the sympathy effect.

Arcane Eye

4th level Divination

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

You create an invisible, magical eye within range that hovers in the air for the duration.

You mentally receive visual information from the eye, which has normal vision and darkvision out to 30 feet. The eye can look in every direction.

As an action, you can move the eye up to 30 feet in any direction. There is no limit to how far away from you the eye can move, but it can't enter another plane of existence. A solid barrier blocks the eye's movement, but the eye can pass through an opening as small as 1 inch in diameter.

The material component is a bit of bat fur.

Arcane Hand

5th level Evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You create a Large hand of shimmering, translucent force in an unoccupied space that you can see within range. The hand lasts for the spell's duration, and it moves at your command, mimicking the movements of your own hand.

The hand is an object that has AC 20 and hit points equal to your hit point maximum. If it drops to 0 hit points, the spell ends. It has a Strength of 26 (+8) and a Dexterity of 10 (+0). The hand doesn't fill its space.

When you cast the spell and as a bonus action on your subsequent turns, you can move the hand up to 60 feet and then cause one of the following effects with it.

Clenched Fist. The hand strikes one creature or object within 5 feet of it. Make a melee spell attack for the hand using your game statistics. On a hit, the target takes 4d8 force damage.

Forceful Hand. The hand attempts to push a creature within 5 feet of it in a direction you choose. Make a check with the hand's Strength contested by the Strength (Athletics) check of the target. If the target is Medium or smaller, you have advantage on the check. If you succeed, the hand pushes the target up to 5 feet plus a number of feet equal to five times your spellcasting ability modifier. The hand moves with the target to remain within 5 feet of it.

Grasping Hand. The hand attempts to grapple a Huge or smaller creature within 5 feet of it. You use the hand's Strength score to resolve the grapple. If the target is Medium or smaller, you have advantage on the check. While the hand is grappling the target, you can use a bonus action to have the hand crush it. When you do so, the target takes bludgeoning damage equal to 2d6 + your spellcasting ability modifier.

Interposing Hand. The hand interposes itself between you and a creature you choose until you give the hand a different command. The hand moves to stay between you and the target, providing you with half cover against the target. The target can't move through the hand's space if its Strength score is less than or equal to the hand's Strength score. If its Strength score is higher than the hand's Strength score, the target can move toward you through the hand's space, but that space is difficult terrain for the target.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the damage from the clenched fist option increases by 2d8 and the damage from the grasping hand increases by 2d6 for each slot level above 5th.

The material component is an eggshell and a snakeskin glove.

Arcane Lock

2nd-level Abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

You touch a closed door, window, gate, chest, or other entryway, and it becomes locked for the duration. You and the creatures you designate when you cast this spell can open the object normally. You can also set a password that, when spoken within 5 feet of the object, suppresses this spell for 1 minute. Otherwise, it is impassable until it is broken or the spell is dispelled or suppressed. Casting knock on the object suppresses arcane lock for 10 minutes.

While affected by this spell, the object is more difficult to break or force open; the DC to break it or pick any locks on it increases by 10.

The material component is gold dust worth at least $25, which the spell consumes.

Arcane Sword

7th level Evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You create a sword-shaped plane of force that hovers within range. It lasts for the duration.

When the sword appears, you make a melee spell attack against a target of your choice within 5 feet of the sword. On a hit, the target takes 3d10 force damage. Until the spell ends, you can use a bonus action on each of your turns to move the sword up to 20 feet to a spot you can see and repeat this attack against the same target or a different one.

The material component is a miniature platinum sword with a grip and pommel of copper and zinc, worth $250.

Arcanist's Magic Aura

2nd-level Illusion

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 24 hours

You place an illusion on a creature or an object you touch so that divination spells reveal false information about it. The target can be a willing creature or an object that isn't being carried or worn by another creature.

When you cast the spell, choose one or both of the following effects. The effect lasts for the duration. If you cast this spell on the same creature or object every day for 30 days, placing the same effect on it each time, the illusion lasts until it is dispelled.

False Aura. You change the way the target appears to spells and magical effects, such as detect magic, that detect magical auras. You can make a nonmagical object appear magical, a magical object appear nonmagical, or change the object's magical aura so that it appears to belong to a specific school of magic that you choose. When you use this effect on an object, you can make the false magic apparent to any creature that handles the item.

Mask. You change the way the target appears to spells and magical effects that detect creature types, such as a paladin's Divine Sense or the trigger of a symbol spell. You choose a creature type and other spells and magical effects treat the target as if it were a creature of that type or of that alignment.

The material component is a small square of silk.

Astral Projection

9th level Necromancy

CASTING TIME: 1 hour
RANGE: 10 feet
COMPONENTS: V, S, M
DURATION: See below

You and up to eight willing creatures within range project your astral bodies into the Astral Plane (the spell fails and the casting is wasted if you are already on that plane). The material body you leave behind is unconscious and in a state of suspended animation; it doesn't need food or air and doesn't age.

Your astral body resembles your mortal form in almost every way, replicating your game statistics and possessions. The principal difference is the addition of a silvery cord that extends from between your shoulder blades and trails behind you, fading to invisibility after 1 foot. This cord is your tether to your material body. As long as the tether remains intact, you can find your way home. If the cord is cut—something that can happen only when an effect specifically states that it does—your soul and body are separated, killing you instantly.

Your astral form can freely travel through the Astral Plane and can pass through portals there leading to any other plane. If you enter a new plane or return to the plane you were on when casting this spell, your body and possessions are transported along the silver cord, allowing you to re-enter your body as you enter the new plane. Your astral form is a separate incarnation. Any damage or other effects that apply to it have no effect on your physical body, nor do they persist when you return to it.

The spell ends for you and your companions when you use your action to dismiss it. When the spell ends, the affected creature returns to its physical body, and it awakens.

The spell might also end early for you or one of your companions. A successful dispel magic spell used against an astral or physical body ends the spell for that creature. If a creature's original body or its astral form drops to 0 hit points, the spell ends for that creature. If the spell ends and the silver cord is intact, the cord pulls the creature's astral form back to its body, ending its state of suspended animation.

If you are returned to your body prematurely, your companions remain in their astral forms and must find their own way back to their bodies, usually by dropping to 0 hit points.

For each creature you affect with this spell, you must provide one jacinth worth at least $1,000 and one ornately carved bar of silver worth at least $100, all of which the spell consumes.

Augury

2nd-level Divination (ritual)

CASTING TIME: 1 minute
RANGE: Self
COMPONENTS: V, S, M
DURATION: Instantaneous

By casting gem-inlaid sticks, rolling dragon bones, laying out ornate cards, or employing some other divining tool, you receive an omen from an otherworldly entity about the results of a specific course of action that you plan to take within the next 30 minutes. The GM chooses from the following possible omens:

- Weal, for good results
- Woe, for bad results
- Weal and woe, for both good and bad results
- Nothing, for results that aren't especially good or bad

The spell doesn't take into account any possible circumstances that might change the outcome, such as the casting of additional spells or the loss or gain of a companion.

If you cast the spell two or more times before completing your next long rest, there is a cumulative 25 percent chance for each casting after the first that you get a random reading. The GM makes this roll in secret.

The material components are specially marked sticks, bones, or similar tokens worth at least $25.

Bane

1st level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Up to three creatures of your choice that you can see within range must make charisma saving throws. Whenever a target that fails this saving throw makes an attack roll or a saving throw before the spell ends, the target must roll a d4 and subtract the number rolled from the attack roll or saving throw.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

The material component is a drop of blood.

Banishment

4th level Abjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You attempt to send one creature that you can see within range to another plane of existence. The target must succeed on a charisma saving throw or be banished.

If the target is native to the plane of existence you're on, you banish the target to a harmless demiplane. While there, the target is incapacitated. The target remains there until the spell ends, at which point the target reappears in the space it left or in the nearest unoccupied space if that space is occupied.

If the target is native to a different plane of existence than the one you're on, the target is banished with a faint popping noise, returning to its home plane. If the spell ends before 1 minute has passed, the target reappears in the space it left or in the nearest unoccupied space if that space is occupied. Otherwise, the target doesn't return.

At higher levels: When you cast this spell using a spell slot of 5th level or higher, you can target one additional creature for each slot level above 4th.

The material component of this spell is an item distasteful to the target.

Barkskin

2nd level: Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

You touch a willing creature. Until the spell ends, the target's skin has a rough, bark-like appearance, and the target's AC can't be less than 16, regardless of what kind of armor it is wearing.

The material component for this spell is a handful of oak bark.

Beacon of Hope

3rd-level Abjuration

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

This spell bestows hope and vitality. Choose any number of creatures within range. For the duration, each target has advantage on wisdom saving throws and death saving

throws, and regains the maximum number of hit points possible from any healing.

Bestow Curse

3rd-level Necromancy

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You touch a creature, and that creature must succeed on a wisdom saving throw or become cursed for the duration of the spell. When you cast this spell, choose the nature of the curse from the following options:

- Choose one ability score. While cursed, the target has disadvantage on ability checks and saving throws made with that ability score.
- While cursed, the target has disadvantage on attack rolls against you.
- While cursed, the target must make a wisdom saving throw at the start of each of its turns. If it fails, it wastes its action that turn doing nothing.
- While the target is cursed, your attacks and spells deal an extra 1d8 necrotic damage to the target.

A remove curse spell ends this effect. At the GM's option, you may choose an alternative curse effect, but it should be no more powerful than those described above. The GM has final say on such a curse's effect.

At higher levels: If you cast this spell using a spell slot of 4th level or higher, the duration is concentration, up to 10 minutes. If you use a spell slot of 5th level or higher, the duration is 8 hours. If you use a spell slot of 7th level or higher, the duration is

Black Tentacles

4th level Conjuration

CASTING TIME: 1 action
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Squirming, ebony tentacles fill a 20-foot square on ground that you can see within range. For the duration, these tentacles turn the ground in the area into difficult terrain.

When a creature enters the affected area for the first time on a turn or starts its turn there, the creature must succeed on a Dexterity saving throw or take 3d6 bludgeoning damage and be restrained by the tentacles until the spell ends. A creature that starts its turn in the area and is already restrained by the tentacles takes 3d6 bludgeoning damage.

A creature restrained by the tentacles can use its action to make a Strength or Dexterity check (its choice) against your spell save DC. On a success, it frees itself.

The material component is a piece of tentacle from a giant octopus or a giant squid

Blade Barrier

6th-level Evocation

RANGE: 90 feet
COMPONENTS: V, S
CASTING TIME: 1 action
DURATION: Up to 10 minutes

You create a vertical wall of whirling, razor-sharp blades made of magical energy. The wall appears within range and lasts for the duration. You can make a straight wall up to 100 feet long, 20 feet high, and 5 feet thick, or a ringed wall up to 60 feet in diameter, 20 feet high, and 5 feet thick. The wall provides three-quarters cover to creatures behind it, and its space is difficult terrain.

When a creature enters the wall's area for the first time on a turn or starts its turn there, the creature must make a dexterity saving throw. On a failed save, the creature takes 6d10 slashing damage. On a successful save, the creature takes half as much damage.

Bless

1st level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You bless up to three creatures of your choice within range. Whenever a target makes an attack roll or a saving throw before the spell ends, the target can roll a d4 and add the number rolled to the attack roll or saving throw.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

The material component is a sprinkling of holy water.

Blight

4th level Necromancy

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: Instantaneous

Necromantic energy washes over a creature of your choice that you can see within range, draining moisture and vitality from it. The target must make a constitution saving throw. The target takes 8d8 necrotic damage on a failed save, or half as much damage on a successful one. The spell has no effect on undead or constructs.

If you target a plant creature or a magical plant, it makes the saving throw with disadvantage, and the spell deals maximum damage to it.

If you target a nonmagical plant that isn't a creature, such as a tree or shrub, it doesn't make a saving throw; it simply withers and dies.

At higher levels: When you cast this spell using a spell slot of 5th level of higher, the damage increases by 1d8 for each slot level above 4th.

Blindness/Deafness

2nd-level Necromancy

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V
DURATION: 1 minute

You can blind or deafen a foe. Choose one creature that you can see within range to make a constitution saving throw. If it fails, the target is either blinded or deafened (your choice) for the duration. At the end of each of its turns, the target can make a constitution saving throw. On a success, the spell ends.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

Blink

3rd level Transmutation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: 1 minute

Roll a d20 at the end of each of your turns for the duration of the spell. On a roll of 11 or higher, you vanish from your current plane of existence and appear in the Ethereal Plane (the spell fails and the casting is wasted if you were already on that plane). At the start of your next turn, and when the spell ends if you are on the Ethereal Plane, you return to an unoccupied space of your choice that you can see within 10 feet of the space you vanished from. If no unoccupied space is available within that range, you appear in the nearest unoccupied space (chosen at random if more than one space is equally near). You can dismiss this spell as an action.

While on the Ethereal Plane, you can see and hear the plane you originated from, which is cast in shades of gray, and you can't see anything there more than 60 feet away. You can only affect and be affected by other creatures on the Ethereal Plane. Creatures that aren't there can't perceive you or interact with you, unless they have the ability to do so.

Blur

2nd level Illusion

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V
DURATION: Concentration, up to 1 minute

Your body becomes blurred, shifting and wavering to all who can see you. For the duration, any creature has disadvantage on attack rolls against you. An attacker is immune to this effect if it doesn't rely on sight, as with blindsight, or can see through illusions, as with truesight.

Burning Hands

1st level Evocation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: Instantaneous

As you hold your hands with thumbs touching and fingers spread, a thin sheet of flames shoots forth from your outstretched fingertips. Each creature in a 15-foot cone must make a dexterity saving throw. A creature takes 3d6 fire damage on a failed save, or half as much damage on a successful one.

The fire ignites any flammable objects in the area that aren't being worn or carried.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

Call Lightning

3rd level Conjuration

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

A storm cloud appears in the shape of a cylinder that is 10 feet tall with a 60-foot radius, centered on a point you can see 100 feet directly above you. The spell fails if you can't see a point in the air where the storm cloud could appear (for example, if you are in a room that can't accommodate the cloud).

When you cast the spell, choose a point you can see within range. A bolt of lightning flashes down from the cloud to that point. Each creature within 5 feet of that point must make a dexterity saving throw. A creature takes 3d10 lightning damage on a failed save, or half as much damage on a successful one. On each of your turns until the spell ends, you can use your action to call down lightning in this way again, targeting the same point or a different one.

If you are outdoors in stormy conditions when you cast this spell, the spell gives you control over the existing storm instead of creating a new one. Under such conditions, the spell's damage increases by 1d10.

At higher levels: When you cast this spell using a spell slot of 4th or higher level, the damage increases by 1d10 for each slot level above 3rd.

Calm Emotions

2nd level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You attempt to suppress strong emotions in a group of people. Each humanoid in a 20-foot-radius sphere centered on a point

you choose within range must make a charisma saving throw; a creature can choose to fail this saving throw if it wishes. If a creature fails its saving throw, choose one of the following two effects. You can suppress any effect causing a target to be charmed or frightened. When this spell ends, any suppressed effect resumes, provided that its duration has not expired in the meantime.

Alternatively, you can make a target indifferent about creatures of your choice that it is hostile toward. This indifference ends if the target is attacked or harmed by a spell or if it witnesses any of its friends being harmed. When the spell ends, the creature becomes hostile again, unless the GM rules otherwise.

Chain Lightning

6th level Evocation

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

You create a bolt of lightning that arcs toward a target of your choice that you can see within range. Three bolts then leap from that target to as many as three other targets, each of which must be within 30 feet of the first target. A target can be a creature or an object and can be targeted by only one of the bolts.

A target must make a dexterity saving throw. The target takes 10d8 lightning damage on a failed save, or half as much damage on a successful one.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, one additional bolt leaps from the first target to another target for each slot level above 6th.

The material components are a bit of fur; a piece of amber, glass, or a crystal rod; and three silver pins.

Charm Person

1st level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: 1 hour

You attempt to charm a humanoid you can see within range. It must make a wisdom saving throw, and does so with advantage if you or your companions are fighting it. If it fails the saving throw, it is charmed by you until the spell ends or until you or your companions do anything harmful to it. The charmed creature regards you as a friendly acquaintance. When the spell ends, the creature knows it was charmed by you.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

Chill Touch

Necromancy Cantrip

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: 1 round

You create a ghostly, skeletal hand in the space of a creature within range. Make a ranged spell attack against the creature to assail it with the chill of the grave. On a hit, the target takes 1d8 necrotic damage, and it can't regain hit points until the start of your next turn. Until then, the hand clings to the target.

If you hit an undead target, it also has disadvantage on attack rolls against you until the end of your next turn.

This spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Circle of Death

6th level Necromancy

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A sphere of negative energy ripples out in a 60-footradius sphere from a point within range. Each creature in that area must make a constitution saving throw. A target takes 8d6 necrotic damage on a failed save, or half as much damage on a successful one.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, the damage increases by 2d6 for each slot level above 6th.

The material component is the powder of a crushed black pearl worth at least $500.

Clairvoyance

3rd-level Divination

CASTING TIME: 10 minutes
RANGE: 1 mile
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

You create an invisible sensor within range in a location familiar to you (a place you have visited or seen before) or in an obvious location that is unfamiliar to you (such as behind a door, around a corner, or in a grove of trees). The sensor remains in place for the duration, and it can't be attacked or otherwise interacted with.

When you cast the spell, you choose seeing or hearing. You can use the chosen sense through the sensor as if you were in its space. As your action, you can switch between seeing and hearing.

A creature that can see the sensor (such as a creature benefiting from see invisibility or truesight) sees a luminous, intangible orb about the size of your fist.

The material component is a focus worth at least $100, either a jeweled horn for hearing or a glass eye for seeing.

Clone

8th level Necromancy

CASTING TIME: 1 hour
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

This spell grows an inert duplicate of a living creature as a safeguard against death. This clone forms inside a sealed vessel and grows to full size and maturity after 120 days; you can also choose to have the clone be a younger version of the same creature. It remains inert and endures indefinitely, as long as its vessel remains undisturbed.

At any time after the clone matures, if the original creature dies, its soul transfers to the clone, provided that the soul is free and willing to return. The clone is physically identical to the original and has the same personality, memories, and abilities, but none of the original's equipment. The original creature's physical remains, if they still exist, become inert and can't thereafter be restored to life, since the creature's soul is elsewhere.

The material components are a diamond worth at least $1,000 and at least 1 cubic inch of flesh of the creature that is to be cloned, which the spell consumes, and a vessel worth at least $2,000 that has a sealable lid and is large enough to hold a Medium creature, such as a casket or sarcophagus.

Cloudkill

5th level Conjuration

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

You create a 20-foot-radius sphere of poisonous, yellow-green fog centered on a point you choose within range. The fog spreads around corners. It lasts for the duration or until strong wind disperses the fog, ending the spell. Its area is heavily obscured.

When a creature enters the spell's area for the first time on a turn or starts its turn there, that creature must make a constitution saving throw. The creature takes 5d8 poison damage on a failed save, or half as much damage on a successful one. Creatures are affected even if they hold their breath or don't need to breathe.

The fog moves 10 feet away from you at the start of each of your turns, rolling along the surface of the ground. The vapors, being heavier than air, sink to the lowest level of the land, even pouring down openings.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the damage increases by 1d8 for each slot level above 5th.

Color Spray

1st level Illusion

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: 1 round

A dazzling array of flashing, colored light springs from your hand. Roll 6d10; the total is how many hit points of creatures this spell can effect. Creatures in a 15-foot cone originating from you are affected in ascending order of their current hit points (ignoring unconscious creatures and creatures that can't see).

Starting with the creature that has the lowest current hit points, each creature affected by this spell is blinded until the spell ends. Subtract each creature's hit points from the total before moving on to the creature with the next lowest hit points. A creature's hit points must be equal to or less than the remaining total for that creature to be affected.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, roll an additional 2d10 for each slot level above 1st.

The material component is a pinch of powder or sand that is colored red, yellow, and blue.

Command

1st level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V
DURATION: 1 round

You speak a one-word command to a creature you can see within range. The target must succeed on a wisdom saving throw or follow the command on its next turn. The spell has no effect if the target is undead, if it doesn't understand your language, or if your command is directly harmful to it.

Some typical commands and their effects follow. You might issue a command other than one described here. If you do so, the GM determines how the target behaves. If the target can't follow your command, the spell ends.

Approach. The target moves toward you by the shortest and most direct route, ending its turn if it moves within 5 feet of you.

Drop The target drops whatever it is holding and then ends its turn.

Flee. The target spends its turn moving away from you by the fastest available means.

Grovel. The target falls prone and then ends its turn.

Halt. The target doesn't move and takes no actions. A flying creature stays aloft, provided that it is able to do so. If it must move to stay aloft, it flies the minimum distance needed to remain in the air.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you can affect one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

Commune

5th-level Divination (Ritual)

CASTING TIME: 1 minute
RANGE: Self
COMPONENTS: V, S, M
DURATION: 1 minute

You contact your deity or a divine proxy and ask up to three questions that can be answered with a yes or no. You must ask your questions before the spell ends. You receive a correct answer for each question.

Divine beings aren't necessarily omniscient, so you might receive "unclear" as an answer if a question pertains to information that lies beyond the deity's knowledge. In a case where a one-word answer could be misleading or contrary to the deity's interests, the GM might offer a short phrase as an answer instead.

If you cast the spell two or more times before finishing your next long rest, there is a cumulative 25 percent chance for each casting after the first that you get no answer. The GM makes this roll in secret.

The material components are incense and a vial of holy or unholy water.

Commune with Nature

5th level Divination (Ritual)

CASTING TIME: 1 minute
RANGE: Self
COMPONENTS: V, S
DURATION: Instantaneous

You briefly become one with nature and gain knowledge of the surrounding territory. In the outdoors, the spell gives you knowledge of the land within 3 miles of you. In caves and other natural underground settings, the radius is limited to 300 feet. The spell doesn't function where nature has been replaced by construction, such as in dungeons and towns.

You instantly gain knowledge of up to three facts of your choice about any of the following subjects as they relate to the area:

- terrain and bodies of water
- prevalent plants, minerals, animals, or peoples
- powerful celestials, fey, fiends, elementals, or undead
- influence from other planes of existence
- buildings

For example, you could determine the location of powerful undead in the area, the location of major sources of safe drinking water, and the location of any nearby towns.

Comprehend Languages

1st level divination (Ritual)

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: 1 hour

For the duration, you understand the literal meaning of any spoken language that you hear. You also understand any written language that you see, but you must be touching the surface on which the words are written. It takes about 1 minute to read one page of text.

This spell doesn't decode secret messages in a text or a glyph, such as an arcane sigil, that isn't part of a written language.

The material components are a pinch of soot and salt.

Cone of Cold

5th level Evocation

CASTING TIME: 1 action
RANGE: 60-foot cone
COMPONENTS: V, S, M
DURATION: Instantaneous

A blast of cold air erupts from your hands. Each creature in a 60-foot cone must make a constitution saving throw. A creature takes 8d8 cold damage on a failed save, or half as much damage on a successful one.

A creature killed by this spell becomes a frozen statue until it thaws.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the damage increases by 1d8 for each slot level above 5th.

The material component is a small crystal or glass cone.

Confusion

4th level Enchantment

CASTING TIME: 1 action
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

This spell assaults and twists creatures' minds, spawning delusions and provoking uncontrolled action. Each creature in a 10-foot-radius sphere centered on a point you choose within range must succeed on a Wisdom saving throw when you cast this spell or be affected by it.

An affected target can't take reactions and must roll a d10 at the start of each of its turns to determine its behavior for that turn.

d10	Behavior
1	The creature uses all its movement to move in a random direction. To determine the direction, roll a d8 and assign a direction to each die face. The creature doesn't take an action this turn.
2–6	The creature doesn't move or take actions this turn.
7–8	The creature uses its action to make a melee attack against a randomly determined creature within its reach. If there is no creature within its reach, the creature does nothing this turn.
9–10	The creature can act and move normally.

At the end of each of its turns, an affected target can make a Wisdom saving throw. If it succeeds, this effect ends for that target.

At higher levels: When you cast this spell using a spell slot of 5th level or higher, the radius of the sphere increases by 5 feet for each slot level above 4th.

The material component is three walnut shells.

Conjure Animals

3rd-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You summon fey spirits that take the form of beasts and appear in unoccupied spaces that you can see within range. Choose one of the following options for what appears:

- One beast of challenge rating 2 or lower

- Two beasts of challenge rating 1 or lower

- Four beasts of challenge rating 1/2 or lower

- Eight beasts of challenge rating 1/4 or lower

- Each beast is also considered fey, and it disappears when it drops to 0 hit points or when the spell ends.

The summoned creatures are friendly to you and your companions. Roll initiative for the summoned creatures as a group, which has its own turns. They obey any verbal commands that you issue to them (no action required by you). If you don't issue any commands to them, they defend themselves from hostile creatures, but otherwise take no actions.

The GM has the creatures' statistics.

At higher levels: When you cast this spell using certain higher-level spell slots, you choose one of the summoning options above, and more creatures appear: twice as many with a 5th-level slot, three times as many with a 7th-level.

Conjure Celestial

7th-level Conjuration

CASTING TIME: 1 minute
RANGE: 90 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You summon a celestial of challenge rating 4 or lower, which appears in an unoccupied space that you can see within range. The celestial disappears when it drops to 0 hit points or when the spell ends.

The celestial is friendly to you and your companions for the duration. Roll initiative for the celestial, which has its own turns. It obeys any verbal commands that you issue to it (no action required by you), as long as they don't violate its alignment. If you don't issue any commands to the celestial, it defends itself from hostile creatures but otherwise takes no actions.

The GM has the celestial's statistics.

At higher levels: When you cast this spell using a 9th-level spell slot, you summon a celestial of challenge rating 5 or lower.

Conjure Elemental

5th level Conjuration

CASTING TIME: 1 minute
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

You call forth an elemental servant. Choose an area of air, earth, fire, or water that fills a 10-foot cube within range. An elemental of challenge rating 5 or lower appropriate to the area you chose appears in an unoccupied space within 10 feet of it. For example, a fire elemental emerges from a bonfire, and an earth elemental rises up from the ground. The elemental disappears when it drops to 0 hit points or when the spell ends.

The elemental is friendly to you and your companions for the duration. Roll initiative for the elemental, which has its own turns. It obeys any verbal commands that you issue to it (no action required by you). If you don't issue any commands to the elemental, it defends itself from hostile creatures but otherwise takes no actions.

If your concentration is broken, the elemental doesn't disappear. Instead, you lose control of the elemental, it becomes hostile toward you and your companions, and it might attack. An uncontrolled elemental can't be dismissed by you, and it disappears 1 hour after you summoned it.

The GM has the elemental's statistics.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the challenge rating increases by 1 for each slot level above 5th.

The material components are burning incense for air, soft clay for earth, sulfur and phosphorus for fire, or water and sand for water.

Conjure Fey

6th level Conjuration

CASTING TIME: 1 minute
RANGE: 90 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You summon a fey creature of challenge rating 6 or lower, or a fey spirit that takes the form of a beast of challenge rating 6 or lower. It appears in an unoccupied space that you can see within range. The fey creature disappears when it drops to 0 hit points or when the spell ends.

The fey creature is friendly to you and your companions for the duration. Roll initiative for the creature, which has its own turns. It obeys any verbal commands that you issue to it (no action required by you), as long as they don't violate its alignment. If you don't issue any commands to the fey creature, it defends itself from hostile creatures but otherwise takes no actions.

If your concentration is broken, the fey creature doesn't disappear. Instead, you lose control of the fey creature, it becomes hostile toward you and your companions, and it might attack. An uncontrolled fey creature can't be dismissed by you, and it disappears 1 hour after you summoned it.

The GM has the fey creature's statistics.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, the challenge rating increases by 1 for each slot level above 6th.

Conjure Minor Elementals

4th level Conjuration

CASTING TIME: 1 minute
RANGE: 90 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You summon elementals that appear in unoccupied spaces that you can see within range. You choose one the following options for what appears:

- One elemental of challenge rating 2 or lower
- Two elementals of challenge rating 1 or lower
- Four elementals of challenge rating 1/2 or lower
- Eight elementals of challenge rating 1/4 or lower.

An elemental summoned by this spell disappears when it drops to 0 hit points or when the spell ends.

The summoned creatures are friendly to you and your companions. Roll initiative for the summoned creatures as a group, which has its own turns. They obey any verbal commands that you issue to them (no action required by you). If you don't issue any commands to them, they defend themselves from hostile creatures, but otherwise take no actions.

The GM has the creatures' statistics.

At higher levels: When you cast this spell using certain higher-level spell slots, you choose one of the summoning options above, and more creatures appear: twice as many with a 6th-level slot and three times as many with an 8th-level slot.

Contact Other Plane

5th level Divination (Ritual)

CASTING TIME: 1 minute
RANGE: Self
COMPONENTS: V
DURATION: 1 minute

You mentally contact a demigod, the spirit of a long-dead sage, or some other mysterious entity from another plane. Contacting this extraplanar intelligence can strain or even break your mind. When you cast this spell, make a DC 15 intelligence saving throw. On a failure, you take 6d6 psychic damage and are insane until you finish a long rest. While insane, you can't take actions, can't understand what other creatures say, can't read, and speak only in gibberish. A greater restoration spell cast on you ends this effect.

On a successful save, you can ask the entity up to five questions. You must ask your questions before the spell ends. The GM answers each question with one word, such as "yes," "no," "maybe," "never," "irrelevant," or "unclear" (if the entity doesn't know the answer to the question). If a one-word answer would be misleading, the GM might instead offer a short phrase as an answer.

Contagion

5th level Necromancy

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: 7 days

Your touch inflicts disease. Make a melee spell attack against a creature within your reach. On a hit, you afflict the creature with a disease of your choice from any of the ones described below.

At the end of each of the target's turns, it must make a constitution saving throw. After failing three of these saving throws, the disease's effects last for the duration, and the creature stops making these saves. After succeeding on three of these saving throws, the creature recovers from the disease, and the spell ends.

Since this spell induces a natural disease in its target, any effect that removes a disease or otherwise ameliorates a disease's effects apply to it.

Blinding Sickness. Pain grips the creature's mind, and its eyes turn milky white. The creature has disadvantage on wisdom checks and wisdom saving throws and is blinded.

Filth Fever. A raging fever sweeps through the creature's body. The creature has disadvantage on strength checks, strength saving throws, and attack rolls that use Strength.

Flesh Rot. The creature's flesh decays. The creature has disadvantage on Charisma checks and vulnerability to all damage.

Mindfire. The creature's mind becomes feverish. The creature has disadvantage on intelligence checks and intelligence saving throws, and the creature behaves as if under the effects of the confusion spell during combat.

Seizure. The creature is overcome with shaking. The creature has disadvantage on dexterity checks, dexterity saving throws, and attack rolls that use Dexterity.

Slimy Doom. The creature begins to bleed uncontrollably. The creature has disadvantage on constitution checks and constitution saving throws. In addition, whenever the creature takes damage, it is stunned until the end of its next turn.

Contingency

6th level Evocation

CASTING TIME: 10 minutes
RANGE: Self
COMPONENTS: V, S, M
DURATION: 10 days

Choose a spell of 5th level or lower that you can cast, that has a casting time of 1 action, and that can target you. You cast that spell—called the contingent spell—as part of casting contingency, expending spell slots for both, but the contingent spell doesn't come into effect. Instead, it takes effect when a certain circumstance occurs. You describe that circumstance when you cast the two spells. For example, a contingency cast with water breathing might stipulate that water breathing comes into effect when you are engulfed in water or a similar liquid.

The contingent spell takes effect immediately after the circumstance is met for the first time, whether or not you want it to. and then contingency ends.

The contingent spell takes effect only on you, even if it can normally target others. You can use only one contingency spell at a time. If you cast this spell again, the effect of another contingency spell on you ends. Also, contingency ends on you if its material component is ever not on your person.

The material component is statuette of yourself carved from ivory and decorated with gems worth at least $1,500.

Continual Flame

2nd-level Evocation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

A flame, equivalent in brightness to a torch, springs forth from an object that you touch. The effect looks like a regular flame, but it creates no heat and doesn't use oxygen. A continual flame can be covered or hidden but not smothered or quenched.

The material component is ruby dust worth $50, which the spell consumes.

Control Water

4th level Transmutation

CASTING TIME: 1 action
RANGE: 300 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

Until the spell ends, you control any freestanding water inside an area you choose that is a cube up to 100 feet on a side. You can choose from any of the following effects when you cast this spell. As an action on your turn, you can repeat the same effect or choose a different one.

Flood. You cause the water level of all standing water in the area to rise by as much as 20 feet. If the area includes a shore, the flooding water spills over onto dry land.

instead create a 20-foot tall wave that travels from one side of the area to the other and then crashes down. Any Huge or smaller vehicles in the wave's path are carried with it to the other side. Any Huge or smaller vehicles struck by the wave have a 25 percent chance of capsizing.

The water level remains elevated until the spell ends or you choose a different effect. If this effect produced a wave, the wave repeats on the start of your next turn while the flood effect lasts.

Part Water. You cause water in the area to move apart and create a trench. The trench extends across the spell's area, and the separated water forms a wall to either side. The trench remains until the spell ends or you choose a different effect. The water then slowly fills in the trench over the course of the next round until the normal water level is restored.

Redirect Flow. You cause flowing water in the area to move in a direction you choose, even if the water has to flow over obstacles, up walls, or in other unlikely directions. The water in the area moves as you direct it, but once it moves beyond the spell's area, it resumes its flow based on the terrain conditions. The water continues to move in the direction you chose until the spell ends or you choose a different effect.

Whirlpool. This effect requires a body of water at least 50 feet square and 25 feet deep. You cause a whirlpool to form in the center of the area. The whirlpool forms a vortex that is 5 feet wide at the base, up to 50 feet wide at the top, and 25 feet tall. Any creature or object in the water and within 25 feet of the vortex is pulled 10 feet toward it. A creature can swim away from the vortex by making a Strength (Athletics) check against your spell save DC.

When a creature enters the vortex for the first time on a turn or starts its turn there, it must make a strength saving throw. On a failed save, the creature takes 2d8 bludgeoning damage and is caught in the vortex until the spell ends. On a successful save, the creature takes half damage, and isn't

caught in the vortex. A creature caught in the vortex can use its action to try to swim away from the vortex as described above, but has disadvantage on the Strength (Athletics) check to do so.

The first time each turn that an object enters the vortex, the object takes 2d8 bludgeoning damage; this damage occurs each round it remains in the vortex.

The material components are a drop of water and a pinch of dust.

Control Weather

8th level Transmutation

CASTING TIME: 10 minutes
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 8 hours

You take control of the weather within 5 miles of you for the duration. You must be outdoors to cast this spell. Moving to a place where you don't have a clear path to the sky ends the spell early.

When you cast the spell, you change the current weather conditions, which are determined by the GM based on the climate and season. You can change precipitation, temperature, and wind. It takes 1d4 x 10 minutes for the new conditions to take effect. Once they do so, you can change the conditions again. When the spell ends, the weather gradually returns to normal.

When you change the weather conditions, find a current condition on the following tables and change its stage by one, up or down. When changing the wind, you can change its direction.

The material components are burning incense and bits of earth and wood mixed in water.

Create Food and Water

3rd level Conjuration

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: Instantaneous

You create 45 pounds of food and 30 gallons of water on the ground or in containers within range, enough to sustain up to fifteen humanoids or five steeds for 24 hours. The food is bland but nourishing, and spoils if uneaten after 24 hours. The water is clean and doesn't go bad.

Create or Destroy Water

1st level Transmutation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

You either create or destroy water.

Create Water. You create up to 10 gallons of clean water within range in an open container. Alternatively, the water falls as rain in a 30-foot cube within range.

Destroy Water. You destroy up to 10 gallons of water in an open container within range. Alternatively, you destroy fog in a 30-foot cube within range.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you create or destroy 10 additional gallons of water, or the size of the cube increases by 5 feet, for each slot level above 1st.

The material components are a drop of water if creating water, or a few grains of sand if destroying it.

Create Undead

6th level Necromancy

CASTING TIME: 1 minute
RANGE: 10 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

You can cast this spell only at night. Choose up to three corpses of Medium or Small humanoids within range. Each corpse becomes a ghoul under your control. (The GM has game statistics for these creatures.)

As a bonus action on each of your turns, you can mentally command any creature you animated with this spell if the creature is within 120 feet of you (if you control multiple creatures, you can command any or all of them at the same time, issuing the same command to each one). You decide what action the creature will take and where it will move during its next turn, or you can issue a general command, such as to guard a particular chamber or corridor. If you issue no commands, the creature only defends itself against hostile creatures. Once given an order, the creature continues to follow it until its task is complete.

The creature is under your control for 24 hours, after which it stops obeying any command you have given it. To maintain control of the creature for another 24 hours, you must cast this spell on the creature before the current 24-hour period ends. This use of the spell reasserts your control over up to three creatures you have animated with this spell, rather than animating new ones.

At higher levels: When you cast this spell using a 7th-level spell slot, you can animate or reassert control over four ghouls. When you cast this spell using an 8th-level spell slot, you can animate or reassert control over five ghouls or two ghasts or wights. When you cast this spell using a 9th-level spell slot, you can animate or reassert control over six ghouls, three ghasts or wights, or two mummies.

The material components are one clay pot filled with grave dirt, one clay pot filled with brackish water, and one $150 black onyx stone for each corpse.

Creation

5th level Illusion

CASTING TIME: 1 minute
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Special

You pull wisps of shadow material from the Shadowfell to create a nonliving object of vegetable matter within 'range': soft goods, rope, wood, or something similar. You can also use this spell to create mineral objects such as stone, crystal, or metal. The object created must be no larger than a 5-foot cube, and the object must be of a form and material that you have seen before.

The duration depends on the object's material. If the object is composed of multiple materials, use the shortest duration.

- Vegetable matter 1 day
- Stone or crystal 12 hours
- Precious metals 1 hour
- Gems 10 minutes
- Adamantine or mithral 1 minute

Using any material created by this spell as another spell's material component causes that spell to fail.

At higher Levels: When you cast this spell using a spell slot of 6th level or higher, the cube increases by 5 feet for each slot level above 5th.

The material component is a tiny piece of matter of the same type of the item you plan to create.

Cure Wounds

1st level Evocation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Instantaneous

A creature you touch regains a number of hit points equal to 1d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d8 for each slot level above 1st.

Dancing Lights

Evocation Cantrip

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You create up to four torch-sized lights within range, making them appear as torches, lanterns, or glowing orbs that hover in the air for the duration. You can also combine the four lights into one glowing vaguely humanoid form of Medium size. Whichever form you choose, each light sheds dim light in a 10-foot radius.

As a bonus action on your turn, you can move the lights up to 60 feet to a new spot within range. A light must be within 20 feet of another light created by this spell, and a light winks out if it exceeds the spell's range.

The material components for this spell area bit of phosphorus or wychwood, or a glowworm.

Darkness

2nd-level Evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, M
DURATION: Concentration, up to 10 minutes

Magical darkness spreads from a point you choose within range to fill a 15-foot-radius sphere for the duration. The darkness spreads around corners. A creature with darkvision can't see through this darkness, and nonmagical light can't illuminate it.

If the point you choose is on an object you are holding or one that isn't being worn or carried, the darkness emanates from the object and moves with it. Completely covering the source of the darkness with an opaque object, such as a bowl or a helm, blocks the darkness.

If any of this spell's area overlaps with an area of light created by a spell of 2nd level or lower, the spell that created the light is dispelled.

The material components for this spell are a bit of bat fur, and a drop of pitch or piece of coal.

Darkvision

2nd-level Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 8 hours

You touch a willing creature to grant it the ability to see in both normal and magical darkness. For the duration, that creature has darkvision out to a range of 60 feet, including in magical darkness.

The material components for this spell are either a pinch of dried carrot or an agate.

Daylight

3rd-level Evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: 1 hour

A 60-foot-radius sphere of light spreads out from a point you

choose within range. The sphere is bright light and sheds dim light for an additional 60 feet.

If you chose a point on an object you are holding or one that isn't being worn or carried, the light shines from the object and moves with it. Completely covering the affected object with an opaque object, such as a bowl or a helm, blocks the light.

If any of this spell's area overlaps with an area of darkness created by a spell of 3rd level or lower, the spell that created the darkness is dispelled.

Death Ward

4th-level Abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: 8 hours

You touch a creature and grant it a measure of protection from death.

The first time the target would drop to 0 hit points as a result of taking damage, the target instead drops to 1 hit point, and the spell ends.

If the spell is still in effect when the target is subjected to an effect that would kill it instantaneously without dealing damage, that effect is instead negated against the target, and the spell ends.

Delayed Blast Fireball

7th-level Evocation

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A beam of yellow light flashes from your pointing finger, then condenses to linger at a chosen point within range as a glowing bead for the duration. When the spell ends, either because your concentration is broken or because you decide to end it, the bead blossoms with a low roar into an explosion of flame that spreads around corners. Each creature in a 20-foot-radius sphere centered on that point must make a dexterity saving throw. A creature takes fire damage equal to the total accumulated damage on a failed save, or half as much damage on a successful one.

The spell's base damage is 12d6. If at the end of your turn the bead has not yet detonated, the damage increases by 1d6.

If the glowing bead is touched before the interval has expired, the creature touching it must make a dexterity saving throw. On a failed save, the spell ends immediately, causing the bead to erupt in flame. On a successful save, the creature can throw the bead up to 40 feet. When it strikes a creature or a solid object, the spell ends, and the bead explodes.

The fire damages objects in the area and ignites flammable objects that aren't being worn or carried.

At higher levels: When you cast this spell using a spell slot of 8th level or higher, the base damage increases by 1d6 for each slot level above 7th.

The material components for this spell are a tiny ball of bat guano and sulfur.

Demiplane

8th-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: S
DURATION: 1 hour

You create a shadowy door on a flat solid surface that you can see within range. The door is large enough to allow Medium creatures to pass through unhindered. When opened, the door leads to a demiplane that appears to be an empty room 30 feet in each dimension, made of wood or stone. When the spell ends, the door disappears, and any creatures or objects inside the demiplane remain trapped there, as the door also disappears from the other side.

Each time you cast this spell, you can create a new demiplane, or have the shadowy door connect to a demiplane you created with a previous casting of this spell. Additionally, if you know the nature and contents of a demiplane created by a casting of this spell by another creature, you can have the shadowy door connect to its demiplane instead.

Detect Evil and Good

1st-level Divination

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

For the duration, you know if there is an aberration, celestial, elemental, fey, fiend, or undead within 30 feet of you, as well as where the creature is located. Similarly, you know if there is a place or object within 30 feet of you that has been magically consecrated or desecrated.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.

Detect Magic

1st-level Divination (ritual)

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

For the duration, you sense the presence of magic within 30 feet of you. If you sense magic in this way, you can use your action to see a faint aura around any visible creature or object in the area that bears magic, and you learn its school of magic, if any.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.

Detect Poison and Disease

1st-level Divination (ritual)

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

For the duration, you can sense the presence and location of poisons, poisonous creatures, and diseases within 30 feet of you. You also identify the kind of poison, poisonous creature, or disease in each case.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.

The material component for this spell is a yew leaf.

Detect Thoughts

2nd-level Divination

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

For the duration of the spell, you can read the thoughts of some creatures. While casting the spell and at your action in each round until the spell, you may focus your mind on a creature you can see 30 feet of you. If the chosen creature has an Intelligence of 3 or less, or if she does not speak any language, the creature is not affected.

You first read the surface thoughts of the creature, which occupies her mind at that moment. In an action, you can direct your attention to the thoughts of another creature or attempt to deepen your reading thoughts of the same creature. If you deepen your reading, the target must make a backup of Wisdom, otherwise you get access to his argument (if any), in his emotional state and thought that concerns his mind on a broader spectrum Such a concern, love or hate. If successful, the spell ends. In all cases, the target is aware that his mind is under your eyes. Unless you are directing your attention to the thoughts of another creature, the target can use his action turn to roll Intelligence opposite your roll Intelligence. If she has the upper hand, the spell ends.

The questions verbally directed to the target guide the train of thought. This spell is especially effective during an interrogation.

You can also use this spell to detect the presence of thinking creatures that are invisible to you. When you cast this spell, or in an action for the duration of the spell, you can find thoughts to 30 feet of you. The spell can override most obstacles but it is blocked by 2 feet stone 2 inches of precious metal, or a thin sheet of lead. You can not detect a creature with an Intelligence of 3 or less or speaking any language.

After detecting the presence of a creature in this way, you can read his thoughts for the rest of the spell's duration as described above, even if you can not see it, but only if it remains in the range of the spell.

The material component for this spell is a copper coin.

Dimension Door

4th-level Conjuration

CASTING TIME: 1 action
RANGE: 500 feet
COMPONENTS: V
DURATION: Instantaneous

You teleport yourself from your current location to any other spot within range. You arrive at exactly the spot desired. It can be a place you can see, one you can visualize, or one you can describe by stating distance and direction, such as "200 feet straight downward" or "upward to the northwest at a 45-degree angle, 300 feet."

You can bring along objects as long as their weight doesn't exceed what you can carry. You can also bring one willing creature of your size or smaller who is carrying gear up to its carrying capacity. The creature must be within 5 feet of you when you cast this spell.

If you would arrive in a place already occupied by an object or a creature, you and any creature traveling with you each take 4d6 force damage, and the spell fails to teleport you.

Disguise Self

1st-level Illusion

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: 1 hour

You make yourself – including your clothing, armor, weapons, and other belongings on your person – look different until the spell ends or until you use your action to dismiss it. You can seem 1 foot shorter or taller and can appear thin, fat, or in between. You can't change your body type, so you must adopt a form that has the same basic arrangement of limbs. Otherwise, the extent of the illusion is up to you.

The changes wrought by this spell fail to hold up to physical inspection. For example, if you use this spell to add a hat to your outfit, objects pass through the hat, and anyone who touches it would feel nothing or would feel your head and hair. If you use this spell to appear thinner than you are, the hand of someone who reaches out to touch you would bump into you while it was seemingly still in midair.

To discern that you are disguised, a creature can use its action to inspect your apperance and must succeed on an Intelligence (Investigation) check against your spell save DC.

Disintegrate

6th-level Transmutation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A thin green ray springs from your pointing finger to a target that you can see within range. The target can be a creature, an object, or a creation of magical force, such as the wall created by wall of force.

A creature targeted by this spell must make a dexterity saving throw. On a failed save, the target takes 10d6 + 40 force damage. If this damage reduces the target to 0 hit points, it is disintegrated.

A disintegrated creature and everything it is wearing and carrying, except magic items, are reduced to a pile of fine gray dust. The creature can be restored to life only by means of a true resurrection or a wish spell.

This spell automatically disintegrates a Large or smaller nonmagical object or a creation of magical force. If the target is a Huge or larger object or creation of force, this spell disintegrates a 10-foot-cube portion of it. A magic item is unaffected by this spell.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, the damage increases by 3d6 for each slot level above 6th.

The material components for this spell are a lodestone and a pinch of dust.

Dispel Evil and Good

5th-level Abjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Shimmering energy surrounds and protects you from fey, undead, and creatures originating from beyond the Material Plane. For the duration, celestials, elementals, fey, fiends, and undead have disadvantage on attack rolls against you.

You can end the spell early by using either of the following special functions.

Break Enchantment. As your action, you touch a creature you can reach that is charmed, frightened, or possessed by a celestial, an elemental, a fey, a fiend, or an undead. The creature you touch is no longer charmed, frightened, or possessed by such creatures.

Dismissal. As your action, make a melee spell attack against a celestial, an elemental, a fey, a fiend, or an undead you can reach. On a hit, you attempt to drive the creature back to its home plane. The creature must succeed on a charisma saving throw or be sent back to its home plane (if it isn't there already). If they aren't on their home plane, undead are sent to the Deeper Dark, and fey are sent to the Seelie or Unseelie Courts, as appropriate.

The material components for this spell are holy water or powdered silver and iron.

Dispel Magic

3rd-level Abjuration

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Instantaneous

Choose one creature, object, or magical effect within range. Any spell of 3rd level or lower on the target ends. For each spell of 4th level or higher on the target, make an ability check using your spellcasting ability. The DC equals 10 + the spell's level. On a successful check, the spell ends.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, you automatically end the effects of a spell on the target if the spell's level is equal to or less than the level of the spell slot you used.

Divination

4th-level Divination (ritual)

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Instantaneous

Your magic and an offering put you in contact with a god or a god's servants. You ask a single question concerning a specific goal, event, or activity to occur within 7 days. The GM offers a truthful reply. The reply might be a short phrase, a cryptic rhyme, or an omen.

The spell doesn't take into account any possible circumstances that might change the outcome, such as the casting of additional spells or the loss or gain of a companion.

If you cast the spell two or more times before finishing your next long rest, there is a cumulative 25 percent chance for each casting after the first that you get a random reading. The GM makes this roll in secret.

The material components for this spell are incense and a sacrificial offering appropriate to your religion, together worth at least $25, which the spell consumes.

Divine Favor

1st-level Evocation

CASTING TIME: 1 bonus action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

Your prayer empowers you with divine radiance. Until the spell ends, your weapon attacks deal an extra 1d4 radiant damage on a hit.

Divine Word

7th-level Evocation

CASTING TIME: 1 bonus action
RANGE: 30 feet
COMPONENTS: V
DURATION: Instantaneous

You speak a word of God, full of the power that has shaped the world at the dawn of creation. Choose as many creatures as you want from those you see, in the range of the spell. Every creature that hears you must make a backup Charisma, or she undergoes an effect based on the current value of his life.

- 50 hp or less: muted for 1 minute
- 40 hp or less: deafened and blinded for 10 minutes
- 30 hp or less: blinded, deafened and dazed for 1 hour
- 20 hp or less: killed instantly

Regardless of its points of current life, a celestial, an elementary, a fairy or a fiend who fails his roll is returned to its original plan (if not already) and it can not go back on your plan for 24 hours, regardless of the means, with the exception of the wish spell.

Dominate Beast

4th-level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: concentration, up to 1 minute

You attempt to beguile a creature that you can see within range. It must succeed on a wisdom saving throw or be charmed by you for the duration. If you or creatures that are friendly to you are fighting it, it has advantage on the saving throw.

While the creature is charmed, you have a telepathic link with it as long as the two of you are on the same plane of existence. You can use this telepathic link to issue commands to the creature while you are conscious (no action required), which it does its best to obey. You can specify a simple and general course of action, such as "Attack that creature," "Run over there," or "Fetch that object." If the creature completes the order and doesn't receive further direction from you, it defends and preserves itself to the best of its ability.

You can use your action to take total and precise control of the target. Until the end of your next turn, the creature takes only the actions you choose, and doesn't do anything that you don't allow it to do. During this time, you can also cause the creature to use a reaction, but this requires you to use your own reaction as well. Each time the target takes damage, it makes a new wisdom saving throw against the spell. If the saving throw succeeds, the spell ends.

At higher levels: When you cast this spell with a 9th level spell slot, the duration is concentration, up to 8 hours.

Dominate Monster

8th-level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You attempt to beguile a creature that you can see within range. It must succeed on a wisdom saving throw or be charmed by you for the duration. If you or creatures that are friendly to you are fighting it, it has advantage on the saving throw.

While the creature is charmed, you have a telepathic link with it as long as the two of you are on the same plane of existence. You can use this telepathic link to issue commands to the creature while you are conscious (no action required), which it does its best to obey. You can specify a simple and general course of action, such as "Attack that creature," "Run over there," or "Fetch that object." If the creature completes the order and doesn't receive further direction from you, it defends and preserves itself to the best of its ability.

You can use your action to take total and precise control of the target. Until the end of your next turn, the creature takes only the actions you choose, and doesn't do anything that you don't allow it to do. During this time, you can also cause the creature to use a reaction, but this requires you to use your own reaction as well.

Each time the target takes damage, it makes a new wisdom saving throw against the spell. If the saving throw succeeds, the spell ends.

At higher levels: When you cast this spell with a 9th-level spell slot, the duration is concentration, up to 8 hours.

Dominate Person

5th-level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You attempt to beguile a humanoid that you can see within range. It must succeed on a wisdom saving throw or be charmed by you for the duration. If you or creatures that are friendly to you are fighting it, it has advantage on the saving throw.

While the target is charmed, you have a telepathic link with it as long as the two of you are on the same plane of existence. You can use this telepathic link to issue commands to the creature while you are conscious (no action required), which it does its best to obey. You can specify a simple and general course of action, such as "Attack that creature," "Run over there," or "Fetch that object." If the creature completes the order and doesn't receive further direction from you, it defends and preserves itself to the best of its ability.

You can use your action to take total and precise control of the target. Until the end of your next turn, the creature takes only the actions you choose, and doesn't do anything that you don't allow it to do. During this time you can also cause the creature to use a reaction, but this requires you to use your own reaction as well.

Each time the target takes damage, it makes a new wisdom saving throw against the spell. If the saving throw succeeds, the spell ends.

At higher levels: When you cast this spell using a 6th-level spell slot, the duration is concentration, up to 10 minutes. When you use a 7th-level spell slot, the duration is concentration, up to 1 hour. When you use a spell slot of 8th level or higher, the duration is concentration, up to 8 hours.

Dream

5th-level Illusion

CASTING TIME: 1 minute
RANGE: Special
COMPONENTS: V, S, M
DURATION: 8 hours

This spell shapes a creature's dreams. Choose a creature known to you as the target of this spell. The target must be on the same plane of existence as you. Creatures that don't sleep, such as elves, can't be contacted by this spell. You, or a willing creature you touch, enters a trance state, acting as a messenger.

While in the trance, the messenger is aware of his or her surroundings, but can't take actions or move.

If the target is asleep, the messenger appears in the target's dreams and can converse with the target as long as it remains asleep, through the duration of the spell. The messenger can also shape the environment of the dream, creating landscapes, objects, and other images. The messenger can emerge from the trance at any time, ending the effect of the spell early. The target recalls the dream perfectly upon waking. If the target is awake when you cast the spell, the messenger knows it, and can either end the trance (and the spell) or wait for the target to fall asleep, at which point the messenger appears in the target's dreams.

You can make the messenger appear monstrous and terrifying to the target. If you do, the messenger can deliver a message of no more than ten words and then the target must make a wisdom saving throw. On a failed save, echoes of the phantasmal monstrosity spawn a nightmare that lasts the duration of the target's sleep and prevents the target from gaining any benefit from that rest. In addition, when the target wakes up, it takes 3d6 psychic damage.

If you have a body part, lock of hair, clipping from a nail, or similar portion of the target's body, the target makes its saving throw with disadvantage.

The material components for this spell are handful of sand, a dab of ink, and a writing quill plucked from a sleeping bird.

Druidcraft

Transmutation cantrip

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: Instantaneous
Whispering to the spirits of nature, you create one of the following effects within **RANGE:**

You create a tiny, harmless sensory effect that predicts what the weather will be at your location for the next 24 hours. The effect might manifest as a golden orb for clear skies, a cloud for rain, falling snowflakes for snow, and so on. This effect persists for 1 round.

- You instantly make a flower blossom, a seed pod open, or a leaf bud bloom.
- You create an instantaneous, harmless sensory effect, such as falling leaves, a puff of wind, the sound of a small animal, or the faint odor of skunk. The effect must fit in a 5-foot cube.
- You instantly light or snuff out a candle, a torch, or a small campfire.

Earthquake

8th-level Evocation

CASTING TIME: 1 action
RANGE: 500 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You create a seismic disturbance at a point on the ground that you can see within range. For the duration, an intense tremor rips through the ground in a 100-foot-radius circle centered on that point and shakes creatures and structures in contact with the ground in that area.

The ground in the area becomes difficult terrain. Each creature on the ground that is concentrating must make a constitution saving throw. On a failed save, the creature's concentration is broken.

When you cast this spell and at the end of each turn you spend concentrating on it, each creature on the ground in the area must make a dexterity saving throw. On a failed save, the creature is knocked prone.

This spell can have additional effects depending on the terrain in the area, as determined by the GM.

Fissures. Fissures open throughout the spell's area at the start of your next turn after you cast the spell. A total of 1d6 such fissures open in locations chosen by the GM. Each is 1d10 × 10 feet deep, 10 feet wide, and extends from one edge of the spell's area to the opposite side. A creature standing on a spot where a fissure opens must succeed on a dexterity saving throw or fall in. A creature that successfully saves moves with the fissure's edge as it opens.

A fissure that opens beneath a structure causes it to automatically collapse (see below).

Structures. The tremor deals 50 bludgeoning damage to any structure in contact with the ground in the area when you cast the spell and at the start of each of your turns until the spell ends. If a structure drops to 0 hit points, it collapses and potentially damages nearby creatures. A creature within half the distance of a structure's height must make a dexterity saving throw. On a failed save, the creature takes 5d6 bludgeoning damage, is knocked prone, and is buried in the rubble, requiring a DC 20 Strength (Athletics) check as an action to escape. The GM can adjust the DC higher or lower, depending on the nature of the rubble. On a successful save, the creature takes half as much damage and doesn't fall prone or become buried.

The material components for this spell are a pinch of dirt, a piece of rock, and a lump of clay.

Enhance Ability

2nd-level Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

You touch a creature and bestow upon it a magical enhancement. Choose one of the following effects; the target gains that effect until the spell ends.

Bear's Endurance. The target has advantage on constitution checks. It also gains 2d6 temporary hit points, which are lost when the spell ends.

Bull's Strength. The target has advantage on strength checks, and his or her carrying capacity doubles.

Cat's Grace. The target has advantage on dexterity checks. It also doesn't take damage from falling 20 feet or less if it isn't incapacitated.

Eagle's Splendor. The target has advantage on Charisma checks.

Fox's Cunning. The target has advantage on intelligence checks.

Owl's Wisdom. The target has advantage on wisdom checks.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

The material component for this spell is fur or a feather from the appropriate beast.

Enlarge/Reduce

2nd-level Transmutation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Enlarging or reducing in size a creature or object that you can see and is within range for the duration of the spell. Choose a creature or object that is not worn or carried. If the target does not consent, it can make a constitution saving throw. If successful, the spell has no effect.

If the target is a creature, everything she wears and carries with it change size. Any item dropped by the affected creature returns to its normal size.

Magnification. The double target in all dimensions, and its weight is multiplied by eight. This increases the size of a class of M to G for example. If there is not enough space in the room for the double target size, the creature or object reaches the maximum size possible in the available space. Until the end of the spell, the target also has the advantage of its jets Force and Force saves. Weapons to the target also grow. As long as these weapons are enlarged, the target's attacks cause additional 1d4 damage.

Reduction. The size of the target is reduced by half in all dimensions, and its weight is divided by eight. This reduction decreases the size of a class from M to P for example. Until the end of the spell, the target has a disadvantage to its jets Force and its Force saves. The weapons of the target shrink too. As long as these weapons are reduced, target attacks cause less damage 1d4 (minimum 1 point of damage).

The material component for this spell is a pinch of iron powder.

Enthrall

2nd-level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: 1 minute

You weave a distracting string of words, causing creatures of your choice that you can see within range and that can hear you to make a wisdom saving throw. Any creature that can't be charmed succeeds on this saving throw automatically, and if you or your companions are fighting a creature, it has advantage on the save. On a failed save, the target has disadvantage on Wisdom (Perception) checks made to perceive any creature other than you until the spell ends or until the target can no longer hear you. The spell ends if you are incapacitated or can no longer speak.

Etherealness

7th-level Transmutation

CASTING TIME: 1 action
COMPONENTS: V, S
DURATION: 8 hours

You step into the border regions of the Ethereal Plane, in the area where it overlaps with your current plane. You remain in the Border Ethereal for the duration or until you use your action to dismiss the spell. During this time, you can move in any direction. If you move up or down, every foot of movement costs an extra foot. You can see and hear the plane you originated from, but everything there looks gray, and you can't see anything more than 60 feet away.

While on the Ethereal Plane, you can only affect and be affected by other creatures on that plane. Creatures that aren't on the Ethereal Plane can't perceive you and can't interact with you, unless a special ability or magic has given them the ability to do so.

You ignore all objects and effects that aren't on the Ethereal Plane, allowing you to move through objects you perceive on the plane you originated from.

When the spell ends, you immediately return to the plane you originated from in the spot you currently occupy. If you occupy the same spot as a solid object or creature when this happens, you are immediately shunted to the nearest unoccupied space that you can occupy and take force damage equal to twice the number of feet you are moved.

This spell has no effect if you cast it while you are on the Ethereal Plane or a plane that doesn't border it, such as one of the Outer Planes.

At higher levels: When you cast this spell using a spell slot of 8th level or higher, you can target up to three willing creatures (including you) for each slot level above 7th. The creatures must be within 10 feet of you when you cast the spell.

Expeditious Retreat

1st-level Transmutation

CASTING TIME: 1 bonus action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

This spell allows you to move at an incredible pace. When you cast this spell, and then as a bonus action on each of your turns until the spell ends, you can take the Dash action.

Eyebite

6th-level Necromancy

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

For the spell's duration, your eyes become an inky void imbued with dread power. One creature of your choice within 60 feet of you that you can see must succeed on a wisdom saving throw or be affected by one of the following effects of your choice for the duration. On each of your turns until the spell ends, you can use your action to target another creature but can't target a creature again if it has succeeded on a saving throw against this casting of eyebite.

Asleep. The target falls unconscious. It wakes up if it takes any damage or if another creature uses its action to shake the sleeper awake.

Panicked. The target is frightened of you. On each of its turns, the frightened creature must take the Dash action and move away from you by the safest and shortest available route, unless there is nowhere to move. If the target moves to a place at least 60 feet away from you where it can no longer see you, this effect ends.

Sickened. The target has disadvantage on attack rolls and ability checks. At the end of each of its turns, it can make another wisdom saving throw. If it succeeds, the effect ends.

Fabricate

4th-level Transmutation

CASTING TIME: 10 minutes
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Instantaneous

You convert raw materials into products of the same material. For example, you can fabricate a wooden bridge from a clump of trees, a rope from a patch of hemp, and clothes from flax or wool.

Choose raw materials that you can see within range. You can fabricate a Large or smaller object (contained within a 10-foot cube, or eight connected 5-foot cubes), given a sufficient quantity of raw material. If you are working with metal, stone, or another mineral substance, however, the fabricated object can be no larger than Medium (contained within a single 5-foot cube). The quality of objects made by the spell is commensurate with the quality of the raw materials.

Creatures or magic items can't be created or transmuted by this spell. You also can't use it to create items that ordinarily require a high degree of craftsmanship, such as jewelry, weapons, glass, or armor, unless you have proficiency with the type of artisan's tools used to craft such objects.

Faerie Fire

1st-level Evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V
DURATION: Concentration, up to 1 minute

Each object in a 20-foot cube within range is outlined in blue, green, or violet light (your choice). Any creature in the area when the spell is cast is also outlined in light if it fails a dexterity saving throw. For the duration, objects and affected creatures shed dim light in a 10-foot radius.

Any attack roll against an affected creature or object has advantage if the attacker can see it, and the affected creature or object can't benefit from being invisible.

Faithful Hound

4th-level Conjuration

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 8 hours

You conjure a phantom watchdog in an unoccupied space that you can see within range, where it remains for the duration, until you dismiss it as an action, or until you move more than 100 feet away from it.

The hound is invisible to all creatures except you and can't be harmed. When a Small or larger creature comes within 30 feet of it without first speaking the password that you specify when you cast this spell, the hound starts barking loudly. The hound sees invisible creatures and can see into the Ethereal Plane. It ignores illusions.

At the start of each of your turns, the hound attempts to bite one creature within 5 feet of it that is hostile to you. The hound's attack bonus is equal to your spellcasting ability modifier + your proficiency bonus. On a hit, it deals 4d8 piercing damage.

The material components for this spell are a tiny silver whistle, a piece of bone, and a thread

False Life

1st-level Necromancy

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: 1 hour

Bolstering yourself with a necromantic facsimile of life, you gain 1d4 + 4 temporary hit points for the duration.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you gain 5 additional temporary hit points for each slot level above 1st.

The material components for this spell are a small amount of alcohol or distilled spirits.

Fear

3rd-level Illusion

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You project a phantasmal image of a creature's worst fears. Each creature in a 30-foot cone must succeed on a wisdom saving throw or drop whatever it is holding and become frightened for the duration.

While frightened by this spell, a creature must take the Dash action and move away from you by the safest available route on each of its turns, unless there is nowhere to move. If the creature ends its turn in a location where it doesn't have line of sight to you, the creature can make a wisdom saving throw. On a successful save, the spell ends for that creature.

The material components for this spell are a white feather or the heart of a hen.

Feather Fall

1st-level Transmutation

CASTING TIME: 1 reaction
RANGE: 60 feet
COMPONENTS: V, M
DURATION: 1 minute

Choose up to five falling creatures within range. A falling creature's rate of descent slows to 60 feet per round until the spell ends. If the creature lands before the spell ends, it takes no falling damage and can land on its feet, and the spell ends for that creature.

The material component for this spell is small feather or a piece of down.

Feeblemind

8th-level Enchantment

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

You blast the mind of a creature that you can see within range, attempting to shatter its intellect and personality. The target takes 4d6 psychic damage and must make an intelligence saving throw.

On a failed save, the creature's Intelligence and Charisma scores become 1. The creature can't cast spells, activate magic items, understand language, or communicate in any intelligible way. The creature can, however, identify its friends, follow them, and even protect them.

At the end of every 30 days, the creature can repeat its saving throw against this spell. If it succeeds on its saving throw, the spell ends.

The spell can also be ended by greater restoration, heal, or wish.

The material components for this spell are a handful of clay, crystal, glass, or mineral spheres.

Find the Path

6th-level Divination

CASTING TIME: 1 minute
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 24 hours

This spell allows you to find the shortest, most direct physical route to a specific fixed location that you are familiar with on the same plane of existence. If you name a destination on another plane of existence, a destination that moves (such as a mobile fortress), or a destination that isn't specific (such as "a green dragon's lair"), the spell fails.

For the duration, as long as you are on the same plane of existence as the destination, you know how far it is and in what direction it lies. While you are traveling there, whenever you are presented with a choice of paths along the way, you automatically determine which path is the shortest and most direct route (but not necessarily the safest route) to the destination.

The material components for this spell are a set of divinatory tools—such as bones, ivory sticks, cards, teeth, or carved runes—worth $100 and an object from the location you wish to find.

Find Traps

2nd-level Divination

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Instantaneous

You sense the presence of any trap within range that is within line of sight. A trap, for the purpose of this spell, includes anything that would inflict a sudden or unexpected effect you consider harmful or undesirable, which was specifically intended as such by its creator. Thus, the spell would sense an area affected by the alarm spell, a glyph of warding, or a mechanical pit trap, but it would not reveal a natural weakness in the floor, an unstable ceiling, or a hidden sinkhole.

This spell merely reveals that a trap is present. You don't learn the location of each trap, but you do learn the general nature of the danger posed by a trap you sense.

Finger of Death

7th-level Necromancy

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

You send negative energy coursing through a creature that you can see within range, causing it searing pain. The target must make a constitution saving throw. It takes 7d8 + 30 necrotic damage on a failed save, or half as much damage on a successful one.

A humanoid killed by this spell rises at the start of your next turn as a zombie that is permanently under your command, following your verbal orders to the best of its ability.

Fireball

3rd-level Evocation

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A bright streak flashes from your pointing finger to a point you choose within range and then blossoms with a low roar into an explosion of flame. Each creature in a 20-foot-radius sphere centered on that point must make a dexterity saving throw. A target takes 8d6 fire damage on a failed save, or half as much damage on a successful one.

The fire spreads around corners. It ignites flammable objects in the area that aren't being worn or carried.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

The material components of this spell are a tiny ball of bat guano and sulfur.

Fire Bolt

Evocation cantrip

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Instantaneous

You hurl a mote of fire at a creature or object within range. Make a ranged spell attack against the target. On a hit, the target takes 1d10 fire damage. A flammable object hit by this spell ignites if it isn't being worn or carried.

This spell's damage increases by 1d10 when you reach 5th level (2d10), 11th level (3d10), and 17th level (4d10).

Fire Shield

4th-level Evocation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: 10 minutes

Thin and vaporous flame surround your body for the duration of the spell, radiating a bright light bright light in a 10-foot radius and dim light for an additional 10 feet. You can end the spell using an action to make it disappear.

The flames are around you a heat shield or cold, your choice. The heat shield gives you cold damage resistance and the cold resistance to fire damage.

In addition, whenever a creature within 5 feet of you hits you with a melee attack, flames spring from the shield. The attacker then suffers 2d8 points of fire damage or cold, depending on the model.

The material components of this spell are a bit of phosphorus or a firefly.

Fire Storm

7th-level Evocation

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S
DURATION: Instantaneous

A storm made up of sheets of roaring flame appears in a location you choose within range. The area of the storm consists of up to ten 10-foot cubes, which you can arrange as you wish. Each cube must have at least one face adjacent to the face of another cube. Each creature in the area must make a dexterity saving throw. It takes 7d10 fire damage on a failed save, or half as much damage on a successful one.

The fire damages objects in the area and ignites flammable objects that aren't being worn or carried. If you choose, plant life in the area is unaffected by this spell.

Flame Strike

5th-level Evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A vertical column of divine fire roars down from the heavens in a location you specify. Each creature in a 10-foot-radius, 40-foot-high cylinder centered on a point within range must make a dexterity saving throw. A creature takes 4d6 fire damage and 4d6 radiant damage on a failed save, or half as much damage on a successful one.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the fire damage or the radiant damage (your choice) increases by 1d6 for each slot level above 5th.

The material component for this spell is a pinch of sulfur.

Flaming Sphere

2nd-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A 5-foot-diameter sphere of fire appears in an unoccupied space of your choice within range and lasts for the duration. Any creature that ends its turn within 5 feet of the sphere must make a dexterity saving throw. The creature takes 2d6 fire damage on a failed save, or half as much damage on a successful one.

As a bonus action, you can move the sphere up to 30 feet. If you ram the sphere into a creature, that creature must make the saving throw against the sphere's damage, and the sphere stops moving this turn.

When you move the sphere, you can direct it over barriers up to 5 feet tall and jump it across pits up to 10 feet wide. The sphere ignites flammable objects not being worn or carried, and it sheds bright light in a 20-foot radius and dim light for an additional 20 feet.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d6 for each slot level above 2nd.

The material components for this spell are a bit of tallow, a pinch of brimstone, and a dusting of powdered iron.

Flesh to Stone

6th-level Transmutation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You attempt to turn one creature that you can see within range into stone. If the target's body is made of flesh, the creature must make a constitution saving throw. On a failed save, it is restrained as its flesh begins to harden. On a successful save, the creature isn't affected.

A creature restrained by this spell must make another constitution saving throw at the end of each of its turns. If it successfully saves against this spell three times, the spell ends. If it fails its saves three times, it is turned to stone and subjected to the petrified condition for the duration. The successes and failures don't need to be consecutive; keep track of both until the target collects three of a kind.

If the creature is physically broken while petrified, it suffers from similar deformities if it reverts to its original state.

If you maintain your concentration on this spell for the entire possible duration, the creature is turned to stone until the effect is removed.

The material components to this spell are a pinch of lime, water, and earth.

Floating Disk

1st-level Conjuration (ritual)

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 1 hour

This spell creates a circular, horizontal plane of force, 3 feet in diameter and 1 inch thick, that floats 3 feet above the ground in an unoccupied space of your choice that you can see within range. The disk remains for the duration, and can hold up to 500 pounds. If more weight is placed on it, the spell ends, and everything on the disk falls to the ground.

The disk is immobile while you are within 20 feet of it. If you move more than 20 feet away from it, the disk follows you so that it remains within 20 feet of you. If can move across uneven terrain, up or down stairs, slopes and the like, but it can't cross an elevation change of 10 feet or more. For example, the disk can't move across a 10-foot-deep pit, nor could it leave such a pit if it was created at the bottom.

If you move more than 100 feet away from the disk (typically because it can't move around an obstacle to follow you), the spell ends.

The material components to this spell are a drop of mercury.

Fly

3rd-level Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration up to 10 minutes

You touch a willing creature. The target gains a flying speed of 60 feet for the duration. When the spell ends, the target falls if it is still aloft, unless it can stop the fall.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, you can target one additional creature for each slot level above 3rd.

The material components for this spell are a wing feather from any bird.

Fog Cloud

1st-level Conjuration

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You create a 20-foot-radius sphere of fog centered on a point within range. The sphere spreads around corners, and its area is heavily obscured. It lasts for the duration or until a wind of moderate or greater speed (at least 10 miles per hour) disperses it.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the radius of the fog increases by 20 feet for each slot level above 1st.

Forbiddance

6th-level Abjuration (ritual)

CASTING TIME: 10 minutes
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 24 hours

You create a ward against magical travel that protects up to 40,000 square feet of floor space to a height of 30 feet above the floor. For the duration, creatures can't teleport into the area or use portals, such as those created by the gate spell, to enter the area. The spell proofs the area against planar travel, and therefore prevents creatures from accessing the area by way of the Astral Plane, Ethereal Plane, Feywild, Shadowfell, or the plane shift spell.

In addition, the spell damages types of creatures that you choose when you cast it. Choose one or more of the following: celestials, elementals, fey, fiends, and undead. When a chosen creature enters the spell's area for the first time on a turn or starts its turn there, the creature takes 5d10 radiant or necrotic damage (your choice when you cast this spell).

When you cast this spell, you can designate a password. A creature that speaks the password as it enters the area takes no damage from the spell.

The spell's area can't overlap with the area of another forbiddance spell. If you cast forbiddance every day for 30 days in the same location, the spell lasts until it is dispelled, and the material components are consumed on the last casting.

The material components for this spell are a sprinkling of holy water, rare incense, and powdered ruby worth at least $1,000.

Forcecage

7th-level Evocation

CASTING TIME: 1 action
RANGE: 100 feet
COMPONENTS: V, S, M
DURATION: 1 hour

An immobile, invisible, cube-shaped prison composed of magical force springs into existence around an area you choose within range. The prison can be a cage or a solid box, as you choose.

A prison in the shape of a cage can be up to 20 feet on a side and is made from 1/2-inch diameter bars spaced 1/2 inch apart.

A prison in the shape of a box can be up to 10 feet on a side, creating a solid barrier that prevents any matter from passing through it and blocking any spells cast into or out from the area.

When you cast the spell, any creature that is completely inside the cage's area is trapped. Creatures only partially within the area, or those too large to fit inside the area, are pushed away from the center of the area until they are completely outside the area.

A creature inside the cage can't leave it by nonmagical means. If the creature tries to use teleportation or interplanar travel to leave the cage, it must first make a charisma saving throw. On a success, the creature can use that magic to exit the cage. On a failure, the creature can't exit the cage and wastes the use of the spell or effect. The cage also extends into the Ethereal Plane, blocking ethereal travel.

This spell can't be dispelled by dispel magic.

The material components for this spell are ruby dust worth $1,500.

Foresight

9th-level Divination

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 8 hours

You touch a willing creature and bestow a limited ability to see into the immediate future. For the duration, the target can't be surprised and has advantage on attack rolls, ability checks, and saving throws. Additionally, other creatures have disadvantage on attack rolls against the target for the duration.

This spell immediately ends if you cast it again before its duration ends.

The material components for this spell are a hummingbird feather.

Freedom of Movement

4th-level Abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 1 hour

You touch a willing creature. For the duration, the target's movement is unaffected by difficult terrain, and spells and other magical effects can neither reduce the target's speed nor cause the target to be paralyzed or restrained.

The target can also spend 5 feet of movement to automatically escape from nonmagical restraints, such as manacles or a creature that has it grappled. Finally, being underwater imposes no penalties on the target's movement or attacks.

The material components for this spell are a leather strap, bound around the arm or a similar appendage.

Freezing Sphere

6th-level Evocation

CASTING TIME: 1 action
RANGE: 300 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A frigid globe of cold energy streaks from your fingertips to a point of your choice within range, where it explodes in a 60-foot-radius sphere. Each creature within the area must make a constitution saving throw. On a failed save, a creature takes 10d6 cold damage. On a successful save, it takes half as much damage.

If the globe strikes a body of water or a liquid that is principally water (not including water-based creatures), it freezes the liquid to a depth of 6 inches over an area 30 feet square. This ice lasts for 1 minute. Creatures that were swimming on the surface of frozen water are trapped in the ice. A trapped creature can use an action to make a Strength check against your spell save DC to break free.

You can refrain from firing the globe after completing the spell, if you wish. A small globe about the size of a sling stone, cool to the touch, appears in your hand. At any time, you or a creature you give the globe to can throw the globe (to a range of 40 feet) or hurl it with a sling (to the sling's normal range). It shatters on impact, with the same effect as the normal casting of the spell. You can also set the globe down without shattering it. After 1 minute, if the globe hasn't already shattered, it explodes.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, the damage increases by 1d6 for each slot level above 6th.

The material components for this spell are a small crystal sphere.

Gaseous Form

3rd-level Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concnetration, up to 1 hour

You transform a willing creature you touch, along with everything it's wearing and carrying, into a misty cloud for the duration. The spell ends if the creature drops to 0 hit points. An incorporeal creature isn't affected.

While in this form, the target's only method of movement is a flying speed of 10 feet. The target can enter and occupy the space of another creature. The target has resistance to nonmagical damage, and it has advantage on Strength, Dexterity, and constitution saving throws. The target can pass through small holes, narrow openings, and even mere cracks, though it treats liquids as though they were solid surfaces. The target can't fall and remains hovering in the air even when stunned or otherwise incapacitated.

While in the form of a misty cloud, the target can't talk or manipulate objects, and any objects it was carrying or holding can't be dropped, used, or otherwise interacted with. The target can't attack or cast spells.

The material components to this spell are a bit of gauze and a wisp of smoke.

Gate

9th-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You conjure a portal linking an unoccupied space you can see within range to a precise location on a different plane of existence. The portal is a circular opening, which you can make 5 to 20 feet in diameter. You can orient the portal in any direction you choose. The portal lasts for the duration.

The portal has a front and a back on each plane where it appears. Travel through the portal is possible only by moving through its front. Anything that does so is instantly transported to the other plane, appearing in the unoccupied space nearest to the portal.

Deities and other planar rulers can prevent portals created by this spell from opening in their presence or anywhere within their domains.

When you cast this spell, you can speak the name of a specific creature (a pseudonym, title, or nickname doesn't work). If that creature is on a plane other than the one you are on, the portal opens in the named creature's immediate vicinity and draws the creature through it to the nearest unoccupied space on your side of the portal. You gain no special power over the creature, and it is free to act as the GM deems appropriate. It might leave, attack you, or help you.

The material components for this spell are a diamond worth at least $5,000.

Geas

5th-level Enchantment

CASTING TIME: 1 minute
RANGE: 60 feet
COMPONENTS: V
DURATION: 30 days

You place a magical command on a creature that you can see within range, forcing it to carry out some service or refrain from some action or course of activity as you decide. If the creature can understand you, it must succeed on a wisdom saving throw or become charmed by you for the duration. While the creature is charmed by you, it takes 5d10 psychic damage each time it acts in a manner directly counter to your instructions, but no more than once each day. A creature that can't understand you is unaffected by the spell.

You can issue any command you choose, short of an activity that would result in certain death. Should you issue a suicidal command, the spell ends.

You can end the spell early by using an action to dismiss it. A remove curse, greater restoration, or wish spell also ends it.

At higher levels: When you cast this spell using a spell slot of 7th or 8th level, the duration is 1 year. When you cast this spell using a spell slot of 9th level, the spell lasts until it is ended by one of the spells mentioned above.

Gentle Repose

2nd-level Necromancy (ritual)

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 10 days

You touch a corpse or other remains. For the duration, the target is protected from decay and can't become undead.

The spell also effectively extends the time limit on raising the target from the dead, since days spent under the influence of this spell don't count against the time limit of spells such as raise dead.

The material components for the spell are a pinch of salt and one copper piece placed on each of the corpse's eyes, which must remain there for the duration.

Giant Insect

4th-level Transmutation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

You transform up to ten centipedes, three spiders, five wasps, or one scorpion within range into giant versions of their natural forms for the duration. A centipede becomes a giant centipede, a spider becomes a giant spider, a wasp becomes a giant wasp, and a scorpion becomes a giant scorpion.

Each creature obeys your verbal commands, and in combat, they act on your turn each round. The GM has the statistics for these creatures and resolves their actions and movement.

A creature remains in its giant size for the duration, until it drops to 0 hit points, or until you use an action to dismiss the effect on it.

The GM might allow you to choose different targets. For example, if you transform a bee, its giant version might have the same statistics as a giant wasp.

Glibness

8th-level Transmutation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V
DURATION: 1 hour

Until the spell ends, when you make a Charisma check, you can replace the number you roll with a 15. Additionally, no matter what you say, magic that would determine if you are telling the truth indicates that you are being truthful.

Globe of Invulnerability

6th-level Abjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

An immobile, faintly shimmering barrier springs into existence in a 10-foot radius around you and remains for the duration.

Any spell of 5th level or lower cast from outside the barrier can't affect creatures or objects within it, even if the spell is cast using a higher level spell slot. Such a spell can target creatures and objects within the barrier, but the spell has no effect on them. Similarly, the area within the barrier is excluded from the areas affected by such spells.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, the barrier blocks spells of one level higher for each slot level above 6th.

The material components for this spell are a glass or crystal bead that shatters when the spell ends.

Glyph of Warding

3rd-level Abjuration

CASTING TIME: 1 hour
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

When you cast this spell, you enter a glyph that hurt other creatures, either on a surface (like a table or a portion of a floor or wall) or inside an object that can be closed (like a book a parchment or cabinet) to hide the glyph. If you opt for a surface, the glyph can cover an area of 10 feet or less in diameter. If you select an object, it must remain in place. If the object is moved to over 10 feet from where the spell was spell casts, the glyph breeze and the spell expires without being triggered.

The glyph is virtually invisible and roll Intelligence (Investigation) against the fate of your save DC is required to find out.

You determine the shutter glyph while casting the spell. For the glyphs inscribed on a surface, the triggers are typically hit or stand on a glyph remove an object placed on the glyph, approach at a certain distance of the glyph or manipulate an object on which is inscribed the glyph. For the glyphs inscribed in an object, triggers are typically open the object, approaching at a distance from the object, seen or read the glyph. Once the glyph is triggered, the spell ends.

You can refine the trigger conditions so that the spell will work only in certain circumstances or in physical attributes (height or weight), the creature type (eg, only aberrations or the Dark Elves trigger the glyph) or alignment. You can also determine the conditions for certain creatures do not trigger the glyph, using a password, for example.

When you sign the glyph, make a choice between the explosive runes or glyph fate.

> ***Explosive runes.*** When triggered, magical energy springs from the glyph in a 20-foot-radius sphere centered on the glyph. The sphere bypasses the corners. Each creature in the area must make a dexterity saving throw or it suffers 5d8 acid damage, lightning, fire, cold or thunder (to be determined during the creation of the glyph). If successful, the damage is halved.
>
> ***Sort glyph.*** You can store a level of 3 or less prepared spell in the glyph to chant during the creation of the glyph. The spell must target one creature or area. The stored spell has no immediate effect when spell casts that way. When the glyph is activated, the stored spell spell casts. If the spell is a target, it will target the creature that triggered the glyph. If the spell affects an area, the area is centered on that creature. If the spell invokes hostile creatures or creates sharp objects or traps, they also appear close as possible to the intruder and attack. If the spell requires concentration, it persists for the duration of the spell.
>
> ***At higher levels:*** When you cast this spell using a 4 or higher is level, the damage explosive runes increased by 1d8 for each level of top slot 3. If you create a glyph spell, you may store a spell whose level is equivalent or less to spell slot used for the custody of.

The material components for this spell are incense and powdered diamond worth at least $200, which the spell consumes.

Grease

1st-level Conjuration

DURATION: 1 minute
RANGE: 60 feet
COMPONENTS: V, S, M
CASTING TIME: 1 action

Slick grease covers the ground in a 10-foot square centered on a point within range and turns it into difficult terrain for the duration.

When the grease appears, each creature standing in its area must succeed on a dexterity saving throw or fall prone. A creature that enters the area or ends its turn there must also succeed on a dexterity saving throw or fall prone.

The material components of this spell are a bit of pork rind or butter.

Greater Invisibility

4th-level Illusion

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S

The material components for this spell are None

DURATION: Concentration, up to 1 minute

You or a creature you touch becomes invisible until the spell ends. Anything the target is wearing or carrying is invisible as long as it is on the target's person.

Greater Restoration

5th-level Abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You imbue a creature you touch with positive energy to undo a debilitating effect. You can reduce the target's exhaustion level by one, or end one of the following effects on the target:

- One effect that charmed or petrified the target
- One curse, including the target's attunement to a cursed magic item
- Any reduction to one of the target's ability scores
- One effect reducing the target's hit point maximum

Guardian of Faith

4th-level Conjuration

RANGE: 30 feet
COMPONENTS: V

The material components for this spell are none

CASTING TIME: 1 action
DURATION: 8 hours

A Large spectral guardian appears and hovers for the duration in an unoccupied space of your choice that you can see within range. The guardian occupies that space and is indistinct except for a gleaming sword and shield emblazoned with the symbol of your deity.

Any creature hostile to you that moves to a space within 10 feet of the guardian for the first time on a turn must succeed on a Dexterity saving throw. The creature takes 20 radiant damage on a failed save, or half as much damage on a successful one. The guardian vanishes when it has dealt a total of 60 damage.

The material components for this spell are diamond dust worth at least $100, which the spell consumes.

Guards and Wards

6th-level Abjuration

CASTING TIME: 10 minutes
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 24 hours

You create a ward that protects up to 2,500 square feet of floor space (an area 50 feet square, or one hundred 5-foot squares or twenty-five 10-foot squares). The warded area can be up to 20 feet tall, and shaped as you desire. You can ward several stories of a stronghold by dividing the area among them, as long as you can walk into each contiguous area while you are casting the spell.

When you cast this spell, you can specify individuals that are unaffected by any or all of the effects that you choose. You can also specify a password that, when spoken aloud, makes the speaker immune to these effects.

Guards and wards creates the following effects within the warded area.

Corridors. Fog fills all the warded corridors, making them heavily obscured. In addition, at each intersection or branching passage offering a choice of direction, there is a 50 percent chance that a creature other than you will believe it is going in the opposite direction from the one it chooses.

Doors. All doors in the warded area are magically locked, as if sealed by an arcane lock spell. In addition, you can cover up to ten doors with an illusion (equivalent to the illusory object function of the minor illusion spell) to make them appear as plain sections of wall.

Stairs. Webs fill all stairs in the warded area from top to bottom, as the web spell. These strands regrow in 10 minutes if they are burned or torn away while guards and wards lasts.

Other Spell Effect. You can place your choice of one of the following magical effects within the warded area of the stronghold.

- Place dancing lights in four corridors. You can design nate a simple program that the lights repeat as long as guards and wards lasts.
- Place magic mouth in two locations.
- Place stinking cloud in two locations. The vapors appear in the places you designate; they return within 10 minutes if dispersed by wind while guards and wards lasts.
- Place a constant gust of wind in one corridor or room.
- Place a suggestion in one location. You select an area of up to 5 feet square, and any creature that enters or passes through the area receives the suggestion mentally.

The whole warded area radiates magic. A dispel magic cast on a specific effect, if successful, removes only that effect.

You can create a permanently guarded and warded structure by casting this spell there every day for one year.

The material components for this spell are burning incense, a small measure of brimstone and oil, a knotted string, a small amount of blood from a monstrosity, celestial, fiend or aberration, and a small silver rod worth at least $10.

Guidance

Divination cantrip

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one ability check of its choice. It can roll the die before or after making the ability check. The spell then ends.

Guiding Bolt

1st-level Evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S

The material components for this spell are None

DURATION: 1 round

A flash of light streaks toward a creature of your choice within range. Make a ranged spell attack against the target. On a hit, the target takes 4d6 radiant damage, and the next attack roll made against this target before the end of your next turn has advantage, thanks to the mystical dim light glittering on the target until then.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

Gust of Wind

2nd-level Evocation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A line of strong wind 60 feet long and 10 feet wide blasts from you in a direction you choose for the spell's duration. Each creature that starts its turn in the line must succeed on a strength saving throw or be pushed 15 feet away from you in a direction following the line.

Any creature in the line must spend 2 feet of movement for every 1 foot it moves when moving closer to you.

The gust disperses gas or vapor, and it extinguishes candles, torches, and similar unprotected flames in the area. It causes protected flames, such as those of lanterns, to dance wildly and has a 50 percent chance to extinguish them.

As a bonus action on each of your turns before the spell ends, you can change the direction in which the line blasts from you.

The material components of this spell are a legume seed.

Hallow

5th-level Evocation

CASTING TIME: 24 hours
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

You touch a point and infuse an area around it with holy (or unholy) power. The area can have a radius up to 60 feet, and the spell fails if the radius includes an area already under the effect a hallow spell. The affected area is subject to the following effects.

First, celestials, elementals, fey, fiends, and undead can't enter the area, nor can such creatures charm, frighten, or possess creatures within it. Any creature charmed, frightened, or possessed by such a creature is no longer charmed, frightened, or possessed upon entering the area. You can exclude one or more of those types of creatures from this effect.

Second, you can bind an extra effect to the area. Choose the effect from the following list, or choose an effect offered by the GM. Some of these effects apply to creatures in the area; you can designate whether the effect applies to all creatures, creatures that follow a specific deity or leader, or creatures of a specific sort, such as ores or trolls. When a creature that would be affected enters the spell's area for the first time on a turn or starts its turn there, it can make a charisma saving throw. On a success, the creature ignores the extra effect until it leaves the area.

Courage. Affected creatures can't be frightened while in the area.

Darkness. Darkness fills the area. Normal light, as well as magical light created by spells of a lower level than the slot you used to cast this spell, can't illuminate the area.

Daylight. Bright light fills the area. Magical darkness created by spells of a lower level than the slot you used to cast this spell can't extinguish the light.

Energy Protection. Affected creatures in the area have resistance to one damage type of your choice, except for bludgeoning, piercing, or slashing.

Energy Vulnerability. Affected creatures in the area have vulnerability to one damage type of your choice, except for bludgeoning, piercing, or slashing.

Everlasting Rest. Dead bodies interred in the area can't be turned into undead.

Extradimensional Interference. Affected creatures can't move or travel using teleportation or by extradimensional or interplanar means.

Fear. Affected creatures are frightened while in the area.

Silence. No sound can emanate from within the area, and no sound can reach into it.

Tongues. Affected creatures can communicate with any other creature in the area, even if they don't share a common language.

The material components of this spell are herbs, oils, and incense worth at least $1,000, which the spell consumes.

Hallucinatory Terrain

4th-level Illusion

CASTING TIME: 10 minutes
RANGE: 300 feet
COMPONENTS: V, S, M
DURATION: 24 hours

You make natural terrain in a 150-foot cube in range look, sound, and smell like some other sort of natural terrain. Thus, open fields or a road can be made to resemble a swamp, hill, crevasse, or some other difficult or impassable terrain. A pond can be made to seem like a grassy meadow, a precipice like a gentle slope, or a rock-strewn gully like a wide and smooth road. Manufactured structures, equipment, and creatures within the area aren't changed in appearance.

The tactile characteristics of the terrain are unchanged, so creatures entering the area are likely to see through the illusion. If the difference isn't obvious by touch, a creature carefully examining the illusion can attempt an Intelligence (Investigation) check against your spell save DC to disbelieve it. A creature who discerns the illusion for what it is, sees it as a vague image superimposed on the terrain.

The material components of this spell are a stone, a twig, and a bit of green plant.

Harm

6th-level Necromancy

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

You unleash a virulent disease on a creature that you can see within range. The target must make a constitution saving throw. On a failed save, it takes 14d6 necrotic damage, or half as much damage on a successful save. The damage can't reduce the target's hit points below 1. If the target fails the saving throw, its hit point maximum is reduced for 1 hour by an amount equal to the necrotic damage it took. Any effect that removes a disease allows a creature's hit point maximum to return to normal before that time passes.

Haste

3rd-level Transmutation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Choose a willing creature that you can see within range. Until the spell ends, the target's speed is doubled, it gains a +2 bonus to AC, it has advantage on dexterity saving throws, and it gains an additional action on each of its turns. That action can be used only to take the Attack (one weapon attack only), Dash, Disengage, Hide, or Use an Object action.

When the spell ends, the target can't move or take actions until after its next turn, as a wave of lethargy sweeps over it.

The material components of this spell are a shaving of licorice root.

Heal

6th-level Evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

Choose a creature that you can see within range. A surge of positive energy washes through the creature, causing it to regain 70 hit points. This spell also ends blindness, deafness, and any diseases affecting the target. This spell has no effect on constructs or undead.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, the amount of healing increases by 10 for each slot level above 6th.

Healing Word

1st-level Evocation

CASTING TIME: 1 bonus action
RANGE: 60 feet
COMPONENTS: V
DURATION: Instantaneous

A creature of your choice that you can see within range regains hit points equal to 1d4 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d4 for each slot level above 1st.

Heroes' Feast

6th-level Conjuration

CASTING TIME: 10 minutes
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

You bring forth a great feast, including magnificent food and drink. The feast takes 1 hour to consume and disappears at the end of that time, and the beneficial effects don't set in until this hour is over. Up to twelve other creatures can partake of the feast.

A creature that partakes of the feast gains several benefits. The creature is cured of all diseases and poison, becomes immune to poison and being frightened, and makes all wisdom saving throws with advantage. Its hit point maximum also increases by 2d10, and it gains the same number of hit points. These benefits last for 24 hours.

The material components for this spell are a gem-encrusted bowl worth at least $1,000, which the spell consumes.

Hideous Laughter

1st-level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A creature of your choice that you can see within range perceives everything as hilariously funny and falls into fits of laughter if this spell affects it. The target must succeed on a wisdom saving throw or fall prone, becoming incapacitated and unable to stand up for the duration. A creature with an Intelligence score of 4 or less isn't affected.

At the end of each of its turns, and each time it takes damage, the target can make another wisdom saving throw. The target had advantage on the saving throw if it's triggered by damage. On a success, the spell ends.

The material components for this spell are tiny tarts and a feather that is waved in the air.

Hold Monster

5th-level Enchantment

CASTING TIME: 1 action
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Choose a creature you can see and reach. The target must make a saving throw of Wisdom or be paralyzed for the duration of the spell. This spell has no effect against the undead. At the end of each round, the target can make a new saving throw of Wisdom. If successful, the spell ends for the creature.

At higher levels: When you cast this spell using a level 6 or higher location, you can target an additional creature for each level of location beyond the fifth. The creatures must be within 30 feet o f each other when you target them.

The material component for this spell is a small piece of iron.

Hold Person

2nd-level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Choose a humanoid that you can see within range. The target must succeed on a wisdom saving throw or be paralyzed for the duration. At the end of each of its turns, the target can make another wisdom saving throw. On a success, the spell ends on the target.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, you can target one additional humanoid for each slot level above 2nd. The humanoids must be within 30 feet of each other when you target them.

The material components for this spell are a small, straight piece of iron.

Holy Aura

8th-level Abjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Divine light washes out from you and coalesces in a soft radiance in a 30-foot radius around you. Creatures of your choice in that radius when you cast this spell shed dim light in a 5-foot radius and have advantage on all saving throws, and other creatures have disadvantage on attack rolls against them until the spell ends. In addition, when a fiend or an undead hits an affected creature with a melee attack, the aura flashes with brilliant light. The attacker must succeed on a constitution saving throw or be blinded until the spell ends.

The material components for this spell are a tiny reliquary worth at least $1,000 containing a sacred relic, such as a scrap of cloth from a saint's robe or a piece of parchment from a religious text.

Hypnotic Pattern

3rd-level Illusion

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: S, M
DURATION: Concentration, up to 1 minute

You create a twisting pattern of colors that weaves through the air inside a 30-foot cube within range. The pattern appears for a moment and vanishes. Each creature in the area who sees the pattern must make a wisdom saving throw. On a failed save, the creature becomes charmed for the duration. While charmed by this spell, the creature is incapacitated and has a speed of 0.

The spell ends for an affected creature if it takes any damage or if someone else uses an action to shake the creature out of its stupor.

The material components for this spell are a glowing stick of incense or a crystal vial filled with phosphorescent material.

Ice Storm

4th-level Evocation

CASTING TIME: 1 action
RANGE: 300 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A hail of rock-hard ice pounds to the ground in a 20-foot-radius, 40-foot-high cylinder centered on a point within range. Each creature in the cylinder must make a dexterity saving throw. A creature takes 2d8 bludgeoning damage and 4d6 cold damage on a failed save, or half as much damage on a successful one.

Hailstones turn the storm's area of effect into difficult terrain until the end of your next turn.

At higher levels: When you cast this spell using a spell slot of 5th level or higher, the bludgeoning damage increases by 1d8 for each slot level above 4th.

The material components for this spell are a pinch of dust and a few drops of water.

Identify

1st-level Divination (ritual)

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You choose one object that you must touch throughout the casting of the spell. If it is a magic item or some other magic-imbued object, you learn its properties and how to use them, whether it requires attunement to use, and how many charges it has, if any. You learn whether any spells are affecting the item and what they are. If the item was created by a spell, you learn which spell created it.

If you instead touch a creature throughout the casting, you learn what spells, if any, are currently affecting it.

The material components for this spell are a pearl worth at least $100 and an owl feather.

Illusory Script

1st-level Illusion (ritual)

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: S, M
DURATION: 10 days

You write on parchment, paper, or some other suitable

writing material and imbue it with a potent illusion that lasts for the duration.

To you and any creatures you designate when you cast the spell, the writing appears normal, written in your hand, and conveys whatever meaning you intended when you wrote the text. To all others, the writing appears as if it were written in an unknown or magical script that is unintelligible. Alternatively, you can cause the writing to appear to be an entirely different message, written in a different hand and language, though the language must be one you know.

Should the spell be dispelled, the original script and the illusion both disappear.

A creature with truesight can read the hidden message.

The material components for this spell are lead-based ink worth at least $10, which this spell consumes.

Imprisonment

9th-level Abjuration

CASTING TIME: 1 minute
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Until dispelled

You create a magical restraint to hold a creature that you can see within range. The target must succeed on a wisdom saving throw or be bound by the spell; if it succeeds, it is immune to this spell if you cast it again. While affected by this spell, the creature doesn't need to breathe, eat, or drink, and it doesn't age. Divination spells can't locate or perceive the target.

When you cast the spell, you choose one of the following forms of imprisonment.

Burial. The target is entombed far beneath the earth in a sphere of magical force that is just large enough to contain the target. Nothing can pass through the sphere, nor can any creature teleport or use planar travel to get into or out of it.

The special component for this version of the spell is a small mithral orb.

Chaining. Heavy chains, firmly rooted in the ground, hold the target in place. The target is restrained until the spell ends, and it can't move or be moved by any means until then.

The special component for this version of the spell is a fine chain of precious metal.

Hedged Prison. The spell transports the target into a tiny demiplane that is warded against teleportation and planar travel. The demiplane can be a labyrinth, a cage, a tower, or any similar confined structure or area of your choice.

The special component for this version of the spell is a miniature representation of the prison made from jade.

Minimus Containment. The target shrinks to a height of 1 inch and is imprisoned inside a gemstone or similar object. Light can pass through the gemstone normally (allowing the target to see out and other creatures to see in), but nothing else can pass through, even by means of teleportation or planar travel. The gemstone can't be cut or broken while the spell remains in effect.

The special component for this version of the spell is a large, transparent gemstone, such as a corundum, diamond, or ruby.

Slumber. The target falls asleep and can't be awoken.

The special component for this version of the spell consists of rare soporific herbs.

Ending the Spell. During the casting of the spell, in any of its versions, you can specify a condition that will cause the spell to end and release the target. The condition can be as specific or as elaborate as you choose, but the GM must agree that the condition is reasonable and has a likelihood of coming to pass. The conditions can be based on a creature's name, identity, or deity but otherwise must be based on observable actions or qualities and not based on intangibles such as level, class, or hit points.

A *dispel magic* spell can end the spell only if it is cast as a 9th-level spell, targeting either the prison or the special component used to create it.

You can use a particular special component to create only one prison at a time. If you cast the spell again using the same component, the target of the first casting is immediately freed from its binding.

The material components of this spell are a vellum depiction or a carved statuette in the likeness of the target, and a special component that varies according to the version of the spell you choose, worth at least $500 per Hit Die of the target.

Incendiary Cloud

8th-level Conjuration

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

A swirling cloud of smoke shot through with white-hot embers appears in a 20-foot-radius sphere centered on a point within range. The cloud spreads around corners and is heavily obscured. It lasts for the duration or until a wind of moderate or greater speed (at least 10 miles per hour) disperses it.

When the cloud appears, each creature in it must make a dexterity saving throw. A creature takes 10d8 fire damage on a failed save, or half as much damage on a successful one. A creature must also make this saving throw when it enters the spell's area for the first time on a turn or ends its turn there.

The cloud moves 10 feet directly away from you in a direction that you choose at the start of each of your turns.

Inflict Wounds

1st-level Necromancy

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Instantaneous

Make a melee spell attack against a creature you can reach. On a hit, the target takes 3d10 necrotic damage.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d10 for each slot level above 1st.

Insect Plague

5th-level Conjuration

CASTING TIME: 1 action
RANGE: 300 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

Swarming, biting locusts fill a 20-foot-radius sphere centered on a point you choose within range. The sphere spreads around corners. The sphere remains for the duration, and its area is lightly obscured. The sphere's area is difficult terrain.

When the area appears, each creature in it must make a constitution saving throw. A creature takes 4d10 piercing damage on a failed save, or half as much damage on a successful one. A creature must also make this saving throw when it enters the spell's area for the first time on a turn or ends its turn there.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the damage increases by 1d10 for each slot level above 5th.

The material components for this spell are a few grains of sugar, some kernels of grain, and a smear of fat.

Instant Summons

6th-level Conjuration (ritual)

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

You touch an object weighing 10 pounds or less whose longest dimension is 6 feet or less. The spell leaves an invisible mark on its surface and invisibly inscribes the name of the item on the sapphire you use as the material component. Each time you cast this spell, you must use a different sapphire.

At any time thereafter, you can use your action to speak the item's name and crush the sapphire. The item instantly appears in your hand regardless of physical or planar distances, and the spell ends.

If another creature is holding or carrying the item, crushing the sapphire doesn't transport the item to you, but instead you learn who the creature possessing the object is and roughly where that creature is located at that moment.

Dispel magic or a similar effect successfully applied to the sapphire ends this spell's effect.

The material components for this spell are a sapphire worth $1,000.

Invisibility

2nd-level Illusion
CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

A creature you touch becomes invisible until the spell ends. Anything the target is wearing or carrying is invisible as long as it is on the target's person. The spell ends for a target that attacks or casts a spell.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

The material components for this spell are an eyelash encased in gum arabic.

Irresistible Dance

6th-level Enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V
DURATION: Concentration, up to 1 minute

Choose one creature that you can see within range. The target begins a comic dance in place: shuffling, tapping its feet, and capering for the duration. Creatures that can't be charmed are immune to this spell.

A dancing creature must use all its movement to dance without leaving its space and has disadvantage on dexterity saving throws and attack rolls. While the target is affected by this spell, other creatures have advantage on attack rolls against it. As an action, a dancing creature makes a wisdom saving throw to regain control of itself. On a successful save, the spell ends.

Jump

1st-level Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 1 minute

You touch a creature. The creature's jump distance is tripled until the spell ends.

The material components for this spell are a grasshopper's hind leg.

Knock

2nd-level Transmutation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V
DURATION: Instantaneous

Choose an object that you can see within range. The object can be a door, a box, a chest, a set of manacles, a padlock, or another object that contains a mundane or magical means that prevents access.

A target that is held shut by a mundane lock or that is stuck or barred becomes unlocked, unstuck, or unbarred. If the object has multiple locks, only one of them is unlocked.

If you choose a target that is held shut with arcane lock, that spell is suppressed for 10 minutes, during which time the target can be opened and shut normally.

When you cast the spell, a loud knock, audible from as far away as 300 feet, emanates from the target object.

Legend Lore

5th-level Divination

CASTING TIME: 10 minutes
RANGE: Self
COMPONENTS: V, S, M
DURATION: Instantaneous

Name or describe a person, place or object. The fate brings to mind a brief and summary information about the thing you named. Information can be presented as tales of forgotten history or even secret information that have never been revealed. If the thing you named is not legendary resonance, you get no information. More information you already have about the thing, more precise and detailed the information you will receive.

What you learn is accurate but can be hidden in figurative language. For example, if you have a mysterious magical ax in your hand, the spell can reveal this information: "Woe to the wicked that affects his hands the ax because the handle decide those of malignant Only a true child of the stone magnet. and loved Moradin could awaken the true power of this ax, and only with the sacred Rudnogg word on the lips."

The material components for this spell are incense worth 250 inches that fate consumes, and four sticks of ivory worth $50 each.

Lesser Restoration

2nd-level Abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Instantaneous

You touch a creature and can end either one disease or one condition afflicting it. The condition can be blinded, deafened, paralyzed, or poisoned.

Levitate

2nd-level Transmutation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

One creature or object of your choice that you can see within range rises vertically, up to 20 feet, and remains suspended there for the duration. The spell can levitate a target that weighs up to 500 pounds. An unwilling creature that succeeds on a constitution saving throw is unaffected.

The target can move only by pushing or pulling against a fixed object or surface within reach (such as a wall or a ceiling), which allows it to move as if it were climbing. You can change the target's altitude by up to 20 feet in either direction on your turn. If you are the target, you can move up or down as part of your move. Otherwise, you can use your action to move the target, which must remain within the spell's range.

When the spell ends, the target floats gently to the ground if it is still aloft.

The material components for this spell are either a small leather loop or a piece of golden wire bent into a cup shape with a long shank on one end.

Light

Evocation cantrip

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, M
DURATION: 1 hour

You touch one object that is no larger than 10 feet in any dimension. Until the spell ends, the object sheds bright light in a 20-foot radius and dim light for an additional 20 feet. The light can be colored as you like. Completely covering the object with something opaque blocks the light. The spell ends if you cast it again or dismiss it as an action.

If you target an object held or worn by a hostile creature, that creature must succeed on a dexterity saving throw to avoid the spell.

The material components for this spell are a firefly or phosphorescent moss.

Lightning Bolt

3rd-level Evocation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Instantaneous

A stroke of lightning forming a line 100 feet long and 5 feet wide blasts out from you in a direction you choose. Each creature in the line must make a dexterity saving throw.

A creature takes 8d6 lightning damage on a failed save, or half as much damage on a successful one.

The lightning ignites flammable objects in the area that aren't being worn or carried.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

The material components for this spell are a bit of fur and a rod of amber, crystal, or glass.

Locate Creature

4th-level Divination

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

Describe or name a creature that is familiar to you. You sense the direction to the creature's location, as long as that creature is within 1,000 feet of you. If the creature is moving, you know the direction of its movement.

The spell can locate a specific creature known to you, or the nearest creature of a specific kind (such as a human or a unicorn), so long as you have seen such a creature up close—within 30 feet—at least once. If the creature you described or named is in a different form, such as being under the effects of a polymorph spell, this spell doesn't locate the creature.

At higher levels: This spell can't locate a creature if running water at least 10 feet wide blocks a direct path between you and the creature.

The material components for this spell are a bit of fur from a bloodhound.

Locate Object

2nd-level Divination

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

Describe or name an object that is familiar to you. You sense the direction to the object's location, as long as that object is within 1,000 feet of you. If the object is in motion, you know the direction of its movement.

The spell can locate a specific object known to you, as long as you have seen it up close—within 30 feet—at least once. Alternatively, the spell can locate the nearest object of a particular kind, such as a certain kind of apparel, jewelry, furniture, tool, or weapon.

This spell can't locate an object if any thickness of lead, even a thin sheet, blocks a direct path between you and the object.

The material components for this spell are a forked twig.

Longstrider

1st-level Transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 1 hour

You touch a creature. The target's speed increases by 10 feet until the spell ends.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each spell slot above 1st.

The material components for this spell are a pinch of dirt.

Mage Armor

1st-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 8 hours

You touch a willing creature who isn't wearing armor, and a protective magical force surrounds it until the spell ends. The target's AC increases by +3 to a maximum of AC 18. This AC replaces their normal class-based defense AC. The spell ends if the target dons armor or if you dismiss the spell as an action.

At higher levels: For every two additional spell levels you expend, the AC bonus and maximum increase by +1. For example, using a 3rd-level slot grants a +4 to AC with a maximum AC of 19, using a 5th-level slot grants +5 to a maximum of AC 20, etc.

The material components for this spell are a piece of cured leather.

Mage Hand

Conjuration cantrip

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: 1 minute

A spectral, floating hand appears at a point you choose within range. The hand lasts for the duration or until you dismiss it as an action. The hand vanishes if it is ever more than 30 feet away from you or if you cast this spell again.

You can use your action to control the hand. You can use the hand to manipulate an object, open an unlocked door or container, stow or retrieve an item from an open container, or pour the contents out of a vial. You can move the hand up to 30 feet each time you use it.

The hand can't attack, activate magic items, or carry more than 10 pounds.

Magic Circle

3rd-level Abjuration

CASTING TIME: 1 minute
RANGE: 10 feet
COMPONENTS: V, S, M
DURATION: 1 hour

Choose one or more of the following types of creatures: celestials, elementals, fey, fiends, or undead. The circle affects a creature of the chosen type in the following ways:

- The creature can't willingly enter the cylinder by nonmagical means. If the creature tries to use teleportation or interplanar travel to do so, it must first succeed on a charisma saving throw.
- The creature has disadvantage on attack rolls against targets within the cylinder.
- Targets within the cylinder can't be charmed, frightened, or possessed by the creature.

When you cast this spell, you can elect to cause its magic to operate in the reverse direction, preventing a creature of the specified type from leaving the cylinder and protecting targets outside it.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the duration increases by 1 hour for each slot level above 3rd.

The material components for this spell are holy water or powdered silver and iron worth at least $100, which the spell consumes.

Magic Jar

6th-level Necromancy

CASTING TIME: 1 minute
RANGE: Self
COMPONENTS: V, S, M
DURATION: Until dispelled

Your body falls into a catatonic state as your soul leaves it and enters the container you used for the spell's material component. While your soul inhabits the container, you are aware of your surroundings as if you were in the container's space. You can't move or use reactions. The only action you can take is to project your soul up to 100 feet out of the container, either returning to your living body (and ending the spell) or attempting to possess a humanoids body.

You can attempt to possess any humanoid within 100 feet of you that you can see (creatures warded by a protection from evil and good or magic circle spell can't be possessed). The target must make a charisma saving throw. On a failure, your soul moves into the target's body, and the target's soul becomes trapped in the container. On a success, the target resists your efforts to possess it, and you can't attempt to possess it again for 24 hours.

Once you possess a creature's body, you control it. Your game statistics are replaced by the statistics of the creature, though you retain your alignment and your Intelligence, Wisdom, and Charisma scores. You retain the benefit of your own class features. If the target has any class levels, you can't use any of its class features.

Meanwhile, the possessed creature's soul can perceive from the container using its own senses, but it can't move or take actions at all.

While possessing a body, you can use your action to return from the host body to the container if it is within 100 feet of you, returning the host creature's soul to its body. If the host body dies while you're in it, the creature dies, and you must make a charisma saving throw against your own spellcasting DC. On a success, you return to the container if it is within 100 feet of you. Otherwise, you die.

If the container is destroyed or the spell ends, your soul immediately returns to your body. If your body is more than 100 feet away from you or if your body is dead when you attempt to return to it, you die. If another creature's soul is in the container when it is destroyed, the creature's soul returns to its body if the body is alive and within 100 feet. Otherwise, that creature dies.

When the spell ends, the container is destroyed.

The material components for this spell are a gem, crystal, reliquary, or some other ornamental container worth at least $500.

Magic Missile

1st-level Evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Instantaneous

You create three glowing darts of magical force. Each dart hits a creature of your choice that you can see within range. A dart deals 1d4 + 1 force damage to its target. The darts all strike simultaneously, and you can direct them to hit one creature or several.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the spell creates one more dart for each slot level above 1st.

Magic Mouth

2nd-level Illusion (ritual)

DURATION: Until dispelled
RANGE: 30 feet
COMPONENTS: V, S, M
CASTING TIME: 1 minute

You plant a message to an object in the range of the spell. The message is verbalized when the trigger conditions are met. Choose an object that you see, and that is not worn or carried by another creature. Then say the message, which should not exceed 25 words but listening can take up to 10 minutes. Finally, establish the circumstances that trigger the spell to deliver your message.

When these conditions are satisfied, a magical mouth appears on the object and it articulates the message imitating your voice, the same tone used during implantation of the message. If the selected object has a mouth or something that

approaches such as the mouth of a statue, the magic mouth come alive at this point, giving the illusion that the words come from the mouth of the object.

When you cast this spell, you may decide that the spell ends when the message is delivered or it can persist and repeat the message whenever circumstances occur.

The triggering circumstance can be as general or as detailed as you like, though it must be based on visual or audible conditions that occur within 30 feet of the object. For example, you could instruct the mouth to speak when any creature moves within 30 feet of the object or when a silver bell rings within 30 feet of it.

The material components for this spell are a honeycomb and jade dust of at least 10 inches, the spell consumes.

Magic Weapon

2nd-level Transmutation

CASTING TIME: 1 bonus action
RANGE: Touch
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

You touch a nonmagical weapon. Until the spell ends, that weapon becomes a magic weapon with a +1 bonus to attack rolls and damage rolls.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the bonus increases to +2. When you use a spell slot of 6th level or higher, the bonus increases to +3.

Magnificent Mansion

7th-level Conjuration

CASTING TIME: 1 minute
RANGE: 300 feet
COMPONENTS: V, S, M
DURATION: 24 hours

You conjure an extradimensional dwelling in range that lasts for the duration. You choose where its one entrance is located. The entrance shimmers faintly and is 5 feet wide and 10 feet tall. You and any creature you designate when you cast the spell can enter the extradimensional dwelling as long as the portal remains open. You can open or close the portal if you are within 30 feet of it. While closed, the portal is invisible.

Beyond the portal is a magnificent foyer with numerous chambers beyond. The atmosphere is clean, fresh, and warm.

You can create any floor plan you like, but the space can't exceed 50 cubes, each cube being 10 feet on each side. The place is furnished and decorated as you choose. It contains sufficient food to serve a nine course banquet for up to 100 people. A staff of 100 near-transparent servants attends all who enter. You decide the visual appearance of these servants and their attire. They are completely obedient to your orders. Each servant can perform any task a normal human servant could perform, but they can't attack or take any action that would directly harm another creature. Thus the servants can fetch things, clean, mend, fold clothes, light fires, serve food, pour wine, and so on. The servants can go anywhere in the mansion but can't leave it. Furnishings and other objects created by this spell dissipate into smoke if removed from the mansion. When the spell ends, any creatures inside the extradimensional space are expelled into the open spaces nearest to the entrance.

The material components for this spell are a miniature portal carved from ivory, a small piece of polished marble, and a tiny silver spoon, each item worth at least $5.

Major Image

3rd-level Illusion

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

You create the image of an object, a creature, or some other visible phenomenon that is no larger than a 20-foot cube. The image appears at a spot that you can see within range and lasts for the duration. It seems completely real, including sounds, smells, and temperature appropriate to the thing depicted. You can't create sufficient heat or cold to cause damage, a sound loud enough to deal thunder damage or deafen a creature, or a smell that might sicken a creature (like a troglodyte's stench).

As long as you are within range of the illusion, you can use your action to cause the image to move to any other spot within range. As the image changes location, you can alter its appearance so that its movements appear natural for the image. For example, if you create an image of a creature and move it, you can alter the image so that it appears to be walking. Similarly, you can cause the illusion to make different sounds at different times, even making it carry on a conversation, for example.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image, and its other sensory qualities become faint to the creature.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the spell lasts until dispelled, without requiring your concentration.

The material components for this spell are a bit of fleece.

Mass Cure Wounds

5th-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

A wave of healing energy washes out from a point of your choice within range. Choose up to six creatures in a 30-foot-radius sphere centered on that point. Each target regains hit points equal to 3d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At higher levels: When you cast this spell using a spell slot of 6th level or higher, the healing increases by 1d8 for each slot level above 5th.

Mass Heal

9th-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

A flood of healing energy flows from you into injured creatures around you. You restore up to 700 hit points, divided as you choose among any number of creatures that you can see within range. Creatures healed by this spell are also cured of all diseases and any effect making them blinded or deafened. This spell has no effect on undead or constructs.

Mass Healing Word

3rd-level Evocation

CASTING TIME: 1 bonus action
RANGE: 60 feet
COMPONENTS: V
DURATION: Instantaneous

As you call out words of restoration, up to six creatures of your choice that you can see within range regain hit points equal to 1d4 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the healing increases by 1d4 for each slot level above 3rd.

Mass Suggestion

6th-level Enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, M
DURATION: 24 hours

You suggest a course of activity (limited to a sentence or two) and magically influence up to twelve creatures of your choice that you can see within range and that can hear and understand you. Creatures that can't be charmed are immune to this effect. The suggestion must be worded in such a manner as to make the course of action sound reasonable. Asking the creature to stab itself, throw itself onto a spear, immolate itself, or do some other obviously harmful act automatically negates the effect of the spell.

Each target must make a wisdom saving throw. On a failed save, it pursues the course of action you described to the best of its ability. The suggested course of action can continue for the entire duration. If the suggested activity can be completed in a shorter time, the spell ends when the subject finishes what it was asked to do.

You can also specify conditions that will trigger a special activity during the duration. For example, you might suggest that a group of soldiers give all their money to the first beggar they meet. If the condition isn't met before the spell ends, the activity isn't performed.

If you or any of your companions damage a creature affected by this spell, the spell ends for that creature.

At higher levels: When you cast this spell using a 7th-level spell slot, the duration is 10 days. When you use an 8th-level spell slot, the duration is 30 days. When you use a 9th-level spell slot, the duration is a year and a day.

The material components for this spell are a snake's tongue and either a bit of honeycomb or a drop of sweet oil.

Maze

8th-level Conjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

You banish a creature that you can see within range into a labyrinthine demiplane. The target remains there for the duration or until it escapes the maze.

The target can use its action to attempt to escape. When it does so, it makes a DC 20 Intelligence check. If it succeeds, it escapes, and the spell ends (a minotaur or goristro demon automatically succeeds).

When the spell ends, the target reappears in the space it left or, if that space is occupied, in the nearest unoccupied space.

Meld into Stone

3rd-level Transmutation (ritual)

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: 8 hours

You step into a stone object or surface large enough to fully contain your body, melding yourself and all the equipment you carry with the stone for the duration. Using your movement, you step into the stone at a point you can touch. Nothing of your presence remains visible or otherwise detectable by nonmagical senses.

While merged with the stone, you can't see what occurs outside it, and any Wisdom (Perception) checks you make to hear sounds outside it are made with disadvantage. You remain aware of the passage of time and can cast spells on yourself while merged in the stone. You can use your movement to leave the stone where you entered it, which ends the spell. You otherwise can't move.

Minor physical damage to the stone doesn't harm you, but its partial destruction or a change in its shape (to the extent that you no longer fit within it) expels you and deals 6d6 bludgeoning damage to you. The stone's complete destruction (or transmutation into a different substance) expels you and deals 50 bludgeoning damage to you. If expelled, you fall prone in an unoccupied space closest to where you first entered.

Mending

Transmutation cantrip

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

This spell repairs a single break or tear in an object you touch, such as a broken key, a torn cloak, or a leaking wineskin. As long as the break or tear is no longer than 1 foot in any dimension, you mend it, leaving no trace of the former damage.

This spell can physically repair a magic item or construct, but the spell can't restore magic to such an object.

The material components for this spell are two lodestones.

Message

Transmutation cantrip

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: 1 round

You point your finger toward a creature within range and whisper a message. The target (and only the target) hears the message and can reply in a whisper that only you can hear.

You can cast this spell through solid objects if you are familiar with the target and know it is beyond the barrier. Magical silence, 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood blocks the spell. The spell doesn't have to follow a straight line and can travel freely around corners or through openings.

The material components for this spell are a short piece of copper wire.

Meteor Swarm

9th-level Evocation

CASTING TIME: 1 action
RANGE: 1 mile
COMPONENTS: V, S
DURATION: Instantaneous

Blazing orbs of fire plummet to the ground at four different points you can see within range. Each creature in a 40-foot-radius sphere centered on each point you choose must make a dexterity saving throw. The sphere spreads around corners. A creature takes 20d6 fire damage and 20d6 bludgeoning damage on a failed save, or half as much damage on a successful one. A creature in the area of more than one fiery burst is affected only once.

The spell damages objects in the area and ignites flammable objects that aren't being worn or carried.

Mind Blank

8th-level Abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: 24 hours

Until the spell ends, one willing creature you touch is immune to psychic damage, any effect that would sense its emotions or read its thoughts, divination spells, and the charmed condition. The spell even foils wish spells and spells or effects of similar power used to affect the target's mind or to gain information about the target.

Minor Illusion

Illusion cantrip

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: S, M
DURATION: 1 minute

You create a sound or an image of an object within range that lasts for the duration. The illusion also ends if you dismiss it as an action or cast this spell again.

If you create a sound, its volume can range from a whisper to a scream. It can be your voice, someone else's voice, a lion's roar, a beating of drums, or any other sound you choose. The sound continues unabated throughout the duration, or you can make discrete sounds at different times before the spell ends.

If you create an image of an object—such as a chair, muddy footprints, or a small chest—it must be no larger than a 5-foot cube. The image can't create sound, light, smell, or any other sensory effect. Physical interaction with the image reveals it to be an illusion, because things can pass through it.

If a creature uses its action to examine the sound or image, the creature can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the illusion becomes faint to the creature.

The material components for this spell are a bit of fleece.

Mirage Arcane

7th-level Illusion

CASTING TIME: 10 minutes
RANGE: Sight
COMPONENTS: V, S
DURATION: 10 days

You make terrain in an area up to 1 mile square look, sound, smell, and even feel like some other sort of terrain. The terrain's general shape remains the same, however. Open fields or a road could be made to resemble a swamp, hill, crevasse, or some other difficult or impassable terrain. A pond can be made to seem like a grassy meadow, a precipice like a gentle slope, or a rock-strewn gully like a wide and smooth road.

Similarly, you can alter the appearance of structures, or add them where none are present. The spell doesn't disguise, conceal, or add creatures.

The illusion includes audible, visual, tactile, and olfactory elements, so it can turn clear ground into difficult terrain (or vice versa) or otherwise impede movement through the area. Any piece of the illusory terrain (such as a rock or stick) that is removed from the spell's area disappears immediately.

Creatures with truesight can see through the illusion to the terrain's true form; however, all other elements of the illusion remain, so while the creature is aware of the illusion's presence, the creature can still physically interact with the illusion.

Mirror Image

2nd-level Illusion

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: 1 minute

Three illusory duplicates of yourself appear in your space. Until the spell ends, the duplicates move with you and mimic your actions, shifting position so it's impossible to track which image is real. You can use your action to dismiss the illusory duplicates.

Each time a creature targets you with an attack during the spell's duration, roll a d20 to determine whether the attack instead targets one of your duplicates.

If you have three duplicates, you must roll a 6 or higher to change the attack's target to a duplicate. With two duplicates, you must roll an 8 or higher. With one duplicate, you must roll an 11 or higher.

A duplicate's AC equals 10 + your Dexterity modifier. If an attack hits a duplicate, the duplicate is destroyed. A duplicate can be destroyed only by an attack that hits it. It ignores all other damage and effects. The spell ends when all three duplicates are destroyed.

A creature is unaffected by this spell if it can't see, if it relies on senses other than sight, such as blindsight, or if it can perceive illusions as false, as with truesight

Mislead

5th-level illusion

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: S
DURATION: Concentration, up to 1 hour

You become invisible at the same time that an illusory double of you appears where you are standing. The double lasts for the duration, but the invisibility ends if you attack or cast a spell.

You can use your action to move your illusory double up to twice your speed and make it gesture, speak, and behave in whatever way you choose.

You can see through its eyes and hear through its ears as if you were located where it is. On each of your turns as a bonus action, you can switch from using its senses to using your own, or back again. While you are using its senses, you are blinded and deafened in regard to your own surroundings.

Misty Step

2nd-level conjuration

CASTING TIME: 1 bonus action
RANGE: Self
COMPONENTS: V
DURATION: Instantaneous

Briefly surrounded by silvery mist, you teleport up to 30 feet to an unoccupied space that you can see.

Modify Memory

5th-level enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You attempt to reshape another creature's memories. One creature that you can see must make a Wisdom saving throw. If you are fighting the creature, it has advantage on the saving throw. On a failed save, the target becomes charmed by you for the duration.

The charmed target is incapacitated and unaware of its surroundings, though it can still hear you. If it takes any damage or is targeted by another spell, this spell ends, and none of the target's memories are modified.

While this charm lasts, you can affect the target's memory of an event that it experienced within the last 24 hours and that lasted no more than 10 minutes. You can permanently eliminate all memory of the event, allow the target to recall the event with perfect clarity and exacting detail, change its memory of the details of the event, or create a memory of some other event.

You must speak to the target to describe how its memories are affected, and it must be able to understand your language for the modified memories to take root. Its mind fills in any gaps in the details of your description. If the spell ends before you have finished describing the modified memories, the creature's memory isn't altered.

Otherwise, the modified memories take hold when the spell ends.

A modified memory doesn't necessarily affect how a creature behaves, particularly if the memory contradicts the creature's

natural inclinations, alignment, or beliefs. An illogical modified memory, such as implanting a memory of how much the creature enjoyed dousing itself in acid, is dismissed, perhaps as a bad dream. The GM might deem a modified memory too nonsensical to affect a creature in a significant manner.

A remove curse or greater restoration spell cast on the target restores the creature's true memory.

At higher levels: If you cast this spell using a spell slot of 6th level or higher, you can alter the target's memories of an event that took place up to 7 days ago (6th level), 30 days ago (7th level), 1 year ago (8th level), or any time in the creature's past (9th level).

Move Earth

6th-level transmutation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 2 hours

Choose an area of terrain no larger than 40 feet on a side within range. You can reshape dirt, sand, or clay in the area in any manner you choose for the duration. You can raise or lower the area's elevation, create or fill in a trench, erect or flatten a wall, or form a pillar. The extent of any such changes can't exceed half the area's largest dimension. So, if you affect a 40-foot square, you can create a pillar up to 20 feet high, raise or lower the square's elevation by up to 20 feet, dig a trench up to 20 feet deep, and so on. It takes 10 minutes for these changes to complete.

At the end of every 10 minutes you spend concentrating on the spell, you can choose a new area of terrain to affect.

Because the terrain's transformation occurs slowly, creatures in the area can't usually be trapped or injured by the ground's movement.

This spell can't manipulate natural stone or stone construction. Rocks and structures shift to accommodate the new terrain. If the way you shape the terrain would make a structure unstable, it might collapse.

Similarly, this spell doesn't directly affect plant growth. The moved earth carries any plants along with it.

The material components for this spell are an iron blade and a small bag containing a mixture of soils—clay, loam, and sand.

Nondetection

3rd-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 8 hours

For the duration, you hide a target that you touch from divination magic. The target can be a willing creature or a place or an object no larger than 10 feet in any dimension. The target can't be targeted by any divination magic or perceived through magical scrying sensors.

The material components for this spell are a pinch of diamond dust worth $25 sprinkled over the target, which the spell consumes.

Pass without Trace

2nd-level abjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

A veil of shadows and silence radiates from you, masking you and your companions from detection. For the duration, each creature you choose within 30 feet of you (including you) has a +10 bonus to Dexterity (Stealth) checks and can't be tracked except by magical means. A creature that receives this bonus leaves behind no tracks or other traces of its passage.

The material components for this spell are ashes from a burned leaf of mistletoe and a sprig of spruce.

Passwall

5th-level transmutation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 1 hour

A passage appears at a point of your choice that you can see on a wooden, plaster, or stone surface (such as a wall, a ceiling, or a floor) within range, and lasts for the duration. You choose the opening's dimensions: up to 5 feet wide, 8 feet tall, and 20 feet deep. The passage creates no instability in a structure surrounding it.

When the opening disappears, any creatures or objects still in the passage created by the spell are safely ejected to an unoccupied space nearest to the surface on which you cast the spell.

The material component for this spell is a pinch of sesame seeds.

Phantasmal Killer

4th-level illusion

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You tap into the nightmares of a creature you can see within range and create an illusory manifestation of its deepest fears, visible only to that creature. The target must make a Wisdom saving throw. On a failed save, the target becomes frightened for the duration. At the end of each of the target's turns before the spell ends, the target must succeed on a Wisdom saving throw or take 4d10 psychic damage. On a successful save, the spell ends.

At higher levels: When you cast this spell using a spell slot of 5th level or higher, the damage increases by 1d10 for each slot level above 4th.

Phantom Steed

3rd-level illusion (ritual)

CASTING TIME: 1 minute
RANGE: 30 feet
COMPONENTS: V, S
DURATION: 1 hour

A Large quasi-real, horselike creature appears on the ground in an unoccupied space of your choice within range. You decide the creature's appearance, but it is equipped with a saddle, bit, and bridle. Any of the equipment created by the spell vanishes in a puff of smoke if it is carried more than 10 feet away from the steed.

For the duration, you or a creature you choose can ride the steed. The creature uses the statistics for a riding horse, except it has a speed of 100 feet and can travel 10 miles in an hour, or 13 miles at a fast pace. When the spell ends, the steed gradually fades, giving the rider 1 minute to dismount. The spell ends if you use an action to dismiss it or if the steed takes any damage.

Planar Ally

6th-level conjuration

CASTING TIME: 10 minutes
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

You beseech an otherworldly entity for aid. The being must be known to you: a god, a primordial, a demon prince, or some other being of cosmic power. That entity sends a celestial, an elemental, or a fiend loyal to it to aid you, making the creature appear in an unoccupied space within range. If you know a specific creature's name, you can speak that name when you cast this spell to request that creature, though you might get a different creature anyway (GM's choice).

When the creature appears, it is under no compulsion to behave in any particular way. You can ask the creature to perform a service in exchange for payment, but it isn't obliged to do so. The requested task could range from simple (fly us across the chasm, or help us fight a battle) to complex (spy on our enemies, or protect us during our foray into the dungeon). You must be able to communicate with the creature to bargain for its services.

Payment can take a variety of forms. A celestial might require a sizable donation of gold or magic items to an allied temple, while a fiend might demand a living sacrifice or a gift of treasure. Some creatures might exchange their service for a quest undertaken by you.

As a rule of thumb, a task that can be measured in minutes requires a payment worth $100 per minute. A task measured in hours requires $1,000 per hour. And a task measured in days (up to 10 days) requires $10,000 per day. The GM can adjust these payments based on the circumstances under which you cast the spell. If the task is aligned with the creature's ethos, the payment might be halved or even waived. Nonhazardous tasks typically require only half the suggested payment, while especially dangerous tasks might require a greater gift.

Creatures rarely accept tasks that seem suicidal.

After the creature completes the task, or when the agreed-upon duration of service expires, the creature returns to its home plane after reporting back to you, if appropriate to the task and if possible.

If you are unable to agree on a price for the creature's service, the creature immediately returns to its home plane.

A creature enlisted to join your group counts as a member of it, receiving a full share of experience points awarded.

Planar Binding

5th-level abjuration

CASTING TIME: 1 hour
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: 24 hours

With this spell, you attempt to bind a celestial, an elemental, a fey, or a fiend to your service. The creature must be within range for the entire casting of the spell. (Typically, the creature is first summoned into the center of an inverted magic circle in order to keep it trapped while this spell is cast.) At the completion of the casting, the target must make a Charisma saving throw. On a failed save, it is bound to serve you for the duration. If the creature was summoned or created by another spell, that spell's duration is extended to match the duration of this spell.

A bound creature must follow your instructions to the best of its ability. You might command the creature to accompany you on an adventure, to guard a location, or to deliver a message. The creature obeys the letter of your instructions, but if the creature is hostile to you, it strives to twist your words to achieve its own objectives. If the creature carries out your instructions completely before the spell ends, it travels to you to report this fact if you are on the same plane of existence. If you are on a different plane of existence, it returns to the place where you bound it and remains there until the spell ends.

At higher levels: When you cast this spell using a spell slot of a higher level, the duration increases to 10 days with a 6th-level slot, to 30 days with a 7th-level slot, to 180 days with an 8th-level slot, and to a year and a day with a 9th-level spell slot.

The material component for this spell is a jewel worth at least $1,000, which the spell consumes.

Plane Shift

7th-level conjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You and up to eight willing creatures who link hands in a circle are transported to a different plane of existence. You can specify a target destination in general terms, such as the City of Brass on the Elemental Plane of Fire or the palace of Dispater on the second level of the Nine Hells, and you appear in or near that destination. If you are trying to reach the City of Brass, for example, you might arrive in its Street of Steel, before its Gate of Ashes, or looking at the city from across the Sea of Fire, at the GM's discretion.

Alternatively, if you know the sigil sequence of a teleportation circle on another plane of existence, this spell can take you to that circle. If the teleportation circle is too small to hold all the creatures you transported, they appear in the closest unoccupied spaces next to the circle.

You can use this spell to banish an unwilling creature to another plane. Choose a creature within your reach and make a melee spell attack against it. On a hit, the creature must make a Charisma saving throw. If the creature fails this save, it is transported to a random location on the plane of existence you specify. A creature so transported must find its own way back to your current plane of existence.

The material component for this spell is a forked, metal rod worth at least $250, attuned to a particular plane of existence.

Plant Growth

3rd-level transmutation

CASTING TIME: 1 action or 8 hours
RANGE: 150 feet
COMPONENTS: V, S
DURATION: Instantaneous

This spell channels vitality into plants within a specific area. There are two possible uses for the spell, granting either immediate or long-term benefits.

If you cast this spell using 1 action, choose a point within range. All normal plants in a 100-foot radius centered on that point become thick and overgrown. A creature moving through the area must spend 4 feet of movement for every 1 foot it moves.

You can exclude one or more areas of any size within the spell's area from being affected.

If you cast this spell over 8 hours, you enrich the land. All plants in a half-mile radius centered on a point within range become enriched for 1 year. The plants yield twice the normal amount of food when harvested.

Polymorph

4th-level transmutation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

This spell transforms a creature that you can see within range into a new form. An unwilling creature must make a Wisdom saving throw to avoid the effect. The spell has no effect on a shapechanger or a creature with 0 hit points.

The transformation lasts for the duration, or until the target drops to 0 hit points or dies. The new form can be any beast whose challenge rating is equal to or less than the target's (or the target's level, if it doesn't have a challenge rating). The target's game statistics, including mental ability scores, are replaced by the statistics of the chosen beast. It retains its alignment and personality.

The target assumes the hit points of its new form. When it reverts to its normal form, the creature returns to the number of hit points it had before it transformed. If it reverts as a result of dropping to 0 hit points, any excess damage carries over to its normal form. As long as the excess damage doesn't reduce the creature's normal form to 0 hit points, it isn't knocked unconscious.

The creature is limited in the actions it can perform by the nature of its new form, and it can't speak, cast spells, or take any other action that requires hands or speech.

The target's gear melds into the new form. The creature can't activate, use, wield, or otherwise benefit from any of its equipment.

The material component for this spell is a caterpillar cocoon.

Power Word Kill

9th-level enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V
DURATION: Instantaneous

You utter a word of power that can compel one creature you can see within range to die instantly. If the creature you choose has 100 hit points or fewer, it dies. Otherwise, the spell has no effect.

Power Word Stun

8th-level enchantment

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V
DURATION: Instantaneous

You speak a word of power that can overwhelm the mind of one creature you can see within range, leaving it dumbfounded. If the target has 150 hit points or fewer, it is stunned. Otherwise, the spell has no effect.

The stunned target must make a Constitution saving throw at the end of each of its turns. On a successful save, this stunning effect ends.

Prayer of Healing

2nd-level evocation

CASTING TIME: 10 minutes
RANGE: 30 feet
COMPONENTS: V
DURATION: Instantaneous

Up to six creatures of your choice that you can see within range each regain hit points equal to 2d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, the healing increases by 1d8 for each slot level above 2nd.

Prestidigitation

Transmutation cantrip

CASTING TIME: 1 action
RANGE: 10 feet
COMPONENTS: V, S
DURATION: Up to 1 hour

This spell is a minor magical trick that novice spellcasters use for practice. You create one of the following magical effects within 'range':

- You create an instantaneous, harmless sensory effect, such as a shower of sparks, a puff of wind, faint musical notes, or an odd odor.
- You instantaneously light or snuff out a candle, a torch, or a small campfire.
- You instantaneously clean or soil an object no larger than 1 cubic foot.
- You chill, warm, or flavor up to 1 cubic foot of nonliving material for 1 hour.
- You make a color, a small mark, or a symbol appear on an object or a surface for 1 hour.
- You create a nonmagical trinket or an illusory image that can fit in your hand and that lasts until the end of your next turn.

If you cast this spell multiple times, you can have up to three of its non-instantaneous effects active at a time, and you can dismiss such an effect as an action.

Prismatic Spray

7th-level evocation

CASTING TIME: 1 action
RANGE: Self (60-foot cone)
COMPONENTS: V, S
DURATION: Instantaneous

Seven multicolored rays of light flash from your hand. Each ray is a different color and has a different power and purpose. Each creature in a 60-foot cone must make a dexterity saving throw. For each target, roll a d8 to determine which color ray affects it.

1. **Red.** The target takes 10d6 fire damage on a failed save, or half as much damage on a successful one.
2. **Orange.** The target takes 10d6 acid damage on a failed save, or half as much damage on a successful one.
3. **Yellow.** The target takes 10d6 lightning damage on a failed save, or half as much damage on a successful one.
4. **Green.** The target takes 10d6 poison damage on a failed save, or half as much damage on a successful one.
5. **Blue.** The target takes 10d6 cold damage on a failed save, or half as much damage on a successful one.
6. **Indigo.** On a failed save, the target is restrained. It must then make a constitution saving throw at the end of each of its turns. If it successfully saves three times, the spell ends. If it fails its save three times, it permanently turns to stone and is subjected to the petrified condition. The successes and failures don't need to be consecutive; keep track of both until the target collects three of a kind.
7. **Violet.** On a failed save, the target is blinded. It must then make a wisdom saving throw at the start of your next turn. A successful save ends the blindness. If it fails that save, the creature is transported to another plane of existence of the GM's choosing and is no longer blinded. (Typically, a creature that is on a plane that isn't its home plane is banished home, while other creatures are usually cast into the Astral or Ethereal planes.)
8. **Special.** The target is struck by two rays. Roll twice more, rerolling any 8.

Prismatic Wall

9th-level abjuration

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: 10 minutes

A shimmering, multicolored plane of light forms a vertical opaque wall—up to 90 feet long, 30 feet high, and 1 inch thick—centered on a point you can see within range. Alternatively, you can shape the wall into a sphere up to 30 feet in diameter centered on a point you choose within range. The wall remains in place for the duration. If you position the wall so that it passes through a space occupied by a creature, the spell fails, and your action and the spell slot are wasted.

The wall sheds bright light out to a range of 100 feet and dim light for an additional 100 feet. You and creatures you designate at the time you cast the spell can pass through and remain near the wall without harm. If another creature that can see the wall moves to within 20 feet of it or starts its turn there, the creature must succeed on a constitution saving throw or become blinded for 1 minute.

The wall consists of seven layers, each with a different color. When a creature attempts to reach into or pass through the wall, it does so one layer at a time through all the wall's layers. As it passes or reaches through each layer, the creature must make a dexterity saving throw or be affected by that layer's properties as described below.

The wall can be destroyed, also one layer at a time, in order from red to violet, by means specific to each layer. Once a

layer is destroyed, it remains so for the duration of the spell. A rod of cancellation destroys a prismatic wall, but an antimagic field has no effect on it.

1. **Red.** The creature takes 10d6 fire damage on a failed save, or half as much damage on a successful one. While this layer is in place, nonmagical ranged attacks can't pass through the wall. The layer can be destroyed by dealing at least 25 cold damage to it.
2. **Orange.** The creature takes 10d6 acid damage on a failed save, or half as much damage on a successful one. While this layer is in place, magical ranged attacks can't pass through the wall. The layer is destroyed by a strong wind.
3. **Yellow.** The creature takes 10d6 lightning damage on a failed save, or half as much damage on a successful one. This layer can be destroyed by dealing at least 60 force damage to it.
4. **Green.** The creature takes 10d6 poison damage on a failed save, or half as much damage on a successful one. A passwall spell, or another spell of equal or greater level that can open a portal on a solid surface, destroys this layer.
5. **Blue.** The creature takes 10d6 cold damage on a failed save, or half as much damage on a successful one. This layer can be destroyed by dealing at least 25 fire damage to it.
6. **Indigo**. On a failed save, the creature is restrained. It must then make a constitution saving throw at the end of each of its turns. If it successfully saves three times, the spell ends. If it fails its save three times, it permanently turns to stone and is subjected to the petrified condition. The successes and failures don't need to be consecutive; keep track of both until the creature collects three of a kind.

   While this layer is in place, spells can't be cast through the wall. The layer is destroyed by bright light shed by a daylight spell or a similar spell of equal or higher level.
7. **Violet**. On a failed save, the creature is blinded. It must then make a wisdom saving throw at the start of your next turn. A successful save ends the blindness. If it fails that save, the creature is transported to another plane of the GM's choosing and is no longer blinded. (Typically, a creature that is on a plane that isn't its home plane is banished home, while other creatures are usually cast into the Astral or Ethereal planes.) This layer is destroyed by a dispel magic spell or a similar spell of equal or higher level that can end spells and magical effects.

Private Sanctum

4th-level abjuration

CASTING TIME: 10 minutes
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: 24 hours

You make an area within range magically secure. The area is a cube that can be as small as 5 feet to as large as 100 feet on each side. The spell lasts for the duration or until you use an action to dismiss it.

When you cast the spell, you decide what sort of security the spell provides, choosing any or all of the following properties:

- Sound can't pass through the barrier at the edge of the warded area.
- The barrier of the warded area appears dark and foggy, preventing vision (including darkvision) through it.
- Sensors created by divination spells can't appear inside the protected area or pass through the barrier at its perimeter.
- Creatures in the area can't be targeted by divination spells.
- Nothing can teleport into or out of the warded area.
- Planar travel is blocked within the warded area.

Casting this spell on the same spot every day for a year makes this effect permanent.

At higher levels: When you cast this spell using a spell slot of 5th level or higher, you can increase the size of the cube by 100 feet for each slot level beyond 4th. Thus, you could protect a cube that can be up to 200 feet on one side by using a spell slot of 5th level.

The material components for this spell are a thin sheet of lead, a piece of opaque glass, a wad of cotton or cloth, and powdered chrysolite.

Programmed Illusion

6th-level illusion

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Until dispelled

You create an illusion of an object, a creature, or some other visible phenomenon within range that activates when a specific condition occurs. The illusion is imperceptible until then. It must be no larger than a 30-foot cube, and you decide when you cast the spell how the illusion behaves and what sounds it makes. This scripted performance can last up to 5 minutes.

When the condition you specify occurs, the illusion springs into existence and performs in the manner you described. Once the illusion finishes performing, it disappears and remains dormant for 10 minutes. After this time, the illusion can be activated again.

The triggering condition can be as general or as detailed as you like, though it must be based on visual or audible conditions that occur within 30 feet of the area. For example, you could create an illusion of yourself to appear and warn off others who attempt to open a trapped door, or you could set the illusion to trigger only when a creature says the correct word or phrase.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check

against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image, and any noise it makes sounds hollow to the creature.

The material components for this spell are a bit of fleece and jade dust worth at least $25.

Project Image

7th-level illusion

CASTING TIME: 1 action
RANGE: 500 miles
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 day

You create an illusory copy of yourself that lasts for the duration. The copy can appear at any location within range that you have seen before, regardless of intervening obstacles. The illusion looks and sounds like you but is intangible. If the illusion takes any damage, it disappears, and the spell ends.

You can use your action to move this illusion up to twice your speed, and make it gesture, speak, and behave in whatever way you choose. It mimics your mannerisms perfectly.

You can see through its eyes and hear through its ears as if you were in its space. On your turn as a bonus action, you can switch from using its senses to using your own, or back again. While you are using its senses, you are blinded and deafened in regard to your own surroundings.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image, and any noise it makes sounds hollow to the creature.

The material component for this spell is a small replica of you made from materials worth at least $5

Protection from Energy

3rd-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Concentration, up to 1 hour

For the duration, the willing creature you touch has resistance to one damage type of your choice: acid, cold, fire, lightning, or thunder.

Protection from Evil and Good

1st-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration up to 10 minutes

Until the spell ends, one willing creature you touch is protected against certain types of creatures: aberrations, celestials, elementals, fey, fiends, and undead.

The protection grants several benefits. Creatures of those types have disadvantage on attack rolls against the target. The target also can't be charmed, frightened, or possessed by them. If the target is already charmed, frightened, or possessed by such a creature, the target has advantage on any new saving throw against the relevant effect.

The material components for this spell are holy water or powdered silver and iron, which the spell consumes.

Protection from Poison

2nd-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: 1 hour

You touch a creature. If it is poisoned, you neutralize the poison. If more than one poison afflicts the target, you neutralize one poison that you know is present, or you neutralize one at random.

For the duration, the target has advantage on saving throws against being poisoned, and it has resistance to poison damage.

Purify Food and Drink

1st-level transmutation (ritual)

CASTING TIME: 1 action
RANGE: 10 feet
COMPONENTS: V, S
DURATION: Instantaneous

All nonmagical food and drink within a 5-foot-radius sphere centered on a point of your choice within range is purified and rendered free of poison and disease.

Raise Dead

5th-level necromancy

CASTING TIME: 1 hour
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You return a dead creature you touch to life, provided that it has been dead no longer than 10 days. If the creature's soul is both willing and at liberty to rejoin the body, the creature returns to life with 1 hit point.

This spell also neutralizes any poisons and cures nonmagical diseases that affected the creature at the time it died. This spell doesn't, however, remove magical diseases, curses, or similar effects; if these aren't first removed prior to casting the spell, they take effect when the creature returns to life. The spell can't return an undead creature to life.

This spell closes all mortal wounds, but it doesn't restore missing body parts. If the creature is lacking body parts or

organs integral for its survival—its head, for instance—the spell automatically fails.

Coming back from the dead is an ordeal. The target takes a -4 penalty to all attack rolls, saving throws, and ability checks. Every time the target finishes a long rest, the penalty is reduced by 1 until it disappears.

The material component for this spell is a diamond worth at least $500, which the spell consumes.

Ray of Enfeeblement

2nd-level necromancy

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

A black beam of enervating energy springs from your finger toward a creature within range. Make a ranged spell attack against the target. On a hit, the target deals only half damage with weapon attacks that use Strength until the spell ends.

At the end of each of the target's turns, it can make a constitution saving throw against the spell. On a success, the spell ends.

Ray of Frost

Evocation cantrip

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

A frigid beam of blue-white light streaks toward a creature within range. Make a ranged spell attack against the target. On a hit, it takes 1d8 cold damage, and its speed is reduced by 10 feet until the start of your next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Regenerate

7th-level transmutation

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 1 hour

You touch a creature and stimulate its natural healing ability. The target regains 4d8 + 15 hit points. For the duration of the spell, the target regains 1 hit point at the start of each of its turns (10 hit points each minute).

The target's severed body members (fingers, legs, tails, and so on), if any, are restored after 2 minutes. If you have the severed part and hold it to the stump, the spell instantaneously causes the limb to knit to the stump.

The material components for this spell are a prayer wheel and holy water.

Remove Curse

3rd-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Instantaneous

At your touch, all curses affecting one creature or object end. If the object is a cursed magic item, its curse remains, but the spell breaks its owner's attunement to the object so it can be removed or discarded.

Resilient Sphere

4th-level evocation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A sphere of shimmering force encloses a creature or object of Large size or smaller within range. An unwilling creature must make a dexterity saving throw. On a failed save, the creature is enclosed for the duration.

Nothing—not physical objects, energy, or other spell effects—can pass through the barrier, in or out, though a creature in the sphere can breathe there. The sphere is immune to all damage, and a creature or object inside can't be damaged by attacks or effects originating from outside, nor can a creature inside the sphere damage anything outside it.

The sphere is weightless and just large enough to contain the creature or object inside. An enclosed creature can use its action to push against the sphere's walls and thus roll the sphere at up to half the creature's speed. Similarly, the globe can be picked up and moved by other creatures.

A *disintegrate* spell targeting the globe destroys it without harming anything inside it.

The material components for this spell are a hemispherical piece of clear crystal and a matching hemispherical piece of gum arabic.

Resistance

Abjuration cantrip

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one saving throw of its choice. It can roll the die before or after making the saving throw. The spell then ends.

The material component for this spell is a miniature cloak.

Resurrection

7th-level necromancy

CASTING TIME: 1 hour
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You touch a dead creature that has been dead for no more than a century, that didn't die of old age, and that isn't undead. If its soul is free and willing, the target returns to life with all its hit points.

This spell neutralizes any poisons and cures normal diseases afflicting the creature when it died. It doesn't, however, remove magical diseases, curses, and the like; if such effects aren't removed prior to casting the spell, they afflict the target on its return to life.

This spell closes all mortal wounds and restores any missing body parts.

Coming back from the dead is an ordeal. The target takes a -4 penalty to all attack rolls, saving throws, and ability checks. Every time the target finishes a long rest, the penalty is reduced by 1 until it disappears.

Casting this spell to restore life to a creature that has been dead for one year or longer taxes you greatly. Until you finish a long rest, you can't cast spells again, and you have disadvantage on all attack rolls, ability checks, and saving throws.

The material component for this spell is a diamond worth at least $1,000, which the spell consumes.

Reverse Gravity

7th-level transmutation

CASTING TIME: 1 action
RANGE: 100 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

This spell reverses gravity in a 50-foot-radius, 100-foot high cylinder centered on a point within range. All creatures and objects that aren't somehow anchored to the ground in the area fall upward and reach the top of the area when you cast this spell. A creature can make a dexterity saving throw to grab onto a fixed object it can reach, thus avoiding the fall.

If some solid object (such as a ceiling) is encountered in this fall, falling objects and creatures strike it just as they would during a normal downward fall. If an object or creature reaches the top of the area without striking anything, it remains there, oscillating slightly, for the duration.

At the end of the duration, affected objects and creatures fall back down.

The material components for this spell are a lodestone and iron filings.

Revivify

3rd-level necromancy

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You touch a creature that has died within the last minute. That creature returns to life with 1 hit point. This spell can't return to life a creature that has died of old age, nor can it restore any missing body parts.

The material components for this spell are diamonds worth $300, which the spell consumes.

Rope Trick

2nd-level transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M

DURATION: 1 hour. You touch a length of rope that is up to 60 feet long. One end of the rope then rises into the air until the whole rope hangs perpendicular to the ground. At the upper end of the rope, an invisible entrance opens to an extradimensional space that lasts until the spell ends.

The extradimensional space can be reached by climbing to the top of the rope. The space can hold as many as eight Medium or smaller creatures. The rope can be pulled into the space, making the rope disappear from view outside the space.

Attacks and spells can't cross through the entrance into or out of the extradimensional space, but those inside can see out of it as if through a 3-foot-by-5-foot window centered on the rope.

Anything inside the extradimensional space drops out when the spell ends.

The material components for this spell are powdered corn extract and a twisted loop of parchment.

Sacred Flame

Evocation cantrip

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Instantaneous

Flame-like radiance descends on a creature that you can see within range. The target must succeed on a Dexterity saving throw or take 1d8 radiant damage. The target gains no benefit from cover for this saving throw.

At higher levels: The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Sanctuary

1st-level abjuration

CASTING TIME: 1 bonus action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 1 minute

You ward a creature within range against attack. Until the spell ends, any creature who targets the warded creature with an attack or a harmful spell must first make a Wisdom saving throw. On a failed save, the creature must choose a new target or lose the attack or spell. This spell doesn't protect the warded creature from area effects, such as the explosion of a fireball.

If the warded creature makes an attack or casts a spell that affects an enemy creature, this spell ends.

The material component for this spell is a small silver mirror.

Scorching Ray

2nd-level evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Instantaneous

You create three rays of fire and hurl them at targets within range. You can hurl them at one target or several.

Make a ranged spell attack for each ray. On a hit, the target takes 2d6 fire damage.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, you create one additional ray for each slot level above 2nd.

Scrying

5th-level divination

CASTING TIME: 10 minutes
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes You can see and hear a particular creature you choose that is on the same plane of existence as you. The target must make a wisdom saving throw, which is modified by how well you know the target and the sort of physical connection you have to it. If a target knows you're casting this spell, it can fail the saving throw voluntarily if it wants to be observed.

Knowledge	Save Modifier:
Secondhand (you have heard of the target)	+5
Firsthand (you have met the target)	+0
Familiar (you know the target well)	-5
Connection	**Save Modifier**
Likeness or picture	-2
Possession or garment	-4
Body part, lock of hair, bit of nail, or the like	-10

On a successful save, the target isn't affected, and you can't use this spell against it again for 24 hours.

On a failed save, the spell creates an invisible sensor within 10 feet of the target. You can see and hear through the sensor as if you were there. The sensor moves with the target, remaining within 10 feet of it for the duration. A creature that can see invisible objects sees the sensor as a luminous orb about the size of your fist.

Instead of targeting a creature, you can choose a location you have seen before as the target of this spell. When you do, the sensor appears at that location and doesn't move.

The material components for this spell are a focus worth at least $1,000, such as a crystal ball, a silver mirror, or a font filled with holy water

Secret Chest

4th-level conjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You hide a chest, and all its contents, on the Ethereal Plane. You must touch the chest and the miniature replica that serves as a material component for the spell. The chest can contain up to 12 cubic feet of nonliving material (3 feet by 2 feet by 2 feet).

While the chest remains on the Ethereal Plane, you can use an action and touch the replica to recall the chest. It appears in an unoccupied space on the ground within 5 feet of you. You can send the chest back to the Ethereal Plane by using an action and touching both the chest and the replica.

After 60 days, there is a cumulative 5 percent chance per day that the spell's effect ends. This effect ends if you cast this spell again, if the smaller replica chest is destroyed, or if you choose to end the spell as an action. If the spell ends and the larger chest is on the Ethereal Plane, it is irretrievably lost.

The material components for this spell are an exquisite chest, 3 feet by 2 feet by 2 feet, constructed from rare materials worth at least $5,000, and a Tiny replica made from the same materials worth at least $50.

See Invisibility

2nd-level divination

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: 1 hour

For the duration of the spell, you see invisible creatures and objects as if they were visible, and you can see through Ethereal. The ethereal objects and creatures appear ghostly translucent.

The material components for this spell are a dash of talc and a small amount of silver powder.

Seeming

5th-level illusion

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S
DURATION: 8 hours

This spell allows you to change the appearance of any number of creatures that you can see within range. You give each target you choose a new, illusory appearance. An unwilling target can make a charisma saving throw, and if it succeeds, it is unaffected by this spell.

The spell disguises physical appearance as well as clothing, armor, weapons, and equipment. You can make each creature seem 1 foot shorter or taller and appear thin, fat, or in between. You can't change a target's body type, so you must choose a form that has the same basic arrangement of limbs. Otherwise, the extent of the illusion is up to you. The spell lasts for the duration, unless you use your action to dismiss it sooner.

The changes wrought by this spell fail to hold up to physical inspection. For example, if you use this spell to add a hat to a creature's outfit, objects pass through the hat, and anyone who touches it would feel nothing or would feel the creature's head and hair. If you use this spell to appear thinner than you are, the hand of someone who reaches out to touch you would bump into you while it was seemingly still in midair.

A creature can use its action to inspect a target and make an Intelligence (Investigation) check against your spell save DC. If it succeeds, it becomes aware that the target is disguised.

Sending

3rd-level evocation

CASTING TIME: 1 action
RANGE: Unlimited
COMPONENTS: V, S, M
DURATION: 1 round

You send a short message of twenty-five words or less to a creature with which you are familiar. The creature hears the message in its mind, recognizes you as the sender if it knows you, and can answer in a like manner immediately. The spell enables creatures with Intelligence scores of at least 1 to understand the meaning of your message.

You can send the message across any distance and even to other planes of existence, but if the target is on a different plane than you, there is a 5 percent chance that the message doesn't arrive.

The material components for this spell are a short piece of fine copper wire.

Sequester

7th-level transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

By means of this spell, a willing creature or an object can be hidden away, safe from detection for the duration. When you cast the spell and touch the target, it becomes invisible and can't be targeted by divination spells or perceived through scrying sensors created by divination spells.

If the target is a creature, it falls into a state of suspended animation. Time ceases to flow for it, and it doesn't grow older.

You can set a condition for the spell to end early. The condition can be anything you choose, but it must occur or be visible within 1 mile of the target. Examples include "after 1,000 years" or "when the tarrasque awakens." This spell also ends if the target takes any damage.

The material components for this spell are a powder composed of diamond, emerald, ruby, and sapphire dust worth at least $5,000, which the spell consumes.

Shapechange

9th-level transmutation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

You assume the form of a different creature for the duration. The new form can be of any creature with a challenge rating equal to your level or lower. The creature can't be a construct or an undead, and you must have seen the sort of creature at least once. You transform into an average example of that creature, one without any class levels or the Spellcasting trait.

Your game statistics are replaced by the statistics of the chosen creature, though you retain your alignment and Intelligence, Wisdom, and Charisma scores. You also retain all of your skill and saving throw proficiencies, in addition to gaining those of the creature. If the creature has the same proficiency as you and the bonus listed in its statistics is higher than yours, use the creature's bonus in place of yours. You can't use any legendary actions or lair actions of the new form.

You assume the hit points and Hit Dice of the new form. When you revert to your normal form, you return to the number of hit points you had before you transformed. If you revert as a result of dropping to 0 hit points, any excess damage carries over to your normal form. As long as the excess damage doesn't reduce your normal form to 0 hit points, you aren't knocked unconscious.

You retain the benefit of any features from your class, race, or other source and can use them, provided that your new form is physically capable of doing so. You can't use any special senses you have (for example, darkvision) unless your new form also has that sense. You can only speak if the creature can normally speak.

When you transform, you choose whether your equipment falls to the ground, merges into the new form, or is worn by it. Worn equipment functions as normal. The GM determines whether it is practical for the new form to wear a piece of

equipment, based on the creature's shape and size. Your equipment doesn't change shape or size to match the new form, and any equipment that the new form can't wear must either fall to the ground or merge into your new form. Equipment that merges has no effect in that state.

During this spell's duration, you can use your action to assume a different form following the same restrictions and rules for the original form, with one exception: if your new form has more hit points than your current one, your hit points remain at their current value.

The material components for this spell are a jade circlet worth at least $1,500, which you must place on your head before you cast the spell.

Shatter

2nd-level evocation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

A strong resonant sound painfully intense sounds of a desired point in the range of the spell. Each creature has a sphere with a 10-foot-radius sphere centered on that point must make a constitution saving throw or it suffers 3d8 thunder damage. If successful, the damage is halved. A creature made of inorganic materials such as stone, crystal or metal, makes its saving throw with a disadvantage.

A non-magical item that is not worn or carried also suffers damage if it is in the area of the spell.

At higher levels: When you cast this spell using a 3 or higher level spell slot, the damage of the spell increases by 1d8 for each level of higher spell slot 2.

The material components for this spell are a burst of mica.

Shield

1st-level abjuration

CASTING TIME: 1 reaction, which you take when you are hit by an attack or targeted by the magic missile spell
RANGE: Self
COMPONENTS: V, S
DURATION: 1 round

An invisible barrier of magical force appears and protects you. Until the start of your next turn, you have a +5 bonus to AC, including against the triggering attack, and you take no damage from magic missile.

Shield of Faith

1st-level abjuration

CASTING TIME: 1 bonus action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes A shimmering field appears and surrounds a creature of your choice within range, granting it a +2 bonus to AC for the duration.

The material components for this spell are a small parchment with a bit of holy text written on it

Shocking Grasp

Evocation cantrip

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S
DURATION: Instantaneous Lightning springs from your hand to deliver a shock to a creature you try to touch. Make a melee spell attack against the target. You have advantage on the attack roll if the target is wearing armor made of metal. On a hit, the target takes 1d8 lightning damage, and it can't take reactions until the start of its next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Silence

2nd-level illusion (ritual)

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

For the duration, no sound can be created within or pass through a 20-foot-radius sphere centered on a point you choose within range. Any creature or object entirely inside the sphere is immune to thunder damage, and creatures are deafened while entirely inside it.

Casting a spell that includes a verbal component is impossible there.

Silent Image

1st-level Illusion

RANGE: 60 feet
COMPONENTS: V, S, M
CASTING TIME: 1 action
DURATION: Up to 10 minutes

You create the image of an object, a creature, or some other visible phenomenon that is no larger than a 15-foot cube. The image appears at a spot within range and lasts for the duration. The image is purely visual; it isn't accompanied by sound, smell, or other sensory effects.

You can use your action to cause the image to move to any spot within range. As the image changes location, you can alter its appearance so that its movements appear natural for the image. For example, if you create an image of a creature and move it, you can alter the image so that it appears to be walking.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image.

The material components for this spell are a bit of fleece.

Simulacrum

7th-level illusion

CASTING TIME: 12 hours
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled

You shape an illusory duplicate of one beast or humanoid that is within range for the entire casting time of the spell. The duplicate is a creature, partially real and formed from ice or snow, and it can take actions and otherwise be affected as a normal creature. It appears to be the same as the original, but it has half the creature's hit point maximum and is formed without any equipment. Otherwise, the illusion uses all the statistics of the creature it duplicates.

The simulacrum is friendly to you and creatures you designate. It obeys your spoken commands, moving and acting in accordance with your wishes and acting on your turn in combat. The simulacrum lacks the ability to learn or become more powerful, so it never increases its level or other abilities, nor can it regain expended spell slots.

If the simulacrum is damaged, you can repair it in an alchemical laboratory, using rare herbs and minerals worth $100 per hit point it regains. The simulacrum lasts until it drops to 0 hit points, at which point it reverts to snow and melts instantly.

If you cast this spell again, any currently active duplicates you created with this spell are instantly destroyed.

The material components for this spell are snow or ice in quantities sufficient to made a life-size copy of the duplicated creature; some hair, fingernail clippings, or other piece of that creature's body placed inside the snow or ice; and powdered ruby worth $1,500, sprinkled over the duplicate

Sleep

1st-level enchantment

CASTING TIME: 1 action
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: 1 minute

This spell sends creatures into a magical slumber. Roll 5d8; the total is how many hit points of creatures this spell can affect. Creatures within 20 feet of a point you choose within range are affected in ascending order of their current hit points (ignoring unconscious creatures).

Starting with the creature that has the lowest current hit points, each creature affected by this spell falls unconscious until the spell ends, the sleeper takes damage, or someone uses an action to shake or slap the sleeper awake. Subtract each creature's hit points from the total before moving on to the creature with the next lowest hit points. A creature's hit points must be equal to or less than the remaining total for that creature to be affected.

Undead and creatures immune to being charmed aren't affected by this spell.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, roll an additional 2d8 for each slot level above 1st.

The material components for this spell are a pinch of fine sand, rose petals, or a cricket.

Sleet Storm

3rd-level conjuration

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

Until the spell ends, freezing rain and sleet fall in a 20-foot-tall cylinder with a 40-foot radius centered on a point you choose within range. The area is heavily obscured, and exposed flames in the area are doused.

The ground in the area is covered with slick ice, making it difficult terrain. When a creature enters the spell's area for the first time on a turn or starts its turn there, it must make a dexterity saving throw. On a failed save, it falls prone.

If a creature is concentrating in the spell's area, the creature must make a successful constitution saving throw against your spell save DC or lose concentration.

The material components for this spell are a pinch of dust and a few drops of water.

Slow

3rd-level transmutation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You alter time around up to six creatures of your choice in a 40-foot cube within range. Each target must succeed on a wisdom saving throw or be affected by this spell for the duration.

An affected target's speed is halved, it takes a -2 penalty to AC and dexterity saving throws, and it can't use reactions. On its turn, it can use either an action or a bonus action, not both. Regardless of the creature's abilities or magic items, it can't make more than one melee or ranged attack during its turn.

If the creature attempts to cast a spell with a casting time of 1 action, roll a d20. On an 11 or higher, the spell doesn't take effect until the creature's next turn, and the creature must use its action on that turn to complete the spell. If it can't, the spell is wasted.

A creature affected by this spell makes another wisdom saving throw at the end of its turn. On a successful save, the effect ends for it.

The material components for this spell are a drop of molasses.

Speak with Animals

1st-level divination (ritual)

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: 10 minutes

You gain the ability to comprehend and verbally communicate with beasts for the duration. The knowledge and awareness of many beasts is limited by their intelligence, but at a minimum, beasts can give you information about nearby locations and monsters, including whatever they can perceive or have perceived within the past day. You might be able to persuade a beast to perform a small favor for you, at the GM's discretion.

Speak with Dead

3rd-level necromancy

CASTING TIME: 1 action
RANGE: 10 feet
COMPONENTS: V, S, M
DURATION: 10 minutes

You grant the semblance of life and intelligence to a corpse of your choice within range, allowing it to answer the questions you pose. The corpse must still have a mouth and can't be undead. The spell fails if the corpse was the target of this spell within the last 10 days.

Until the spell ends, you can ask the corpse up to five questions. The corpse knows only what it knew in life, including the languages it knew. Answers are usually brief, cryptic, or repetitive, and the corpse is under no compulsion to offer a truthful answer if you are hostile to it or it recognizes you as an enemy. This spell doesn't return the creature's soul to its body, only its animating spirit. Thus, the corpse can't learn new information, doesn't comprehend anything that has happened since it died, and can't speculate about future events.

The material components for this spell are burning incense.

Speak with Plants

3rd-level transmutation

CASTING TIME: 1 action
RANGE: Self (30-foot radius)
COMPONENTS: V, S
DURATION: 10 minutes

You imbue plants within 30 feet of you with limited sentience and animation, giving them the ability to communicate with you and follow your simple commands. You can question plants about events in the spell's area within the past day, gaining information about creatures that have passed, weather, and other circumstances.

You can also turn difficult terrain caused by plant growth (such as thickets and undergrowth) into ordinary terrain that lasts for the duration. Or you can turn ordinary terrain where plants are present into difficult terrain that lasts for the duration, causing vines and branches to hinder pursuers, for example.

Plants might be able to perform other tasks on your behalf, at the GM's discretion. The spell doesn't enable plants to uproot themselves and move about, but they can freely move branches, tendrils, and stalks.

If a plant creature is in the area, you can communicate with it as if you shared a common language, but you gain no magical ability to influence it.

This spell can cause the plants created by the entangle spell to release a restrained creature.

Spider Climb

2nd-level transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

Until the spell ends, one willing creature you touch gains the ability to move up, down, and across vertical surfaces and upside down along ceilings, while leaving its hands free. The target also gains a climbing speed equal to its walking speed.

The material components for this spell are a drop of bitumen and a spider.

Spike Growth

2nd-level transmutation

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

The ground in a 20-foot radius centered on a point within range twists and sprouts hard spikes and thorns. The area becomes difficult terrain for the duration. When a creature moves into or within the area, it takes 2d4 piercing damage for every 5 feet it travels.

The transformation of the ground is camouflaged to look natural. Any creature that can't see the area at the time the spell is cast must make a Wisdom (Perception) check against your spell save DC to recognize the terrain as hazardous before entering it.

The material components for this spell are seven sharp thorns or seven small twigs, each sharpened to a point.

Spirit Guardians

3rd-level conjuration

CASTING TIME: 1 action
RANGE: Self (15-foot radius)
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

You call forth spirits to protect you. They flit around you to a distance of 15 feet for the duration. If you are good or neutral, their spectral form appears angelic or fey (your choice). If you are evil, they appear fiendish.

When you cast this spell, you can designate any number of creatures you can see to be unaffected by it. An affected creature's speed is halved in the area, and when the creature enters the area for the first time on a turn or starts its turn there, it must make a wisdom saving throw. On a failed save, the creature takes 3d8 radiant damage (if you are good or neutral) or 3d8 necrotic damage (if you are evil). On a successful save, the creature takes half as much damage.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d8 for each slot level above 3rd.

The material components for this spell are a holy symbol.

Spiritual Weapon

2nd-level evocation

CASTING TIME: 1 bonus action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: 1 minute

You create a floating, spectral weapon within range that lasts for the duration or until you cast this spell again. When you cast the spell, you can make a melee spell attack against a creature within 5 feet of the weapon. On a hit, the target takes force damage equal to 1d8 + your spellcasting ability modifier.

As a bonus action on your turn, you can move the weapon up to 20 feet and repeat the attack against a creature within 5 feet of it.

The weapon can take whatever form you choose. Devotees of deities who are associated with a particular weapon (as Odin for his spear or Thor for his hammer) make this spell's effect resemble that weapon.

At higher levels: When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for every two slot levels above the 2nd.

Stinking Cloud

3rd-level conjuration

CASTING TIME: 1 action
RANGE: 90 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

20-foot-radius sphere of yellow, nauseating gas centered on a point within range. The cloud spreads around corners, and its area is heavily obscured. The cloud lingers in the air for the duration.

Each creature that is completely within the cloud at the start of its turn must make a constitution saving throw against poison. On a failed save, the creature spends its action that turn retching and reeling. Creatures that don't need to breathe or are immune to poison automatically succeed on this saving throw.

A moderate wind (at least 10 miles per hour) disperses the cloud after 4 rounds. A strong wind (at least 20 miles per hour) disperses it after 1 round.

The material components for this spell are a rotten egg or several skunk cabbage leaves.

Stone Shape

4th-level transmutation

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You touch a stone object of Medium size or smaller or a section of stone no more than 5 feet in any dimension and form it into any shape that suits your purpose. So, for example, you could shape a large rock into a weapon, idol, or coffer, or make a small passage through a wall, as long as the wall is less than 5 feet thick. You could also shape a stone door or its frame to seal the door shut. The object you create can have up to two hinges and a latch, but finer mechanical detail isn't possible.

The material components for this spell are soft clay, which must be worked into roughly the desired shape of the stone object.

Stoneskin

4th-level abjuration

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

This spell turns the flesh of a willing creature you touch as hard as stone. Until the spell ends, the target has resistance to nonmagical bludgeoning, piercing, and slashing damage.

The material components for this spell are diamond dust worth $100, which the spell consumes.

Suggestion

2nd-level enchantment

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, M
DURATION: Concentration, up to 8 hours

You suggest a course of activity (limited to a sentence or two) and magically influence a creature you can see within range that can hear and understand you. Creatures that can't be charmed are immune to this effect. The suggestion must be worded in such a manner as to make the course of action sound reasonable. Asking the creature to stab itself, throw

itself onto a spear, immolate itself, or do some other obviously harmful act ends the spell.

The target must make a wisdom saving throw. On a failed save, it pursues the course of action you described to the best of its ability. The suggested course of action can continue for the entire duration. If the suggested activity can be completed in a shorter time, the spell ends when the subject finishes what it was asked to do.

You can also specify conditions that will trigger a special activity during the duration. For example, you might suggest that a knight give her warhorse to the first beggar she meets. If the condition isn't met before the spell expires, the activity isn't performed.

If you or any of your companions damage the target, the spell ends.

The material components for this spell are a snake's tongue and either a bit of honeycomb or a drop of sweet oil.

Sunbeam

6th-level evocation

CASTING TIME: 1 action
RANGE: Self (60-foot line)
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A beam of brilliant light flashes out from your hand in a 5-foot-wide, 60-foot-long line. Each creature in the line must make a constitution saving throw. On a failed save, a creature takes 6d8 radiant damage and is blinded until your next turn. On a successful save, it takes half as much damage and isn't blinded by this spell. Undead and oozes have disadvantage on this saving throw.

You can create a new line of radiance as your action on any turn until the spell ends.

For the duration, a mote of brilliant radiance shines in your hand. It sheds bright light in a 30-foot radius and dim light for an additional 30 feet. This light is sunlight.

The material components for this spell are a magnifying glass.

Sunburst

8th-level evocation

CASTING TIME: 1 action
RANGE: 150 feet
COMPONENTS: V, S, M
DURATION: Instantaneous

Brilliant sunlight flashes in a 60-foot radius centered on a point you choose within range. Each creature in that light must make a constitution saving throw. On a failed save, a creature takes 12d6 radiant damage and is blinded for 1 minute. On a successful save, it takes half as much damage and isn't blinded by this spell. Undead and oozes have disadvantage on this saving throw.

A creature blinded by this spell makes another constitution saving throw at the end of each of its turns. On a successful save, it is no longer blinded.

This spell dispels any darkness in its area that was created by a spell.

The material components for this spell are fire and a piece of sunstone.

Symbol

7th-level abjuration

CASTING TIME: 1 minute
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Until dispelled or triggered

When you cast this spell, you inscribe a harmful glyph either on a surface (such as a section of floor, a wall, or a table) or within an object that can be closed to conceal the glyph (such as a book, a scroll, or a treasure chest). If you choose a surface, the glyph can cover an area of the surface no larger than 10 feet in diameter. If you choose an object, that object must remain in its place; if the object is moved more than 10 feet from where you cast this spell, the glyph is broken, and the spell ends without being triggered.

The glyph is nearly invisible, requiring an Intelligence (Investigation) check against your spell save DC to find it.

You decide what triggers the glyph when you cast the spell. For glyphs inscribed on a surface, the most typical triggers include touching or stepping on the glyph, removing another object covering it, approaching within a certain distance of it, or manipulating the object that holds it. For glyphs inscribed within an object, the most common triggers are opening the object, approaching within a certain distance of it, or seeing or reading the glyph.

You can further refine the trigger so the spell is activated only under certain circumstances or according to a creature's physical characteristics (such as height or weight), or physical kind (for example, the ward could be set to affect hags or shapechangers). You can also specify creatures that don't trigger the glyph, such as those who say a certain password.

When you inscribe the glyph, choose one of the options below for its effect. Once triggered, the glyph glows, filling a 60-foot-radius sphere with dim light for 10 minutes, after which time the spell ends. Each creature in the sphere when the glyph activates is targeted by its effect, as is a creature that enters the sphere for the first time on a turn or ends its turn there.

Death. Each target must make a constitution saving throw, taking 10d 10 necrotic damage on a failed save, or half as much damage on a successful save.

Discord. Each target must make a constitution saving throw. On a failed save, a target bickers and argues with other creatures for 1 minute. During this time, it is incapable of meaningful communication and has disadvantage on attack rolls and ability checks.

Fear. Each target must make a wisdom saving throw and becomes frightened for 1 minute on a failed save. While frightened, the target drops whatever it is holding and must move at least 30 feet away from the glyph on each of its turns, if able.

Hopelessness. Each target must make a charisma saving throw. On a failed save, the target is overwhelmed with despair for 1 minute. During this time, it can't attack or target any creature with harmful abilities, spells, or other magical effects.

Insanity. Each target must make an intelligence saving throw. On a failed save, the target is driven insane for 1 minute. An insane creature can't take actions, can't understand what other creatures say, can't read, and speaks only in gibberish. The GM controls its movement, which is erratic.

Pain. Each target must make a constitution saving throw and becomes incapacitated with excruciating pain for 1 minute on a failed save.

Sleep. Each target must make a wisdom saving throw and falls unconscious for 10 minutes on a failed save. A creature awakens if it takes damage or if someone uses an action to shake or slap it awake.

Stunning. Each target must make a wisdom saving throw and becomes stunned for 1 minute on a failed save.

The material components for this spell are mercury, phosphorus, and powdered diamond and opal with a total value of at least $1,000, which the spell consumes.

Telekinesis

5th-level transmutation

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: Concentration, up to 10 minutes

You gain the ability to move or manipulate creatures or objects by thought. When you cast the spell, and as your action each round for the duration, you can exert your will on one creature or object that you can see within range, causing the appropriate effect below. You can affect the same target round after round, or choose a new one at any time. If you switch targets, the prior target is no longer affected by the spell.

Creature: You can try to move a Huge or smaller creature. Make an ability check with your spellcasting ability contested by the creature's Strength check. If you win the contest, you move the creature up to 30 feet in any direction, including upward but not beyond the range of this spell. Until the end of your next turn, the creature is restrained in your telekinetic grip. A creature lifted upward is suspended in mid-air.

On subsequent rounds, you can use your action to attempt to maintain your telekinetic grip on the creature by repeating the contest.

Object: You can try to move an object that weighs up to 1,000 pounds. If the object isn't being worn or carried, you automatically move it up to 30 feet in any direction, but not beyond the range of this spell.

If the object is worn or carried by a creature, you must make an ability check with your spellcasting ability contested by that creature's Strength check. If you succeed, you pull the object away from that creature and can move it up to 30 feet in any direction but not beyond the range of this spell.

You can exert fine control on objects with your telekinetic grip, such as manipulating a simple tool, opening a door or a container, stowing or retrieving an item from an open container, or pouring the contents from a vial.

Telepathic Bond

5th-level divination (ritual)

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 1 hour

You forge a telepathic link among up to eight willing creatures of your choice within range, psychically linking each creature to all the others for the duration. Creatures with Intelligence scores of 2 or less aren't affected by this spell.

Until the spell ends, the targets can communicate telepathically through the bond whether or not they have a common language. The communication is possible over any distance, though it can't extend to other planes of existence.

The material components for this spell are pieces of eggshell from two different kinds of creatures

Teleport

7th-level conjuration

CASTING TIME: 1 action
RANGE: 10 feet
COMPONENTS: V
DURATION: Instantaneous

This spell instantly transports you and up to eight willing creatures of your choice that you can see within range, or a single object that you can see within range, to a destination you select. If you target an object, it must be able to fit entirely inside a 10-foot cube, and it can't be held or carried by an unwilling creature.

The destination you choose must be known to you, and it must be on the same plane of existence as you. Your familiarity with the destination determines whether you arrive there successfully. The GM rolls d100 and consults the table.

TABLE: TELEPORT FAMILIARITY

Familiarity	Mishap	Similar Area	Off Target	On Target
Permanent circle	—	—	—	01–100
Associated object	—	—	—	01–100
Very familiar	01–05	06–13	14–24	25–100
Seen casually	01–33	34–43	44–53	54–100
Viewed once	01–43	44–53	54–73	74–100
Description	01–43	44–53	54–73	74–100
False destination	01–50	51–100	—	—

"Permanent circle" means a permanent teleportation circle whose sigil sequence you know.

"Associated object" means that you possess an object taken from the desired destination within the last six months, such as a book from a wizard's library, bed linen from a royal suite, or a chunk of marble from a lich's secret tomb.

"Very familiar" is a place you have been very often, a place you have carefully studied, or a place you can see when you cast the spell. "Seen casually" is someplace you have seen more than once but with which you aren't very familiar.

"Viewed once" is a place you have seen once, possibly using magic.

"Description" is a place whose location and appearance you know through someone else's description, perhaps from a map.

"False destination" is a place that doesn't exist. Perhaps you tried to scry an enemy's sanctum but instead viewed an illusion, or you are attempting to teleport to a familiar location that no longer exists.

On Target: You and your group (or the target object) appear where you want to.

Off Target: You and your group (or the target object) appear a random distance away from the destination in a random direction. Distance off target is 1d10 × 1d10 percent of the distance that was to be traveled. For example, if you tried to travel 120 miles, landed off target, and rolled a 5 and 3 on the two d10s, then you would be off target by 15 percent, or 18 miles. The GM determines the direction off target randomly by rolling a d8 and designating 1 as north, 2 as northeast, 3 as east, and so on around the points of the compass. If you were teleporting to a coastal city and wound up 18 miles out at sea, you could be in trouble.

Similar Area: You and your group (or the target object) wind up in a different area that's visually or thematically similar to the target area. If you are heading for your home laboratory, for example, you might wind up in another wizard's laboratory or in an alchemical supply shop that has many of the same tools and implements as your laboratory. Generally, you appear in the closest similar place, but since the spell has no range limit, you could conceivably wind up anywhere on the plane.

Mishap: The spell's unpredictable magic results in a difficult journey. Each teleporting creature (or the target object) takes 3d10 force damage, and the GM rerolls on the table to see where you wind up (multiple mishaps can occur, dealing damage each time).

Teleportation Circle

5th-level conjuration

CASTING TIME: 1 minute
RANGE: 10 feet
COMPONENTS: V, M
DURATION: 1 round

As you cast the spell, you draw a 10-foot-diameter circle on the ground inscribed with sigils that link your location to a permanent teleportation circle of your choice whose sigil sequence you know and that is on the same plane of existence as you. A shimmering portal opens within the circle you drew and remains open until the end of your next turn. Any creature that enters the portal instantly appears within 5 feet of the destination circle or in the nearest unoccupied space if that space is occupied.

Many major temples, guilds, and other important places have permanent teleportation circles inscribed somewhere within their confines. Each such circle includes a unique sigil sequence—a string of magical runes arranged in a particular pattern. When you first gain the ability to cast this spell, you learn the sigil sequences for two destinations on the Material Plane, determined by the GM. You can learn additional sigil sequences during your adventures. You can commit a new sigil sequence to memory after studying it for 1 minute.

You can create a permanent teleportation circle by casting this spell in the same location every day for one year. You need not use the circle to teleport when you cast the spell in this way.

The material components for this spell are rare chalks and inks infused with precious gems worth $50, which the spell consumes.

Thaumaturgy

Transmutation cantrip

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V
DURATION: Up to 1 minute

You manifest a minor wonder, a sign of supernatural power, within range. You create one of the following magical effects within range.

- Your voice booms up to three times as loud as normal for 1 minute.
- You cause flames to flicker, brighten, dim, or change color for 1 minute.
- You cause harmless tremors in the ground for 1 minute.
- You create an instantaneous sound that originates from a point of your choice within range, such as a rumble of thunder, the cry of a raven, or ominous whispers.
- You instantaneously cause an unlocked door or window to fly open or slam shut.
- You alter the appearance of your eyes for 1 minute.

If you cast this spell multiple times, you can have up to three of its 1-minute effects active at a time, and you can dismiss such an effect as an action.

Thunderwave

1st-level evocation

CASTING TIME: 1 action
RANGE: Self (15-foot cube)
COMPONENTS: V, S
DURATION: Instantaneous

A wave of thunderous force sweeps out from you. Each creature in a 15-foot cube originating from you must make a constitution saving throw. On a failed save, a creature takes 2d8 thunder damage and is pushed 10 feet away from you. On a successful save, the creature takes half as much damage and isn't pushed.

In addition, unsecured objects that are completely within the area of effect are automatically pushed 10 feet away from you by the spell's effect, and the spell emits a thunderous boom audible out to 300 feet.

At higher levels: When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d8 for each slot level above 1st.

Time Stop

9th-level transmutation

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V
DURATION: Instantaneous

You briefly stop the flow of time for everyone but yourself. No time passes for other creatures, while you take 1d4 + 1 turns in a row, during which you can use actions and move as normal.

This spell ends if one of the actions you use during this period, or any effects that you create during this period, affects a creature other than you or an object being worn or carried by someone other than you. In addition, the spell ends if you move to a place more than 1,000 feet from the location where you cast it.

Tiny Hut

3rd-level evocation (ritual)

CASTING TIME: 1 minute
RANGE: Self (10-foot-radius hemisphere)
COMPONENTS: V, S, M
DURATION: 8 hours

A 10-foot-radius immobile dome of force springs into existence around and above you and remains stationary for the duration. The spell ends if you leave its area.

Nine creatures of Medium size or smaller can fit inside the dome with you. The spell fails if its area includes a larger creature or more than nine creatures. Creatures and objects within the dome when you cast this spell can move through it freely. All other creatures and objects are barred from passing through it.

Spells and other magical effects can't extend through the dome or be cast through it. The atmosphere inside the space is comfortable and dry, regardless of the weather outside.

Until the spell ends, you can command the interior to become dimly lit or dark. The dome is opaque from the outside, of any color you choose, but it is transparent from the inside.

The material components for this spell are a small crystal bead.

Tongues

3rd-level divination

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, M
DURATION: 1 hour

This spell grants the creature you touch the ability to understand any spoken language it hears. Moreover, when the target speaks, any creature that knows at least one language and can hear the target understands what it says.

The material components for this spell are a small clay model of a ziggurat.

Transport via Plants

6th-level conjuration

CASTING TIME: 1 action
RANGE: 10 feet
COMPONENTS: V, S
DURATION: 1 round

This spell creates a magical link between a Large or larger inanimate plant within range and another plant, at any distance, on the same plane of existence. You must have seen or touched the destination plant at least once before. For the duration, any creature can step into the target plant and exit from the destination plant by using 5 feet of movement.

Tree Stride

5th-level conjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

You gain the ability to enter a tree and move from inside it to inside another tree of the same kind within 500 feet. Both trees must be living and at least the same size as you. You must use 5 feet of movement to enter a tree. You instantly know the location of all other trees of the same kind within 500 feet and, as part of the move used to enter the tree, can either pass into one of those trees or step out of the tree you're in. You appear in a spot of your choice within 5 feet of the destination tree, using another 5 feet of movement. If you have no movement left, you appear within 5 feet of the tree you entered.

You can use this transportation ability once per round for the duration. You must end each turn outside a tree.

True Polymorph

9th-level transmutation

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

Choose one creature or nonmagical object that you can see within range. You transform the creature into a different creature, the creature into an object, or the object into a creature (the object must be neither worn nor carried by another creature). The transformation lasts for the duration, or until the target drops to 0 hit points or dies. If you concentrate on this spell for the full duration, the transformation becomes permanent.

Shapechangers aren't affected by this spell. An unwilling creature can make a wisdom saving throw, and if it succeeds, it isn't affected by this spell.

Creature into Creature. If you turn a creature into another kind of creature, the new form can be any kind you choose whose challenge rating is equal to or less than the target's (or its level, if the target doesn't have a challenge rating). The target's game statistics, including mental ability scores, are replaced by the statistics of the new form. It retains its alignment and personality.

The target assumes the hit points of its new form, and when it reverts to its normal form, the creature returns to the number of hit points it had before it transformed. If it reverts as a result of dropping to 0 hit points, any excess damage carries over to its normal form. As long as the excess damage doesn't reduce the creature's normal form to 0 hit points, it isn't knocked unconscious.

The creature is limited in the actions it can perform by the nature of its new form, and it can't speak, cast spells, or take any other action that requires hands or speech unless its new form is capable of such actions.

The target's gear melds into the new form. The creature can't activate, use, wield, or otherwise benefit from any of its equipment.

Object into Creature. You can turn an object into any kind of creature, as long as the creature's size is no larger than the object's size and the creature's challenge rating is 9 or lower. The creature is friendly to you and your companions. It acts on each of your turns. You decide what action it takes and how it moves. The GM has the creature's statistics and resolves all of its actions and movement.

If the spell becomes permanent, you no longer control the creature. It might remain friendly to you, depending on how you have treated it.

Creature into Object. If you turn a creature into an object, it transforms along with whatever it is wearing and carrying into that form. The creature's statistics become those of the object, and the creature has no memory of time spent in this form, after the spell ends and it returns to its normal form.

The material components for this spell are a drop of mercury, a dollop of gum arabic, and a wisp of smoke.

True Resurrection

9th-level necromancy

CASTING TIME: 1 hour
RANGE: Touch
COMPONENTS: V, S, M
DURATION: Instantaneous

You touch a creature that has been dead for no longer than 200 years and that died for any reason except old age. If the creature's soul is free and willing, the creature is restored to life with all its hit points.

This spell closes all wounds, neutralizes any poison, cures all diseases, and lifts any curses affecting the creature when it died. The spell replaces damaged or missing organs and limbs.

The spell can even provide a new body if the original no longer exists, in which case you must speak the creature's name. The creature then appears in an unoccupied space you choose within 10 feet of you.

The material components for this spell are a sprinkle of holy water and diamonds or rubies worth at least $25,000, which the spell consumes.

True Seeing

6th-level divination

CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 1 hour

This spell gives the willing creature you touch the ability to see things as they actually are. For the duration, the creature has truesight, notices secret doors hidden by magic, and can see into the Ethereal Plane, all out to a range of 120 feet.

The material components for this spell are an ointment for the eyes that costs $25; is made from mushroom powder, saffron, and fat; and is consumed by the spell.

True Strike

Divination cantrip

CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: S
DURATION: Concentration, up to 1 round

You extend your hand and point a finger at a target in range. Your magic grants you a brief insight into the target's defenses. On your next turn, you gain advantage on your first attack roll against the target, provided that this spell hasn't ended.

Unseen Servant

1st-level conjuration (ritual)

CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: 1 hour

This spell creates an invisible, mindless, shapeless force that performs simple tasks at your command until the spell ends. The servant springs into existence in an unoccupied space on the ground within range. It has AC 10, 1 hit point, and a Strength of 2, and it can't attack. If it drops to 0 hit points, the spell ends.

Once on each of your turns as a bonus action, you can mentally command the servant to move up to 15 feet and interact with an object. The servant can perform simple tasks that a human servant could do, such as fetching things, cleaning, mending,

folding clothes, lighting fires, serving food, and pouring wind. Once you give the command, the servant performs the task to the best of its ability until it completes the task, then waits for your next command.

If you command the servant to perform a task that would move it more than 60 feet away from you, the spell ends.

The material components for this spell are a piece of string and a bit of wood.

Vampiric Touch

3rd-level necromancy

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V, S
DURATION: Concentration, up to 1 minute

The touch of your shadow-wreathed hand can siphon life force from others to heal your wounds. Make a melee spell attack against a creature within your reach. On a hit, the target takes 3d6 necrotic damage, and you regain hit points equal to half the amount of necrotic damage dealt. Until the spell ends, you can make the attack again on each of your turns as an action.

At higher levels: When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

Wall of Fire

4th-level evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

You create a wall of fire on a solid surface within range. You can make the wall up to 60 feet long, 20 feet high, and 1 foot thick, or a ringed wall up to 20 feet in diameter, 20 feet high, and 1 foot thick. The wall is opaque and lasts for the duration.

When the wall appears, each creature within its area must make a Dexterity saving throw. On a failed save, a creature takes 5d8 fire damage, or half as much damage on a successful save.

One side of the wall, selected by you when you cast this spell, deals 5d8 fire damage to each creature that ends its turn within 10 feet o f that side or inside the wall. A creature takes the same damage when it enters the wall for the first time on a turn or ends its turn there. The other side o f the wall deals no damage.

The other side of the wall deals no damage.

At higher levels: When you cast this spell using a level spell slot 5 or more, the damage of the spell increases by 1d8 for each level of higher spell slot to 4.

The material components for this spell are a small piece of phosphorus.

Wall of Force

5th-level evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

An invisible wall of force springs into existence at a point you choose within range. The wall appears in any orientation you choose, as a horizontal or vertical barrier or at an angle. It can be free floating or resting on a solid surface. You can form it into a hemispherical dome or a sphere with a radius of up to 10 feet, or you can shape a flat surface made up of ten 10-foot-by-10-foot panels. Each panel must be contiguous with another panel. In any form, the wall is 1/4 inch thick. It lasts for the duration. If the wall cuts through a creature's space when it appears, the creature is pushed to one side of the wall (your choice which side).

Nothing can physically pass through the wall. It is immune to all damage and can't be dispelled by dispel magic. A disintegrate spell destroys the wall instantly, however. The wall also extends into the Ethereal Plane, blocking ethereal travel through the wall.

The material components for this spell are a pinch of powder made by crushing a clear gemstone.

Wall of Ice

6th-level Evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

You create a wall of ice on a solid surface within range. You can form it into a hemispherical dome or a sphere with a radius of up to 10 feet, or you can shape a flat surface made up of ten 10-foot-square panels. Each panel must be contiguous with another panel. In any form, the wall is 1 foot thick and lasts for the duration.

If the wall cuts through a creature's space when it appears, the creature within its area is pushed to one side of the wall and must make a dexterity saving throw. On a failed save, the creature takes 10d6 cold damage, or half as much damage on a successful save.

The wall is an object that can be damaged and thus breached. It has AC 12 and 30 hit points per 10-foot section, and it is vulnerable to fire damage. Reducing a 10-foot section of wall to 0 hit points destroys it and leaves behind a sheet of frigid air in the space the wall occupied. A creature moving through the sheet of frigid air for the first time on a turn must make a constitution saving throw. That creature takes 5d6 cold damage on a failed save, or half as much damage on a successful one.

AT HIGHER LEVELS: When you cast this spell using a spell slot of 7th level or higher, the damage the wall deals when it appears increases by 2d6, and the damage from passing through the sheet of frigid air increases by 1d6, for each slot level above 6th.

The material components for this spell are a small piece of quartz.

Wall of Stone

5th-level Evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

A nonmagical wall of solid stone springs into existence at a point you choose within range. The wall is 6 inches thick and is composed of ten 10-foot-by-10-foot panels. Each panel must be contiguous with at least one other panel. Alternatively, you can create 10-foot-by-20-foot panels that are only 3 inches thick.

If the wall cuts through a creature's space when it appears, the creature is pushed to one side of the wall (your choice). If a creature would be surrounded on all sides by the wall (or the wall and another solid surface), that creature can make a dexterity saving throw. On a success, it can use its reaction to move up to its speed so that it is no longer enclosed by the wall.

The wall can have any shape you desire, though it can't occupy the same space as a creature or object. The wall doesn't need to be vertical or rest on any firm foundation. It must, however, merge with and be solidly supported by existing stone. Thus, you can use this spell to bridge a chasm or create a ramp.

If you create a span greater than 20 feet in length, you must halve the size of each panel to create supports. You can crudely shape the wall to create crenellations, battlements, and so on.

The wall is an object made of stone that can be damaged and thus breached. Each panel has AC 15 and 30 hit points per inch of thickness. Reducing a panel to 0 hit points destroys it and might cause connected panels to collapse at the GM's discretion.

If you maintain your concentration on this spell for its whole duration, the wall becomes permanent and can't be dispelled. Otherwise, the wall disappears when the spell ends.

The material components for this spell are a small block of granite.

Wall of Thorns

6th-level Conjuration

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 10 minutes

You create a wall of tough, pliable, tangled brush bristling with needle-sharp thorns. The wall appears within range on a solid surface and lasts for the duration. You choose to make the wall up to 60 feet long, 10 feet high, and 5 feet thick or a circle that has a 20-foot diameter and is up to 20 feet high and 5 feet thick. The wall blocks line of sight.

When the wall appears, each creature within its area must make a dexterity saving throw. On a failed save, a creature takes 7d8 piercing damage, or half as much damage on a successful save.

A creature can move through the wall, albeit slowly and painfully. For every 1 foot a creature moves through the wall, it must spend 4 feet of movement. Furthermore, the first time a creature enters the wall on a turn or ends its turn there, the creature must make a dexterity saving throw. It takes 7d8 slashing damage on a failed save, or half as much damage on a successful one.

At higher levels: When you cast this spell using a spell slot of 7th level or higher, both types of damage increase by 1d8 for each slot level above 6th.

The material components for this spell are a handful of thorns.

Warding Bond

2nd-level Abjuration
CASTING TIME: 1 action
RANGE: Touch
COMPONENTS: V, S, M
DURATION: 1 hour

This spell wards a willing creature you touch and creates a mystic connection between you and the target until the spell ends. While the target is within 60 feet of you, it gains a +1 bonus to AC and saving throws, and it has resistance to all damage. Also, each time it takes damage, you take the same amount of damage.

The spell ends if you drop to 0 hit points or if you and the target become separated by more than 60 feet.

It also ends if the spell is cast again on either of the connected creatures. You can also dismiss the spell as an action.

The material components for this spell are a pair of platinum rings worth at least $50 each, which you and the target must wear for the duration.

Water Breathing

3rd-level Transmutation
CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 24 hours

This spell gives a maximum of ten willing creatures within range and you can see, the ability to breathe underwater until the end of its term. Affected creatures also retain their normal breathing pattern.

The material components for this spell are a short piece of reed or straw.

Water Walk

3rd-level Transmutation
CASTING TIME: 1 action
RANGE: 30 feet
COMPONENTS: V, S, M
DURATION: 1 hour

This spell grants the ability to move across any liquid surface—such as water, acid, mud, snow, quicksand, or lava—as if it were harmless solid ground (creatures crossing molten lava can still take damage from the heat). Up to ten willing creatures you can see within range gain this ability for the duration.

If you target a creature submerged in a liquid, the spell carries the target to the surface of the liquid at a rate of 60 feet per round.

The material components for this spell are a piece of cork.

Web

2nd-level Conjuration
CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 hour

You conjure a mass of thick, sticky webbing at a point of your choice within range. The webs fill a 20-foot cube from that point for the duration. The webs are difficult terrain and lightly obscure their area.

If the webs aren't anchored between two solid masses (such as walls or trees) or layered across a floor, wall, or ceiling, the conjured web collapses on itself, and the spell ends at the start of your next turn. Webs layered over a flat surface have a depth of 5 feet.

Each creature that starts its turn in the webs or that enters them during its turn must make a dexterity saving throw. On a failed save, the creature is restrained as long as it remains in the webs or until it breaks free.

A creature restrained by the webs can use its action to make a Strength check against your spell save DC. If it succeeds, it is no longer restrained.

The webs are flammable. Any 5-foot cube of webs exposed to fire burns away in 1 round, dealing 2d4 fire damage to any creature that starts its turn in the fire.

The material components for this spell are a bit of spiderweb.

Weird

9th-level Illusion

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S
DURATION: Concentration, up to one minute

Drawing on the deepest fears of a group of creatures, you create illusory creatures in their minds, visible only to them. Each creature in a 30-foot-radius sphere centered on a point of your choice within range must make a wisdom saving throw. On a failed save, a creature becomes frightened for the duration. The illusion calls on the creature's deepest fears, manifesting its worst nightmares as an implacable threat. At the start of each of the frightened creature's turns, it must succeed on a wisdom saving throw or take 4d10 psychic damage. On a successful save, the spell ends for that creature.

Wind Wall

3rd-level Evocation

CASTING TIME: 1 action
RANGE: 120 feet
COMPONENTS: V, S, M
DURATION: Concentration, up to 1 minute

A wall of strong wind rises from the ground at a point you choose within range. You can make the wall up to 50 feet long, 15 feet high, and 1 foot thick. You can shape the wall in any way you choose so long as it makes one continuous path along the ground. The wall lasts for the duration.

When the wall appears, each creature within its area must make a strength saving throw. A creature takes 3d8 bludgeoning damage on a failed save, or half as much damage on a successful one.

The strong wind keeps fog, smoke, and other gases at bay. Small or smaller flying creatures or objects can't pass through the wall. Loose, lightweight materials brought into the wall fly upward. Arrows, bolts, and other ordinary projectiles launched at targets behind the wall are deflected upward and automatically miss. (Boulders hurled by giants or siege engines, and similar projectiles, are unaffected.) Creatures in gaseous form can't pass through it.

The material components for this spell are a tiny fan and a feather of exotic origin.

Wish

9th-level Conjuration

CASTING TIME: 1 action
RANGE: Self
COMPONENTS: V
DURATION: Instantaneous

Wish is the mightiest spell a mortal creature can cast. By simply speaking aloud, you can alter the very foundations of reality in accord with your desires.

The basic use of this spell is to duplicate any other spell of 8th level or lower. You don't need to meet any requirements in that spell, including costly components. The spell simply takes effect.

Alternatively, you can create one of the following effects of your choice:

- You create one object of up to $25,000 in value that isn't a magic item. The object can be no more than 300 feet in any dimension, and it appears in an unoccupied space you can see on the ground.
- You allow up to twenty creatures that you can see to regain all hit points, and you end all effects on them described in the greater restoration spell.
- You grant up to ten creatures that you can see resistance to a damage type you choose.
- You grant up to ten creatures you can see immunity to a single spell or other magical effect for 8 hours. For instance, you could make yourself and all your companions immune to a lich's life drain attack.
- You undo a single recent event by forcing a reroll of any roll made within the last round (including your last turn). Reality reshapes itself to accommodate the new result. For example, a wish spell could undo an opponent's successful save, a foe's critical hit, or a friend's failed save. You can force the reroll to be made with advantage or disadvantage, and you can choose whether to use the reroll or the original roll.

You might be able to achieve something beyond the scope of the above examples. State your wish to the GM as precisely as possible. The GM has great latitude in ruling what occurs in such an instance; the greater the wish, the greater the likelihood that something goes wrong. This spell might simply fail, the effect you desire might only be partly achieved, or you might suffer some unforeseen consequence as a result of how you worded the wish. For example, wishing that a villain were dead might propel you forward in time to a period when that villain is no longer alive, effectively removing you from the game. Similarly, wishing for a legendary magic item or artifact might instantly transport you to the presence of the item's current owner.

The stress of casting this spell to produce any effect other than duplicating another spell weakens you. After enduring that stress, each time you cast a spell until you finish a long rest, you take 1d10 necrotic damage per level of that spell. This damage can't be reduced or prevented in any way. In addition, your Strength drops to 3, if it isn't 3 or lower already, for 2d4 days. For each of those days that you spend resting and doing nothing more than light activity, your remaining recovery time decreases by 2 days. Finally, there is a 33 percent chance that you are unable to cast *wish* ever again if you suffer this stress.

Word of Recall

6th-level Conjuration

CASTING TIME: 1 action
RANGE: 5 feet
COMPONENTS: V
DURATION: Instantaneous

You and up to five willing creatures within 5 feet of you instantly teleport to a previously designated sanctuary. You and any creatures that teleport with you appear in the nearest unoccupied space to the spot you designated when you prepared your sanctuary (see below). If you cast this spell without first preparing a sanctuary, the spell has no effect.

You must designate a sanctuary by casting this spell within a location, such as a temple, dedicated to or strongly linked to your deity. If you attempt to cast the spell in this manner in an area that isn't dedicated to your deity, the spell has no effect.

Zone of Truth

2nd-level Enchantment

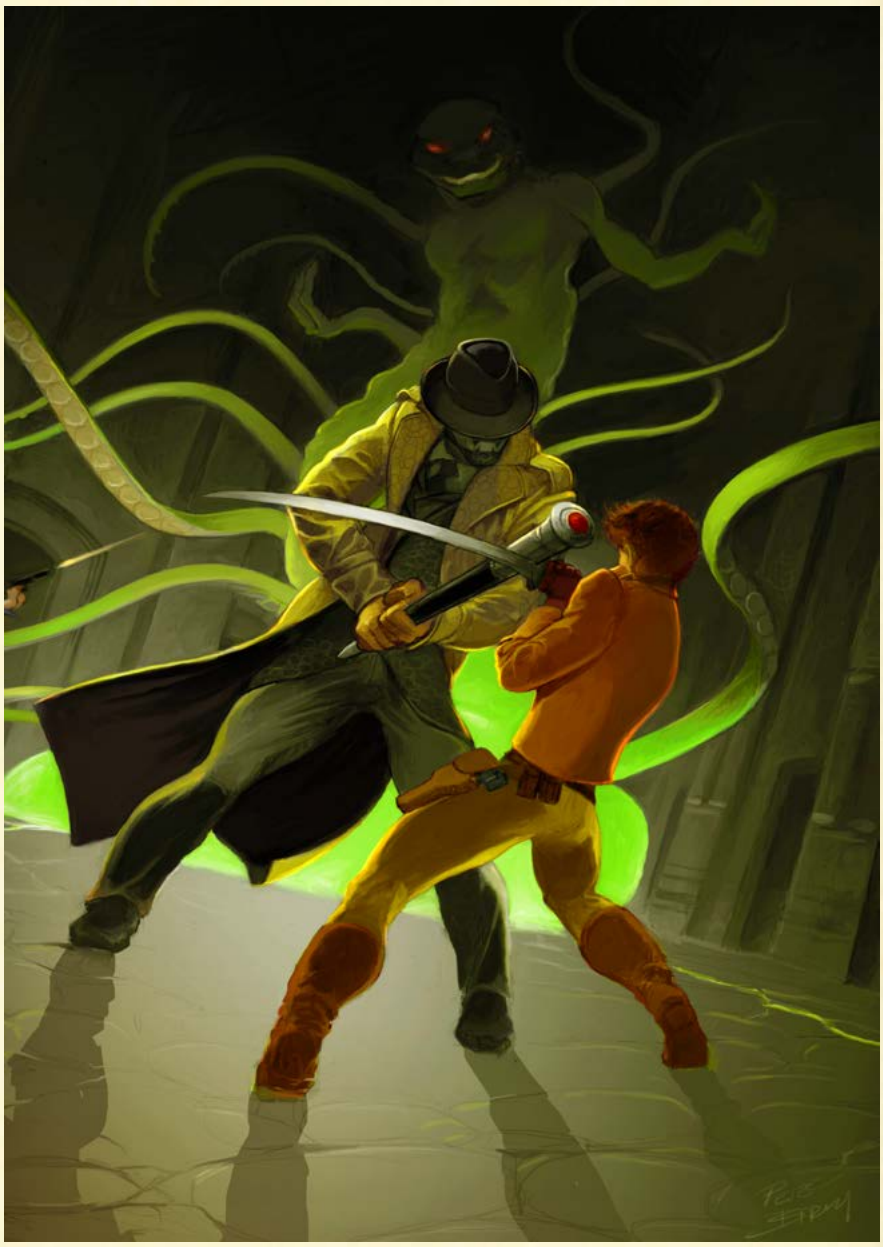
CASTING TIME: 1 action
RANGE: 60 feet
COMPONENTS: V, S
DURATION: 10 minutes

You create a magical zone that guards against deception in a 15-foot-radius sphere centered on a point of your choice within range. Until the spell ends, a creature that enters the spell's area for the first time on a turn or starts its turn there must make a Charisma saving throw. On a failed save, a creature can't speak a deliberate lie while in the radius. You know whether each creature succeeds or fails on its saving throw.

An affected creature is aware of the fate and can avoid answering questions she would normally have responded with a lie. Such a creature can remain evasive in his answers as they remain within the limits of truth.

BOOK FIVE: RULES OF PLAY

THE THIRD YEAR OF THE JALEX-SOLAR WAR



A chunk of ancient stone exploded right beside Miranda's forehead, firing shards in all directions; one sliced her cheek and she let out a yelp. Next to her, Clental huddled and all but curled into a ball; his gleaming blue-grey skin shuddered as blood poured from a dozen wounds. The lights on his bio-electric implants blinked rapidly. While Miranda wasn't adept enough to interpret the readouts with any degree of exactness, she knew they were working overtime to keep the Decti alive, and her heart sank. She choked back tears and laid a hand on his cool, smooth, and slippery skin.

"Hey," she said. "We're going to get you out of here."

"One would hope," he coughed, and more blood appeared on his lips. "But this may be our last adventure together."

"Not this day," Miranda said. "You're going to live, and that's an order. We still have a wedding to plan."

"I do not believe," he coughed again, "That you get to order me on this. But if you wish us to survive, I recommend thinking of something fast."

She sneered. "Only one thing left to do, then. Go in guns ablazing."

She took up his gun in her left hand, hefted her sidearm in her right, and leapt from her hiding place, filling the air with a deadly rain made with a combination of explosive slugs and bioelectric pulses. She had no idea how long the Decti weapon would hold out when wielded by a human before running out of energy, but she hoped it was long enough to at least even the odds a bit.

Her enemies – mostly human traitors, mixed with a few Jalex – were fanned out around what appeared to be a giant oval mirror which stood at least ten feet high. It had an ornate brass frame covered in some sort of runic writing. They were caught off-guard by her sudden, brazen attack, and four went down in her first assault. That left at least ten more, and Miranda calculated her best chance of survival was to be right in their midst, where they'd be worried about shooting each other in the crossfire. It was a desperate move; it put her in nearly as much danger as standing in the open, but it was the only play she had. She put her head down, bore down on the triggers of the two weapons to issue a further dragon-like belch of destructive force ahead of her, and charged.

Her goal was the figure near the back of the ranks, the one standing before the mirror who appeared to be reading those runic marks. The figure was lithe, slender; its gender or even species was impossible to determine. It wasn't Jalex; that it had two arms and two legs spoke to that. It wore a ballistic reflective armor trench coat which both disguised its body shape and deflected most of the shots coming its way, and was adorned in a metallic green mask in the shape of a serpent. She cried out the only name she had to call the figure, a name from the dim, dark past of the Knights of William St. John.

"Doctor Serpent!" she screamed.

The figure ceased its reading for just a moment, its head half-turned towards her, then it turned back to complete its efforts.

Miranda dodged and weaved through the web of fire laid down by the enemy, somehow, miraculously making it into the depth of their ranks. She didn't know whether it was her own rage that drove her, or just blind, dumb luck, but she made it to the enemy with just a few scratches to show for it. She holstered the Decti weapon and in the same, fluid motion, drew her vibro-sword, a wicked-looking blade hardened by electromagnetic pulses which gave it a diamond-keen edge.

BOOK FIVE:

The blade thrummed in her hand as she swept it across at the nearest Jalex warrior. The insectoid creature let out a strange, almost mechanical sound as green-yellow ichor shot from its throat where the blade made contact. She tore it free, and the creature went down. Its multiple limbs twitched and clattered, and then it lay still.

A sudden explosion of pain rocked Miranda's right shoulder; she let out a grunt and pitched forward. Her body armor had absorbed most of the blast, and the blow had just been a glance, but the pain still spun her head and the impact was enough to knock her face-first on the ground. She turned over to find an all-too-human opponent looming over her, a pistol trained on her.

"Traitor!" she spat.

"You're the traitor, Knight," he retorted. "The Order of the Black Dragon is resurgent, and with the help of our Jalex allies, we will…. UNGH!"

A smoking hole appeared in his chest, and he dropped to his knees, wobbled for a moment, then fell sideways, his head making a sick, wet cracking sound as it struck the stone floor. Miranda risked a glance to her left, where Clental leaned against the pillar behind which they'd taken earlier refuge, a blaster implant on his own right arm smoking.

He nodded at her. She returned the nod and leapt to her feet, bowling forward with everything she had, with the full intent of driving her blade through the heart of this pretender to the Doctor Serpent legacy. Centuries—possibly millennia—of hatred and enmity overcame her, and if she knew one thing it was that she would not allow the Order to rise again.

Just as she was about to drive the blade through its back, the masked figure calmly stepped aside, threw its arm forth, and grabbed her by the throat. Its grip was like a vise; she heard the whir of servos and knew that the arm that held her was cybernetic.

"You're…not….him," she choked. "You…can't…be!"

"Oh," the figure whispered in a mechanical, modulated voice tone, "But I am."

Doctor Serpent hurled her away. She struck a pillar in the ancient ruin and all the breath went out of her as she slid down to the ground. Enemies closed in, and then Doctor Serpent waved a hand before the gigantic mirror and a wave of energy issued forth. Everyone in the room froze, as if time ceased to exist, but Miranda and Doctor Serpent seemed unaffected by the burst. She pulled herself to her feet.

Doctor Serpent turned its head towards her slightly and grunted. "A miscalculation," it said. "I had hoped you would be outside the bubble and frozen with the rest."

"You can't have the Ring of Brass," she said. "I won't let you."

Doctor Serpent turned towards her once more, facing her fully this time. "So," it said. "You know what this is."

"We have records," she said, and trained her weapon on him. "I know what it is."

Doctor Serpent flicked its fingers, and the sidearm flew from her grasp.

"You have records," it pondered. "And yet, you keep them secret from the rest of humanity. You could make the entire galaxy better, control entire governments. If you know what this is, you know the whole of human history, and yet you, the Knights of William St. John, are content to allow humanity to forget. Earth has descended into a technologically-advanced state of barbarism, and here you are, proudly soaring among the stars with your 'enlightened' colonies that the poor people of Earth don't even know exist."

"We left," she shot back, "To save humanity. You said it yourself; Earth was beyond saving. The last war…we cut our losses and got out."

"But what if you could change it?" Doctor Serpent said. It swept its arm back towards the Ring of Brass. "This is a gateway to anywhere in time and space. All we have to do is learn to use it, and we can control everything. Just think; you could eliminate the man who fired the first shot of the last war, preventing it from ever happening. You could control the flow of history on Earth."

"Like a god," she said.

She could almost sense Doctor Serpent smiling behind its mask. "Like a god," it agreed.

"You're insane," she breathed, "and I'm going to stop you."

"I don't see how," it said. "You're not match for me one on one."

She took a few steps forward, then stopped dead as the mirror behind her shimmered to life, a sort of fog swirling within, shot through with blue, pink, and green lights. The fog shaded, and there, on the other side, she saw people, one of whom was Doctor Serpent.

"What the Hell?" she said.

There were others there, as well, two men and a woman who battled the Order of the Black Dragon in what looked like another world, a more primitive world, yet still one with a degree of technological advancement. One of them wielded what appeared to be a blade of fire; another a primitive energy blaster. A third was armed with old-style slug-throwing pistols. The scene all but mirrored her own. She didn't see a Ring of Brass, until it occurred to her that she was looking through the Ring on the other side.

"Yes," Doctor Serpent said. "Your meager 'teams' from the past, battling futilely against my vast organization. When I bring the Order from every era together, no one will be able to stop us."

Just then, Miranda's eyes met those of the young man dressed in a sort of primitive black field uniform, and she noted an unmistakable resemblance.

"You," she breathed, "you're my ancestor."

"Incredible technology, isn't it?" Doctor Serpent hissed. "Now, since you won't join me, it's time for you to die. Kneel."

An incredible wave of energy issued forth from Doctor Serpent, a mental force that weighed on Miranda's mind. She threw everything she had into fighting against its influence, took one step forward, then a second, then a third, staggering. At last, however, his power was too much for her to resist, and she found herself on her knees, unable to move.

On the other side of the mirror, the scene shifted again, as if of its own will…

ABILITY SCORES

Ability scores are the core of the game rule, and the core of your character. They are a basic measurement of the strengths and weaknesses of your character, and almost every roll you will make in the game to accomplish any given task will be an ability check. Six abilities provide a quick description of every creature's physical and mental characteristics:

Strength, measuring physical power

Dexterity, measuring agility

Constitution, measuring endurance

Intelligence, measuring reasoning and memory

Wisdom, measuring perception and insight

Charisma, measuring force of personality

Is a character muscle-bound and insightful? Brilliant and charming? Nimble and hardy? Ability scores define these qualities—a creature's assets as well as weaknesses. The three main rolls of the game—the ***ability check***, the ***saving throw***, and the ***attack roll***—rely on the six ability scores. The book's introduction describes the basic rule behind these rolls: roll a d20, add an ability modifier derived from one of the six ability scores, and compare the total to a target number.

ABILITY SCORES AND MODIFIERS

Each of a creature's abilities has a score, a number that defines the magnitude of that ability. An ability score is not just a measure of innate capabilities, but also encompasses a creature's training and competence in activities related to that ability. A score of 10 or 11 is the normal human average, but adventurers and many monsters are a cut above average in most abilities. A score of 18 is the highest that a person usually reaches. Adventurers can have scores as high as 20, and monsters and divine beings can have scores as high as 30.

Each ability also has a modifier, derived from the score and ranging from -5 (for an ability score of 1) to +10 (for a score of 30). The Ability Scores and Modifiers table notes the ability modifiers for the range of possible ability scores, from 1 to 30. To determine an ability modifier without consulting the table, subtract 10 from the ability score and then divide the total by 2 (round down). Because ability modifiers affect almost every attack roll, ability check, and saving throw, ability modifiers come up in play more often than their associated scores.

ADVANTAGE AND DISADVANTAGE

Sometimes a special ability or spell tells you that you have advantage or disadvantage on an ability check, a saving throw, or an attack roll. When that happens, you roll a second d20 when you make the roll. Use the higher of the two rolls if you have advantage and use the lower roll if you have disadvantage. For example, if you have disadvantage and roll a 17 and a 5, you use the 5. If you instead have advantage and roll those numbers, you use the 17.

If multiple situations affect a roll and each one grants advantage or imposes disadvantage on it, you don't roll more than one additional d20. If two favorable situations grant advantage, for example, you still roll only one additional d20. If circumstances cause a roll to have both advantage and disadvantage, you are considered to have neither of them, and you roll one d20. This is true even if multiple circumstances impose disadvantage and only one grants advantage or vice versa. In such a situation, you have neither advantage nor disadvantage. When you have advantage or disadvantage and something in the game, lets you reroll the d20, you can reroll only one of the dice. You choose which one.

For example, if a character has advantage or disadvantage on an ability check, and an ability that allows them a reroll, and rolls a 1 and 13, they could use their reroll ability to reroll the 1. You usually gain advantage or disadvantage through the use of special abilities, actions, or spells. Inspiration can also give a character advantage. The GM can also decide that circumstances influence a roll in one direction or the other and grant advantage or impose disadvantage as a result.

PROFICIENCY BONUS

Characters have a proficiency bonus determined by level. Monsters also have this bonus, which is incorporated in their stat blocks. The bonus is used in the rules on ability checks, saving throws, and attack rolls. Your proficiency bonus can't be added to a single die roll or other number more than once, unless you have a special ability like expertise that expressly allows for doing so.

For example, if two different rules say you can add your proficiency bonus to a Wisdom saving throw, you nevertheless add the bonus only once when you make the save.

Occasionally, your proficiency bonus might be multiplied or divided (doubled or halved, for example) before you apply it.

For example, the Hooligan's Expertise feature doubles the proficiency bonus for certain ability checks.

If a circumstance suggests that your proficiency bonus applies more than once to the same roll, you still add it only once and multiply or divide it only once. By the same token, if a feature or effect allows you to multiply your proficiency bonus when making an ability check that wouldn't normally benefit from your proficiency bonus, you still don't add the bonus to the check. For that check your proficiency bonus is 0, given the fact that multiplying 0 by any number is still 0.

For example, if you lack proficiency in the History skill, you gain no benefit from a feature that lets you double your proficiency bonus when you make Intelligence (History) checks. In general, you don't multiply your proficiency bonus for attack rolls or saving throws. If a feature or effect allows you to do so, these same rules apply.

BOOK FIVE:
ABILITY CHECKS

An ability check tests a character's or monster's innate talent and training in an effort to overcome a challenge. The GM calls for an ability check when a character or monster attempts an action (other than an attack) that has a chance of failure. When the outcome is uncertain, the dice determine the results.

For every ability check, the GM decides which of the six abilities is relevant to the task at hand and the difficulty of the task, represented by a Difficulty Class, or DC. The more difficult a task, the higher its DC. The Typical Difficulty Classes table shows the most common DCs.

TABLE: TYPICAL DIFFICULTY CLASSES

Task Difficulty	DC
Very easy	5
Easy	10
Medium	15
Hard	20
Very hard	25
Nearly impossible	30

To make an ability check, roll a d20 and add the relevant ability modifier. As with other d20 rolls, apply bonuses and penalties, and compare the total to the DC. If the total equals or exceeds the DC, the ability check is a success—the creature overcomes the challenge at hand. Otherwise, it's a failure, which means the character or monster makes no progress toward the objective or makes progress combined with a setback determined by the GM.

CONTESTS

Sometimes one character's or monster's efforts are directly opposed to another's. This can occur when both of them are trying to do the same thing and only one can succeed, such as attempting to snatch up a magic ring that has fallen on the floor. This situation also applies when one of them is trying to prevent the other one from accomplishing a goal, such as when a monster tries to force open a door that an adventurer is holding closed.

In situations like these, the outcome is determined by a special form of ability check, called a contest. Both participants in a contest make ability checks appropriate to their efforts. They apply all appropriate bonuses and penalties, but instead of comparing the total to a DC, they compare the totals of their two checks. The participant with the higher check total wins the contest. That character or monster either succeeds at the action or prevents the other one from succeeding.

If the contest results in a tie, the situation remains the same as it was before the contest. Thus, one contestant might win the contest by default. If two characters tie in a contest to snatch a ring off the floor, neither character grabs it. In a contest between a monster trying to open a door and an adventurer trying to keep the door closed, a tie means that the door remains shut.

SKILLS

Each ability covers a broad range of capabilities, including skills that a character or a monster can be proficient in. A skill represents a specific aspect of an ability score, and an individual's proficiency in a skill demonstrates a focus on that aspect. (A character's starting skill proficiencies are determined at character creation, and a monster's skill proficiencies appear in the monster's stat block.)

For example, a Dexterity check might reflect a character's attempt to pull off an acrobatic stunt, to palm an object, or to stay hidden. Each of these aspects of Dexterity has an associated skill: Acrobatics, Sleight of Hand, and Stealth, respectively. So a character who has proficiency in the Stealth skill is particularly good at Dexterity checks related to sneaking and hiding. The skills related to each ability score are shown in the following list. (No skills are related to Constitution.)

See an ability's description in the later sections of this section for examples of how to use a skill associated with an ability.

Strength
Athletics

Dexterity

Acrobatics
Sleight of Hand

Stealth

Intelligence
Arcana

History

Investigation

Nature

Religion

Science

Wisdom
Animal Handling

Insight

Medicine

Perception

Survival

Charisma
Deception

Intimidation

Performance

Persuasion

Sometimes, the GM might ask for an ability check using a specific skill—for example, "Make a Wisdom (Perception) check." At other times, a player might ask the GM if proficiency in a particular skill applies to a check. In either case, proficiency in a skill means an individual can add his or her proficiency bonus to ability checks that involve that skill.

Without proficiency in the skill, the individual makes a normal ability check. For example, if a character attempts to climb up

a dangerous cliff, the GM might ask for a Strength (Athletics) check. If the character is proficient in Athletics, the character's proficiency bonus is added to the Strength check. If the character lacks that proficiency, he or she just makes a Strength check.

Variant: Skills with Different Abilities

Normally, your proficiency in a skill applies only to a specific kind of ability check. Proficiency in Athletics, for example, usually applies to Strength checks. In some situations, though, your proficiency might reasonably apply to a different kind of check. In such cases, the GM might ask for a check using an unusual combination of ability and skill, or you might ask your GM if you can apply a proficiency to a different check.

For example, if you have to swim from an offshore island to the mainland, your GM might call for a Constitution check to see if you have the stamina to make it that far. In this case, your GM might allow you to apply your proficiency in Athletics and ask for a Constitution (Athletics) check. Thus, if you're proficient in Athletics, you apply your proficiency bonus to the Constitution check just as you would normally do for a Strength (Athletics) check. Similarly, when your pugilist uses a display of raw strength to intimidate an enemy, your GM might ask for a Strength (Intimidation) check, even though Intimidation is normally associated with Charisma.

Passive Checks

A passive check is a special kind of ability check that doesn't involve any die rolls. Such a check can represent the average result for a task done repeatedly, such as searching for secret doors over and over again, or can be used when the GM wants to secretly determine whether the characters succeed at something without rolling dice, such as noticing a hidden monster.

Here's how to determine a character's total for a passive check: 10 + all modifiers that normally apply to the check If the character has advantage on the check, add 5. For disadvantage, subtract 5. The game refers to a passive check total as a score.

For example, if a 1st-level character has a Wisdom of 15 and proficiency in Perception, he or she has a passive Wisdom (Perception) score of 14. The rules on hiding in the "Dexterity" section below rely on passive checks, as do the exploration rules.

Working Together

Sometimes two or more characters team up to attempt a task. The character who's leading the effort—or the one with the highest ability modifier—can make an ability check with advantage, reflecting the help provided by the other characters. In combat, this requires the Help action. A character can only provide help if the task is one that he or she could attempt alone.

For example, trying to open a lock requires proficiency with thieves' tools, so a character who lacks that proficiency can't help another character in that task. Moreover, a character can help only when two or more individuals working together would actually be productive. Some tasks, such as threading a needle, are no easier with help.

Group Checks

When a number of individuals are trying to accomplish something as a group, the GM might ask for a group ability check. In such a situation, the characters who are skilled at a particular task help cover those who aren't. To make a group ability check, everyone in the group makes the ability check. If at least half the group succeeds, the whole group succeeds. Otherwise, the group fails. Group checks don't come up very often, and they're most useful when all the characters succeed or fail as a group. For example, when adventurers are navigating a swamp, the GM might call for a group Wisdom (Survival) check to see if the characters can avoid the quicksand, sinkholes, and other natural hazards of the environment. If at least half the group succeeds, the successful characters are able to guide their companions out of danger. Otherwise, the group stumbles into one of these hazards.

USING EACH ABILITY

Every task that a character or monster might attempt in the game is covered by one of the six abilities. This section explains in more detail what those abilities mean and the ways they are used in the game.

STRENGTH

Strength measures bodily power, athletic training, and the extent to which you can exert raw physical force. A Strength check can model any attempt to lift, push, pull, or break something, to force your body through a space, or to otherwise apply brute force to a situation. The Athletics skill reflects aptitude in certain kinds of Strength checks.

Athletics. Your Strength (Athletics) check covers difficult situations you encounter while climbing, jumping, or swimming. Examples include the following activities:

- You attempt to climb a sheer or slippery cliff, avoid hazards while scaling a wall, or cling to a surface while something is trying to knock you off.
- You try to jump an unusually long distance or pull off a stunt midjump.
- You struggle to swim or stay afloat in treacherous currents, storm-tossed waves, or areas of thick seaweed. Or another creature tries to push or pull you underwater or otherwise interfere with your swimming.

Other Strength Checks. The GM might also call for a Strength check when you try to accomplish tasks like the following:

- Force open a stuck, locked, or barred door
- Break free of bonds
- Push through a tunnel that is too small
- Hang on to a wagon while being dragged behind it
- Tip over a statue
- Keep a boulder from rolling

Attack Rolls and Damage

You add your Strength modifier to your attack roll and your damage roll when attacking with a melee weapon such as a long sword or heavy club. You use melee weapons to make melee attacks in hand- to-hand combat, and some of them can be thrown to make a ranged attack.

Armor Class

Certain character classes add their Strength bonus to their armor class. See individual class descriptions for more information.

Lifting and Carrying

Your Strength score determines the amount of weight you can bear. The following terms define what you can lift or carry.

Carrying Capacity. Your carrying capacity is your Strength score multiplied by 15. This is the weight (in pounds) that you can carry, which is high enough that most characters don't usually have to worry about it.

Push, Drag, or Lift. You can push, drag, or lift a weight in pounds up to twice your carrying capacity (or 30 times your Strength score). While pushing or dragging weight in excess of your carrying capacity, your speed drops to 5 feet. Size and Strength. Larger creatures can bear more weight, whereas Tiny creatures can carry less. For each size category above Medium, double the creature's carrying capacity and the amount it can push, drag, or lift. For a Tiny creature, halve these weights.

Variant: Encumbrance

The rules for lifting and carrying are intentionally simple. Here is a variant if you are looking for more detailed rules for determining how a character is hindered by the weight of equipment. When you use this variant, ignore the Strength column of the Armor table. If you carry weight in excess of 5 times your Strength score, you are encumbered, which means your speed drops by 10 feet. If you carry weight in excess of 10 times your Strength score, up to your maximum carrying capacity, you are instead heavily encumbered, which means your speed drops by 20 feet and you have disadvantage on ability checks, attack rolls, and saving throws that use Strength, Dexterity, or Constitution.

Dexterity

Dexterity measures agility, reflexes, and balance. A Dexterity check can model any attempt to move nimbly, quickly, or quietly, or to keep from falling on tricky footing. The Acrobatics, Sleight of Hand, and Stealth skills reflect aptitude in certain kinds of Dexterity checks.

Acrobatics. Your Dexterity (Acrobatics) check covers your attempt to stay on your feet in a tricky situation, such as when you're trying to run across a sheet of ice, balance on a tightrope, or stay upright on a rocking ship's deck. The GM might also call for a Dexterity (Acrobatics) check to see if you can perform acrobatic stunts, including dives, rolls, somersaults, and flips.

Sleight of Hand. Whenever you attempt an act of legerdemain or manual trickery, such as planting something on someone else or concealing an object on your person, make a Dexterity (Sleight of Hand) check. The GM might also call for a Dexterity (Sleight of Hand) check to determine whether you can lift a coin purse off another person or slip something out of another person's pocket.

Stealth. Make a Dexterity (Stealth) check when you attempt to conceal yourself from enemies, slink past guards, slip away without being noticed, or sneak up on someone without being seen or heard.

Other Dexterity Checks. The GM might call for a Dexterity check when you try to accomplish tasks like the following:

- Control a heavily laden cart on a steep descent
- Steer a chariot around a tight turn
- Pick a lock
- Disable a trap
- Securely tie up a prisoner
- Wriggle free of bonds
- Play a stringed instrument
- Craft a small or detailed object

Attack Rolls and Damage

You add your Dexterity modifier to your attack roll and your damage roll when attacking with a ranged weapon, such as a sling or a longbow. You can also add your Dexterity modifier to your attack roll and your damage roll when attacking with a melee weapon that has the finesse property, such as a dagger or a rapier.

Armor Class

Certain character classes add their Dexterity bonus to their armor class. See individual class descriptions for more information.

Initiative

At the beginning of every combat, you roll initiative by making a Dexterity check. Initiative determines the order of creatures' turns in combat.

Hiding

The DM decides when circumstances are appropriate for hiding. When you try to hide, make a Dexterity (Stealth) check. Until you are discovered, or you stop hiding, that check's total is contested by the Wisdom (Perception) check of any creature that actively searches for signs of your presence. You can't hide from a creature that can see you clearly, and

you give away your position if you make noise, such as shouting a warning or knocking over a vase.

An invisible creature can always try to hide. Signs of its passage might still be noticed, and it does have to stay quiet. In combat, most creatures stay alert for signs of danger all around, so if you come out of hiding and approach a creature, it usually sees you. However, under certain circumstances, the DM might allow you to stay hidden as you approach a creature that is distracted, allowing you to gain advantage on an attack roll before you are seen.

PASSIVE PERCEPTION: When you hide, there's a chance someone will notice you even if they aren't searching. To determine whether such a creature notices you, the DM compares your Dexterity (Stealth) check with that creature's passive Wisdom (Perception) score, which equals 10 + the creature's Wisdom modifier, as well as any other bonuses or penalties. If the creature has advantage, add 5. For disadvantage, subtract 5.

FOR EXAMPLE, if a 1st-level character (with a proficiency bonus of +2) has a Wisdom of 15 (a +2 modifier) and proficiency in Perception, he or she has a passive Wisdom (Perception) of 14.

WHAT CAN YOU SEE?: One of the main factors in determining whether you can find a hidden creature or object is how well you can see in an area, which might be lightly or heavily obscured, as explained later in "Adventuring."

CONSTITUTION

Constitution measures health, stamina, and vital force. Constitution checks are uncommon, and no skills apply to Constitution checks, because the endurance this ability represents is largely passive rather than involving a specific effort on the part of a character or monster. A Constitution check can model your attempt to push beyond normal limits, however. The GM might call for a Constitution check when you try to accomplish tasks like the following:

- Hold your breath
- March or labor for hours without rest
- Go without sleep
- Survive without food or water
- Quaff an entire stein of ale in one go

Armor Class

Certain character classes add their Constitution bonus to their armor class. See individual class descriptions for more information.

Hit Points

Your Constitution modifier contributes to your hit points. Typically, you add your Constitution modifier to each Hit Die you roll for your hit points. If your Constitution modifier changes, your hit point maximum changes as well, as though you had the new modifier from 1st level.

For example, if you raise your Constitution score when you reach 4th level and your Constitution modifier increases from +1 to +2, you adjust your hit point maximum as though the modifier had always been +2. So, you add 3 hit points for your first three levels, and then roll your hit points for 4th level using your new modifier. Or if you're 7th level and some effect lowers your Constitution score so as to reduce your Constitution modifier by 1, your hit point maximum is reduced by 7.

INTELLIGENCE

Intelligence measures mental acuity, accuracy of recall, and the ability to reason. An Intelligence check comes into play when you need to draw on logic, education, memory, or deductive reasoning. The Arcana, History, Investigation, Nature, and Religion skills reflect aptitude in certain kinds of Intelligence checks.

ARCANA. Your Intelligence (Arcana) check measures your ability to recall lore about spells, magic items, eldritch symbols, magical traditions, the planes of existence, and the inhabitants of those planes. In some campaigns that deal with alien entities, Arcana may also be used to uncover lore about extradimensional or extraterrestrial species, cultures and their technology.

HISTORY. Your Intelligence (History) check measures your ability to recall lore about historical events, legendary people, ancient kingdoms, past disputes, recent wars, and lost civilizations.

INVESTIGATION. When you look around for clues and make deductions based on those clues, you make an Intelligence (Investigation) check. You might deduce the location of a hidden object, discern from the appearance of a wound what kind of weapon dealt it, or determine the weakest point in a tunnel that could cause it to collapse. Investigation covers everything from poring through ancient scrolls in search of a hidden fragment of knowledge to scouring the rare books collection in a library, to digging through the Dark Web to find information about a criminal mastermind.

NATURE. Your Intelligence (Nature) check measures your ability to recall lore about terrain, plants and animals, the weather, and natural cycles.

RELIGION. Your Intelligence (Religion) check measures your ability to recall lore about deities, rites and prayers, religious hierarchies, holy symbols, and the practices of secret cults.

SCIENCE. Your Intelligence (Science) check measures your knowledge of the hard sciences, whether chemistry, biology, physics or any other branch of the sciences.

OTHER INTELLIGENCE CHECKS. The GM might call for an Intelligence check when you try to accomplish tasks like the following:

- Communicate with a creature without using words
- Estimate the value of a precious item

BOOK FIVE:

- Pull together a disguise to pass as a city guard
- Forge a document
- Recall lore about a craft or trade
- Win a game of skill
- Spellcasting Ability
- Arcanists use Intelligence as their spellcasting ability, which helps determine the saving throw DCs and attack bonus of spells they cast.

Armor Class

Certain character classes add their Intelligence bonus to their armor class. See individual class descriptions for more information.

WISDOM

Wisdom reflects how attuned you are to the world around you and represents perceptiveness and intuition. A Wisdom check might reflect an effort to read body language, understand someone's feelings, notice things about the environment, or care for an injured person. The Animal Handling, Insight, Medicine, Perception, and Survival skills reflect aptitude in certain kinds of Wisdom checks.

ANIMAL HANDLING. When there is any question whether you can calm down a domesticated animal, keep a mount from getting spooked, or intuit an animal's intentions, the GM might call for a Wisdom (Animal Handling) check. You also make a Wisdom (Animal Handling) check to control a live mount when you attempt a risky maneuver.

INSIGHT. Your Wisdom (Insight) check decides whether you can determine the true intentions of a creature, such as when searching out a lie or predicting someone's next move. Doing so involves gleaning clues from body language, speech habits, and changes in mannerisms.

MEDICINE. A Wisdom (Medicine) check lets you try to stabilize a dying companion or diagnose an illness.

PERCEPTION. Your Wisdom (Perception) check lets you spot, hear, or otherwise detect the presence of something. It measures your general awareness of your surroundings and the keenness of your senses. For example, you might try to hear a conversation through a closed door, eavesdrop under an open window, or hear prowlers moving stealthily in the night. Or you might try to spot things that are obscured or easy to miss, whether they are enemies lying in ambush on a road, thugs hiding in the shadows of an alley, or candlelight under a closed secret door.

SURVIVAL. The GM might ask you to make a Wisdom (Survival) check to follow tracks, hunt wild game, guide your group through frozen wastelands, identify signs that a pack of wolves live nearby, predict the weather, or avoid quicksand and other natural hazards.

OTHER WISDOM CHECKS. The GM might call for a Wisdom check when you try to accomplish tasks like the following:

- Get a gut feeling about what course of action to follow
- Discern whether a seemingly dead or living creature is undead

Spellcasting Ability

Hallowed use Wisdom as their spellcasting ability, which helps determine the saving throw DCs and attack bonus of spells they cast.

Armor Class

Certain character classes add their Wisdom bonus to their armor class. See individual class descriptions for more information.

CHARISMA

Charisma measures your ability to interact effectively with others. It includes such factors as confidence and eloquence, and it can represent a charming or commanding personality. A Charisma check might arise when you try to influence or entertain others, when you try to make an impression or tell a convincing lie, or when you are navigating a tricky social situation. The Deception, Intimidation, Performance, and Persuasion skills reflect aptitude in certain kinds of Charisma checks.

DECEPTION. Your Charisma (Deception) check determines whether you can convincingly hide the truth, either verbally or through your actions. This deception can encompass everything from misleading others through ambiguity to telling outright lies. Typical situations include trying to fast-talk a security guard, run a con, earn money through gambling, pass yourself off in a disguise, dull someone's suspicions with false assurances, or maintain a poker face.

INTIMIDATION. When you attempt to influence someone through overt threats, hostile actions, and physical violence, the GM might ask you to make a

CHARISMA (INTIMIDATION) CHECK. Examples include trying to pry information out of a prisoner, convincing street thugs to back down from a confrontation, or using the edge of a broken bottle to convince a sneering politician to reconsider a decision.

PERFORMANCE. Your Charisma (Performance) check determines how well you can delight an audience with music, dance, acting, storytelling, or some other form of entertainment.

PERSUASION. When you attempt to influence someone or a group of people with tact, social graces, or good nature, the GM might ask you to make a Charisma (Persuasion) check. Typically, you use persuasion when acting in good faith, to foster friendships, make cordial requests, or exhibit proper etiquette. Examples of persuading others include convincing a receptionist to let you see a corporate executive without an appointment, negotiating peace between two warring gangs, or inspiring the inhabitants

of an apartment building to stand against a corrupt businessman who is driving them out.

OTHER CHARISMA CHECKS. The GM might call for a Charisma check when you try to accomplish tasks like the following:

- Find the best person to talk to for news, rumors, and gossip
- Blend into a crowd to get the sense of key topics of conversation

Spellcasting Ability

Occultists use Charisma as their spellcasting ability, which helps determine the saving throw DCs and attack bonus of spells they cast.

Armor Class

Certain character classes add their Dexterity bonus to their armor class. See individual class descriptions for more information.

SAVING THROWS

A saving throw—also called a save—represents an attempt to resist a spell, a trap, a poison, a disease, or a similar threat. You don't normally decide to make a saving throw; you are forced to make one because your character or monster is at risk of harm. To make a saving throw, roll a d20 and add the appropriate ability modifier.

For example, you use your Dexterity modifier for a Dexterity saving throw. A saving throw can be modified by a situational bonus or penalty and can be affected by advantage and disadvantage, as determined by the GM.

Each class gives proficiency in at least two saving throws. The arcanist, for example, is proficient in Intelligence saves. As with skill proficiencies, proficiency in a saving throw lets a character add his or her proficiency bonus to saving throws made using a particular ability score. Some monsters have saving throw proficiencies as well.

The Difficulty Class for a saving throw is determined by the effect that causes it.

For example, the DC for a saving throw allowed by a spell is determined by the caster's spellcasting ability and proficiency bonus.

The result of a successful or failed saving throw is also detailed in the effect that allows the save. Usually, a successful save means that a creature suffers no harm, or reduced harm, from an effect.

TIME

In situations where keeping track of the passage of time is important, the GM determines the time a task requires. The GM might use a different time scale depending on the context of the situation at hand. In a dungeon environment, the adventurers' movement happens on a scale of minutes. It takes them about a minute to creep down a long hallway, another minute to check for traps on the door at the end of the hall, and a good ten minutes to search the chamber beyond for anything interesting or valuable. In a city or wilderness, a scale of hours is often more appropriate. Adventurers eager to reach the lonely tower at the heart of the forest hurry across those fifteen miles in just under four hours' time. For long journeys, a scale of days works best. Following the road, the adventurers spend four uneventful days before a goblin ambush interrupts their journey. In combat and other fast-paced situations, the game relies on rounds, a 6-second span of time.

MOVEMENT

Swimming across a rushing river, sneaking down a corridor in a cult lair, scaling a treacherous mountain slope—all sorts of movement play a key role in gaming adventures. The GM can summarize the adventurers' movement without calculating exact distances or travel times: "You travel through the forest and find the entrance to the lost tomb late in the evening of the third day." Even in a subterranean complex such as an underground city ruin or large cave network, the GM can summarize movement between encounters: "After killing the guardian at the entrance to the ancient necropolis, you consult your map, which leads you through miles of echoing corridors to a chasm bridged by a narrow stone arch." Sometimes it's important, though, to know how long it takes to get from one spot to another, whether the answer is in days, hours, or minutes. The rules for determining travel time depend on two factors: the speed and travel pace of the creatures moving and the terrain they're moving over.

SPEED

Every character and monster has a speed, which is the distance in feet that the character or monster can walk in 1 round. This number assumes short bursts of energetic movement in the midst of a life- threatening situation. The following rules determine how far a character or monster can move in a minute, an hour, or a day.

TRAVEL PACE

While traveling, a group of adventurers can move at a normal, fast, or slow pace, as shown on the Travel Pace table. The table states how far the party can move in a period of time and whether the pace has any effect.

TABLE: TRAVEL PACE AND EFFECTS

Pace	Distance Traveled per…			Effect
	Minute	Hour	Day	
Fast	400 feet	4 miles	30 miles	Disadvantage on Wisdom (Perception); stealth impossible
Normal	300 feet	3 miles	24 miles	Disadvantage on stealth
Slow	200 feet	2 miles	18 miles	Able to use stealth

A fast pace makes characters less perceptive, while a slow pace makes it possible to sneak around and to search an area more carefully.

Forced March. The Travel Pace table assumes that characters travel for 8 hours in day. They can push on beyond that limit, at the risk of exhaustion. For each additional hour of travel beyond 8 hours, the characters cover the distance shown in the Hour column for their pace, and each character must make a Constitution saving throw at the end of the hour. The DC is 10 + 1 for each hour past 8 hours. On a failed saving throw, a character suffers one level of exhaustion (see "Conditions").

Mounts. For short spans of time (up to an hour), many animals move much faster than humanoids. A mounted character can ride at a gallop for about an hour, covering twice the usual distance for a fast pace. If fresh mounts are available every 8 to 10 miles, characters can cover larger distances at this pace, but this is very rare except in densely populated areas.

Certain special mounts, such as a flying magical creature one might encounter in a magic-heavy game, or special vehicles such as a jet airplane or jet pack, allow you to travel more swiftly.

DIFFICULT TERRAIN

The travel speeds given in the Travel Pace table assume relatively simple terrain: roads, open plains, or clear dungeon corridors. But adventurers often face dense forests, deep swamps, rubble-filled ruins, steep mountains, and ice-covered ground—all considered difficult terrain. You move at half speed in difficult terrain—moving 1 foot in difficult terrain costs 2 feet of speed—so you can cover only half the normal distance in a minute, an hour, or a day.

SPECIAL TYPES OF MOVEMENT

Movement through dangerous dungeons or wilderness areas often involves more than simply walking. Adventurers might have to climb, crawl, swim, or jump to get where they need to go.

Climbing, Swimming, and Crawling

While climbing or swimming, each foot of movement costs 1 extra foot (2 extra feet in difficult terrain), unless a creature has a climbing or swimming speed. At the GM's option, climbing a slippery vertical surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

Jumping

Your Strength determines how far you can jump.

LONG JUMP. When you make a long jump, you cover a number of feet up to your Strength score if you move at least 10 feet on foot immediately before the jump. When you make a standing long jump, you can leap only half that distance. Either way, each foot you clear on the jump costs a foot of movement. This rule assumes that the height of your jump doesn't matter, such as a jump across a stream or chasm.

At your GM's option, you must succeed on a DC 10 Strength (athletics) check to clear a low obstacle (no taller than a quarter of the jump's distance), such as a hedge or low wall. Otherwise, you hit it. When you land in difficult terrain, you must succeed on a DC 10 Dexterity (Acrobatics) check to land on your feet. Otherwise, you land prone.

HIGH JUMP. When you make a high jump, you leap into the air a number of feet equal to 3 + your Strength modifier if you move at least 10 feet on foot immediately before the jump. When you make a standing high jump, you can jump only half that distance. Either way, each foot you clear on the jump costs a foot of movement. In some circumstances, your GM might allow you to make a Strength (athletics) check to jump higher than you normally can. You can extend your arms half your height above yourself during the jump. Thus, you can reach above you a distance equal to the height of the jump plus 1½ times your height.

COMBAT

A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes the chaos of combat into a cycle of rounds and turns. A round represents about 6 seconds in the game world. During a round, each participant in a battle takes a turn. The order of turns is determined at the beginning of a combat encounter, when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round if neither side has defeated the other.

COMBAT STEP BY STEP

1. ***Determine surprise:*** The GM determines whether anyone involved in the combat encounter is surprised.
2. ***Establish positions:*** The GM decides where all the characters and monsters are located. Given the adventurers' marching order or their stated positions in the room or other location, the GM figures out where the adversaries are, how far away, and in what direction.
3. ***Roll initiative:*** Everyone involved in the combat encounter rolls initiative, determining the order of combatants' turns.
4. ***Take turns:*** Each participant in the battle takes a turn in initiative order.
5. ***Begin the next round:*** When everyone involved in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

SURPRISE

A band of adventurers sneaks up on a bandit camp, springing from the trees to attack them. A gelatinous cube glides down a dungeon passage, unnoticed by the adventurers until the cube engulfs one of them. In these situations, one side of the

battle gains surprise over the other. The GM determines who might be surprised.

If neither side tries to be stealthy, they automatically notice each other. Otherwise, the GM compares the Dexterity (Stealth) checks of anyone hiding with the passive Wisdom (Perception) score of each creature on the opposing side. Any character or monster that doesn't notice a threat is surprised at the start of the encounter. If you're surprised, you can't move or take an action on your first turn of the combat, and you can't take a reaction until that turn ends. A member of a group can be surprised even if the other members aren't.

INITIATIVE

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The GM makes one roll for an entire group of identical creatures, so each member of the group acts at the same time. The GM ranks the combatants in order from the one with the highest Dexterity check total to the one with the lowest. This is the order (called the initiative order) in which they act during each round.

The initiative order remains the same from round to round. If a tie occurs, the GM decides the order among tied GM-controlled creatures, and the players decide the order among their tied characters. The GM can decide the order if the tie is between a monster and a player character. Optionally, the GM can have the tied characters and monsters each roll a d20 to determine the order, highest roll going first.

YOUR TURN

On your turn, you can move a distance up to your speed and take one action. You decide whether to move first or take your action first. Your speed— sometimes called your walking speed—is noted on your character sheet. The most common actions you can take are described in the "Actions" section. Many class features and other abilities provide additional options for your action. You can forgo moving, taking an action, or doing anything at all on your turn. If you can't decide what to do on your turn, consider taking the Dodge or Ready action.

BONUS ACTIONS

Various class features, spells, and other abilities let you take an additional action on your turn called a bonus action. The Cunning Action feature, for example, allows a Hooligan to take a bonus action.

You can take a bonus action only when a special ability, spell, or other feature of the game states that you can do something as a bonus action. You otherwise don't have a bonus action to take. You can take only one bonus action on your turn, so you must choose which bonus action to use when you have more than one available. You choose when to take a bonus action during your turn, unless the bonus action's timing is specified, and anything that deprives you of your ability to take actions also prevents you from taking a bonus action.

OTHER ACTIVITY ON YOUR TURN

Your turn can include a variety of flourishes that require neither your action nor your move. You can communicate however you are able, through brief utterances and gestures, as you take your turn. You can also interact with one object or feature of the environment for free, during either your move or your action.

For example, you could open a door during your move as you stride toward a foe, or you could draw your weapon as part of the same action you use to attack. If you want to interact with a second object, you need to use your action. Some magic items and other special objects always require an action to use, as stated in their descriptions. The GM might require you to use an action for any of these activities when it needs special care or when it presents an unusual obstacle. For instance, the GM could reasonably expect you to use an action to open a stuck door or turn a crank to lower a drawbridge.

REACTIONS

Certain special abilities, spells, and situations allow you to take a special action called a reaction. A reaction is an instant response to a trigger of some kind, which can occur on your turn or on someone else's. The opportunity attack is the most common type of reaction. When you take a reaction, you can't take another one until the start of your next turn. If the reaction interrupts another creature's turn, that creature can continue its turn right after the reaction.

MOVEMENT AND POSITION

In combat, characters and monsters are in constant motion, often using movement and position to gain the upper hand. On your turn, you can move a distance up to your speed. You can use as much or as little of your speed as you like on your turn, following the rules here. Your movement can include jumping, climbing, and swimming. These different modes of movement can be combined with walking, or they can constitute your entire move. However you're moving, you deduct the distance of each part of your move from your speed until it is used up or until you are done moving.

Breaking Up Your Move

You can break up your movement on your turn, using some of your speed before and after your action. For example, if you have a speed of 30 feet, you can move 10 feet, take your action, and then move 20 feet.

Moving between Attacks

If you take an action that includes more than one weapon attack, you can break up your movement even further by moving between those attacks. For example, a fighter who can make two attacks with the Extra Attack feature and who has a speed of 25 feet could move 10 feet, make an attack, move 15 feet, and then attack again.

Using Different Speeds

If you have more than one speed, such as your walking speed and a flying speed, you can switch back and forth between your speeds during your move. Whenever you switch, subtract the distance you've already moved from the new speed. The result determines how much farther you can move. If the result is 0 or less, you can't use the new speed during the current move. For example, if you have a speed of 30 and a flying speed of 60 because an arcanist cast the *fly* spell on you, you could fly 20 feet, then walk 10 feet, and then leap into the air to fly 30 feet more.

Difficult Terrain

Combat rarely takes place in bare rooms or on featureless plains. Boulder-strewn caverns, briar- choked forests, treacherous staircases—the setting of a typical fight contains difficult terrain. Every foot of movement in difficult terrain costs 1 extra foot. This rule is true even if multiple things in a space count as difficult terrain. Low furniture, rubble, undergrowth, steep stairs, snow, and shallow bogs are examples of difficult terrain. The space of another creature, whether hostile or not, also counts as difficult terrain.

Being Prone

Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone. You can drop prone without using any of your speed. Standing up takes more effort; doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0. To move while prone, you must crawl or use magic such as teleportation. Every foot of movement while crawling costs 1 extra foot. Crawling 1 foot in difficult terrain, therefore, costs 3 feet of movement.

Interacting with Objects Around You

Here are a few examples of the sorts of thing you can do in tandem with your movement and action:

- draw or sheathe a sword
- open or close a door
- withdraw a potion from your backpack
- pick up a dropped axe
- take a bauble from a table
- remove a ring from your finger
- stuff some food into your mouth
- plant a banner in the ground
- fish a few coins from your belt pouch
- drink all the ale in a flagon
- throw a lever or a switch
- pull a torch from a sconce
- take a book from a shelf you can reach
- extinguish a small flame
- don a mask
- pull the hood of your cloak up and over your head
- put your ear to a door
- kick a small stone
- turn a key in a lock
- tap the floor with a 10-foot pole
- hand an item to another character

Moving Around Other Creatures

You can move through a nonhostile creature's space. In contrast, you can move through a hostile creature's space only if the creature is at least two sizes larger or smaller than you. Remember that another creature's space is difficult terrain for you. Whether a creature is a friend or an enemy, you can't willingly end your move in its space. If you leave a hostile creature's reach during your move, you provoke an opportunity attack.

Flying Movement

Flying creatures enjoy many benefits of mobility, but they must also deal with the danger of falling. If a flying creature is knocked prone, has its speed reduced to 0, or is otherwise deprived of the ability to move, the creature falls, unless it has the ability to hover or it is being held aloft by magic, such as by the fly spell.

CREATURE SIZE

Each creature takes up a different amount of space. Table: Size Categories shows how much space a creature of a particular size controls in combat. Objects sometimes use the same size categories.

TABLE: SIZE CATEGORIES

Size	Space
Tiny	2½ by 2½ ft.
Small	5 by 5 ft.
Medium	5 by 5 ft.
Large	10 by 10 ft.
Huge	15 by 15 ft.
Gargantuan	20 by 20 ft. or larger

Space

A creature's space is the area in feet that it effectively controls in combat, not an expression of its physical dimensions. A typical Medium creature isn't 5 feet wide, for example, but it does control a space that wide. If a Medium hobgoblin stands in a 5-foot-wide doorway, other creatures can't get through unless the hobgoblin lets them. A creature's space also reflects the area it needs to fight effectively. For that reason, there's a limit to the number of creatures that can surround another creature in combat. Assuming Medium combatants,

eight creatures can fit in a 5-foot radius around another one. Because larger creatures take up more space, fewer of them can surround a creature. If five Large creatures crowd around a Medium or smaller one, there's little room for anyone else. In contrast, as many as twenty Medium creatures can surround a Gargantuan one.

Squeezing into a Smaller Space

A creature can squeeze through a space that is large enough for a creature one size smaller than it. Thus, a Large creature can squeeze through a passage that's only 5 feet wide. While squeezing through a space, a creature must spend 1 extra foot for every foot it moves there, and it has disadvantage on attack rolls and Dexterity saving throws. Attack rolls against the creature have advantage while it's in the smaller space.

ACTIONS IN COMBAT

When you take your action on your turn, you can take one of the actions presented here, an action you gained from your class or a special feature, or an action that you improvise. Many monsters have action options of their own in their stat blocks. When you describe an action not detailed elsewhere in the rules, the GM tells you whether that action is possible and what kind of roll you need to make, if any, to determine success or failure.

ATTACK

The most common action to take in combat is the Attack action, whether you are swinging a sword, firing an arrow from a bow, or brawling with your fists. With this action, you make one melee or ranged attack. See the "Making an Attack" section for the rules that govern attacks. Certain features, such as the Extra Attack feature of the fighter, allow you to make more than one attack with this action.

CAST A SPELL

Spellcasters such as arcanists, occultists and hallowed, as well as many monsters, have access to spells and can use them to great effect in combat. Each spell has a casting time, which specifies whether the caster must use an action, a reaction, minutes, or even hours to cast the spell. Casting a spell is, therefore, not necessarily an action. Most spells do have a casting time of 1 action, so a spellcaster often uses his or her action in combat to cast such a spell.

DASH

When you take the Dash action, you gain extra movement for the current turn. The increase equals your speed, after applying any modifiers. With a speed of 30 feet, for example, you can move up to 60 feet on your turn if you dash. Any increase or decrease to your speed changes this additional movement by the same amount. If your speed of 30 feet is reduced to 15 feet, for instance, you can move up to 30 feet this turn if you dash.

DISENGAGE

If you take the Disengage action, your movement doesn't provoke opportunity attacks for the rest of the turn.

DODGE

When you take the Dodge action, you focus entirely on avoiding attacks. Until the start of your next turn, any attack roll made against you has disadvantage if you can see the attacker, and you make Dexterity saving throws with advantage. You lose this benefit if you are incapacitated (as explained in appendix A) or if your speed drops to 0.

HELP

You can lend your aid to another creature in the completion of a task. When you take the Help action, the creature you aid gains advantage on the next ability check it makes to perform the task you are helping with, provided that it makes the check before the start of your next turn. Alternatively, you can aid a friendly creature in attacking a creature within 5 feet of you. You feint, distract the target, or in some other way team up to make your ally's attack more effective. If your ally attacks the target before your next turn, the first attack roll is made with advantage.

Help from More than One Ally

If more than one ally attempt to help with a task, such as when three characters attempt to force a stuck door, the ally with the highest ability score bonus is the one that provides advantage. All other allies add their appropriate ability bonus to the check.

For example, Mike, a pugilist with Strength 17 (+3), attempts to open a stuck door. Joey, a raider with Strength 15 (+2) and Alex, a rogue with Strength 12 (+1), step in to help. Joey's help allows Mike to make the check with advantage. Alex, in turn, adds his Strength bonus of +1 to the check. Mike is now making a Strength (athletics) check with advantage (thanks to Joey) and at +4 (+3 for his strength and +1 for Alex's).

The GM is within their rights to limit the number of characters that can aid a given task, as well as to define which ability scores are bolstered. In the door example above, the GM might rule that 3 characters are the maximum that can try to force the door at once.

In cases of combat, additional characters who attempt to aid your attack add +1 to your attack bonus for each character beyond the first (which grants you advantage as above), up to a maximum of +5.

HIDE

When you take the Hide action, you make a Dexterity (Stealth) check in an attempt to hide, following the rules for hiding. If you succeed, you gain certain benefits, as described in the "Unseen Attackers and Targets" section.

READY

Sometimes you want to get the jump on a foe or wait for a particular circumstance before you act. To do so, you can take the Ready action on your turn, which lets you act using your reaction before the start of your next turn. First, you decide what perceivable circumstance will trigger your reaction. Then, you choose the action you will take in response to that trigger, or you choose to move up to your speed in response to it.

Examples include "If the cultist steps on the trapdoor, I'll pull the lever that opens it," and "If the ghoul steps next to me, I move away." When the trigger occurs, you can either take your reaction right after the trigger finishes or ignore the trigger. Remember that you can take only one reaction per round. When you ready a spell, you cast it as normal but hold its energy, which you release with your reaction when the trigger occurs. To be readied, a spell must have a casting time of 1 action and holding onto the spell's magic requires concentration. If your concentration is broken, the spell dissipates without taking effect. For example, if you are concentrating on the web spell and ready magic missile, your web spell ends, and if you take damage before you release magic missile with your reaction, your concentration might be broken.

HOLD

When you hold an action, you are simply waiting to see what happens before you act, effectively lowering your initiative until you decide to act. You may act at any time during the round, but you cannot interrupt another's action—you act after them if you have not readied an action. In addition, holding an action does not change the duration of a spell you previously cast.

For example, you cast a spell on initiative 15 on round one with a duration of "until the end of your next turn." On round two, you hold your action, delaying to see what your gumshoe does on initiative 12 before you act. You then take your action after the fighter on initiative 12. The spell you cast in the prior round, however, still ends at the moment that the end of your turn on initiative 15 would have occurred had you not held your action.

If you do not take a held action by the end of the round, you lose the action. When you choose to act after holding an action, your initiative count is changed to the new place for the rest of the combat. In the example above, where you held until initiative 12, your new initiative would be 12 for the rest of the combat (unless you choose to hold again, further reducing your initiative).

SEARCH

When you take the Search action, you devote your attention to finding something. Depending on the nature of your search, the GM might have you make a Wisdom (Perception) check or an Intelligence (Investigation) check.

USE AN OBJECT

You normally interact with an object while doing something else, such as when you draw a sword as part of an attack. When an object requires your action for its use, you take the Use an Object action. This action is also useful when you want to interact with more than one object on your turn.

MAKING AN ATTACK

Whether you're striking with a melee weapon, firing a weapon at range, or making an attack roll as part of a spell, an attack has a simple structure.

CHOOSE A TARGET: Pick a target within your attack's range: a creature, an object, or a location.

DETERMINE MODIFIERS: The GM determines whether the target has cover and whether you have advantage or disadvantage against the target. In addition, spells, special abilities, and other effects can apply penalties or bonuses to your attack roll.

RESOLVE THE ATTACK: You make the attack roll. On a hit, you roll damage, unless the particular attack has rules that specify otherwise. Some attacks cause special effects in addition to or instead of damage.

If there's ever any question whether something you're doing counts as an attack, the rule is simple: if you're making an attack roll, you're making an attack.

ATTACK ROLLS

When you make an attack, your attack roll determines whether the attack hits or misses. To make an attack roll, roll a d20 and add the appropriate modifiers. If the total of the roll plus modifiers equals or exceeds the target's Armor Class (AC), the attack hits. The AC of a character is determined at character creation, whereas the AC of a monster is in its stat block.

MODIFIERS TO THE ROLL

When a character makes an attack roll, the two most common modifiers to the roll are an ability modifier and the character's proficiency bonus. When a monster makes an attack roll, it uses whatever modifier is provided in its stat block.

Ability Modifier: The ability modifier used for a melee weapon attack is Strength, and the ability modifier used for a ranged weapon attack is Dexterity. Weapons that have the finesse or thrown property break this rule. Some spells also require an attack roll. The ability modifier used for a spell attack depends on the spellcasting ability of the spellcaster.

Proficiency Bonus: You add your proficiency bonus to your attack roll when you attack using a weapon with which you have proficiency, as well as when you attack with a spell.

CRITICALS: ROLLING 1 OR 20

Sometimes fate blesses or curses a combatant, causing the novice to hit and the veteran to miss. If the d20 roll for an attack is a 20, the attack hits regardless of any modifiers or the target's AC. This is called a critical hit, and deals double the attack's normal dice in damage. If the d20 roll for an attack is a 1, the attack misses regardless of any modifiers or the

target's AC, and may suffer additional complications, at the GM's discretion.

UNSEEN ATTACKERS AND TARGETS

Combatants often try to escape their foes' notice by hiding, casting the invisibility spell, or lurking in darkness. When you attack a target that you can't see, you have disadvantage on the attack roll. This is true whether you're guessing the target's location or you're targeting a creature you can hear but not see. If the target isn't in the location you targeted, you automatically miss, but the GM typically just says that the attack missed, not whether you guessed the target's location correctly. When a creature can't see you, you have advantage on attack rolls against it. If you are hidden—both unseen and unheard—when you make an attack, you give away your location when the attack hits or misses.

RANGED ATTACKS

When you make a ranged attack, you fire a bow or a crossbow, hurl a handaxe, or otherwise send projectiles to strike a foe at a distance. A monster might shoot spines from its tail. Many spells also involve making a ranged attack.

Range

You can make ranged attacks only against targets within a specified range. If a ranged attack, such as one made with a spell, has a single range, you can't attack a target beyond this range. Some ranged attacks, such as those made with a longbow or a shortbow, have two ranges. The smaller number is the normal range, and the larger number is the long range. Your attack roll has disadvantage when your target is beyond normal range, and you can't attack a target beyond the long range.

Ranged Attacks in Close Combat

Aiming a ranged attack is more difficult when a foe is next to you. When you make a ranged attack with a weapon, a spell, or some other means, you have disadvantage on the attack roll if you are within 5 feet of a hostile creature who can see you and who isn't incapacitated.

Optionally, at the GM's discretion, if your target is within 10 feet but *not* engaged in close combat with you, your attack can be considered to be at point-blank range and be made at advantage.

FIREARMS

People often complain that firearms in game systems should more damage than swords. As much as we'd like to believe it, this just isn't so. Imagine the damage from smacking someone at the base of the neck and shoulder with an overhanded swing from a broadsword. Now imagine that same person taking a hit from a .40 caliber bullet. The sword does just as much, if not more, damage (and it's a lot gorier, to boot). Firearms are just a lot harder to counter, have a greater range and accuracy than ancient weapons do, greater penetration, and may have the advantage of firing off multiple rounds, fast.

Single Shot and Double-Tap

Firearms that are double-action (DA) or semi-automatic offer two options for firing: Single shot, and double tap.

SINGLE SHOT. Making a single shot with a firearm is resolved like any other ranged weapon. Roll a d20 and add your proficiency bonus (if proficient in the weapon) and your Dexterity bonus. If the roll exceeds the target's AC, the weapon deals full damage.

DOUBLE-TAP. A double tap refers to firing two shots in rapid succession; this allows you to make two attacks with the firearm for each attack action you have, but the second shot is at disadvantage. Double tapping is not normally possible beyond the weapon's base (close) range increment, as shots beyond this range are already at disadvantage. Since you cannot apply disadvantage twice, in this case the second disadvantage simply means the second shot automatically misses.

Reloading Firearms

Reloading a firearm that is magazine-fed, or is a revolver with a speed-loader, when its capacity has been spent requires a standard action to accomplish. You can move and make use of any bonus actions or reactions you may have during or after the reload.

Firearms that must be reloaded round-by-round (bolt-action, lever-action, pump-action, and breach-fed weapons) or are belt fed (some heavy machineguns) require an action and a bonus action to reload. If you do not have bonus actions, you may use a bonus action for the purposes of reloading a firearm.

Automatic Weapons

Fully automatic weapons may fire in bursts of 3 or 5 shots, or fire streams of bullets in 10 to 50 shots. Bursts make it easier to hit a target, while streams are treated as area effect attacks.

BURST FIRE. A burst of 3 or 5 rounds imparts advantage to hit, and for every increment of 5 above the target's AC the attack roll achieves, an additional bullet strikes home.

For example, Dirk whips a Tommy gun out of a violin case and opens up with a 5-round burst on Big Tony. Big Tony has an AC of 14. Dirk fires, adding advantage to his roll from the burst, and hits with a 24! Since he beat Tony's AC by 10, two increments of 5, a grand total of three bullets hit home. Tony's probably hurting a lot.

HOSING. A 10-shot burst is called "hosing" a target and deals damage to a 5' path in a straight line up to the weapon's maximum range (or until it hits a solid enough object to stop the hail of bullets); all characters make a Dexterity check for half damage, adding any cover bonuses they may have as a bonus to the Dexterity check. The DC of the save is equal to the attacker's "to hit" roll. Rules for multiple hits apply as per burst fire, above; for every 5 above the AC of a target in the area of effect, an additional bullet strikes home.

SPRAYING. A burst of 20 to 50 shots is called "spraying" an area and is treated the same as a 10-shot burst but effects a cone in front of the shooter. In this case, the attacker also gains

advantage to his attack roll, but in a spray, no more than 3 bullets may hit any individual target in the area.

The standard rules assume 50 rounds are consumed in a spray. However, a weapon that has less than 50 shots but is fully automatic can still spray but uses its entire magazine. Spraying an area requires a magazine capacity, however, of at least 20 rounds to be effective

If you attempt to spray with a weapon that has a magazine capacity of less than 20 rounds, only a single round maximum may hit, Dexterity saves are made at advantage and a success negates the damage entirely. The weapon must then be reloaded as standard.

FULL COVER AND DEXTERITY SAVES. For a hosing or spraying attack, if full cover is available (i.e. the target can dive behind a wall or car), the target's Dexterity save can completely negate damage, but this also results in the target being "pinned" and unable to act for one full round (i.e. the target loses their next action).

HOSING, SPRAYING AND BONUS ACTIONS. When hosing or spraying an area, you may make no other actions or bonus actions that round; the act of hosing or spraying takes up your entire round of actions (you may still use any reactions you have outside of your turn, and you may still move before and after you hose or spray).

Suppressive Fire

A hero can choose to use an automatic or semi-automatic weapon (any gun capable of fully automatic or double-tap firing) to engage in suppressive fire; the goal of this kind of fire is not to damage an opponent, but to force them to dive for cover and keep their heads down.

When engaging in suppressive fire, the attacker simply fires wild, filling the air with lead. Any enemies in the area (within range of the weapon) must succeed at a Wisdom saving throw or fall prone and lose all actions until the beginning of your next turn. The DC for this saving throw is 8 + your proficiency bonus + your dexterity bonus if you are proficient with the weapon you are firing, or 8 + your dexterity bonus if you are not proficient.

If any prone opponent is attacked before the beginning of your next turn, the effect of the suppressive fire is canceled, and they may act as normal.

When using suppressive fire, you empty your weapon and must reload it before firing again.

Select Fire

Weapons designated as having select fire can switch between standard single shot/double tap mode, and automatic (burst/spray/hose) mode at the flick of a switch. You may choose each round which mode you wish to use; switching a mode does not require an action but may only be done once per round.

Shotguns

The default assumption for shotguns is the solid slug. If using solid slugs, treat a pump-action shotgun as any other single-action gun (See RoF for individual models in **Book 3: Equipment**). Slugs do normal damage at any range increment. Emptying both barrels of a double-barreled shotgun loaded with solid slugs results in double-damage but requires a full round to reload the weapon.

Loading the weapon with bird or buckshot does double damage at ranges within 10 feet, normal damage at first increment, and half damage beyond the first increment. When using shot, however, you gain advantage to your attack rolls (if using the advanced firearms rules in the appendix, the weapon's accuracy rating instead increases by +2) - the trade off is less damage at ranges beyond close range, since the shot scatters. Emptying both barrels of a double-barreled shotgun loaded with shot is treated as a 50-shot "spraying" burst (see above), keeping reduced damage for range increments in mind.

MELEE ATTACKS

Used in hand-to-hand combat, a melee attack allows you to attack a foe within your reach. A melee attack typically uses a handheld weapon such as a sword, a baseball bat, or an axe. A typical monster makes a melee attack when it strikes with its claws, horns, teeth, tentacles, or other body part. A few spells also involve making a melee attack. Most creatures have a 5-foot reach and can thus attack targets within 5 feet of them when making a melee attack.

Certain creatures (typically those larger than Medium) have melee attacks with a greater reach than 5 feet, as noted in their descriptions. Instead of using a weapon to make a melee weapon attack, you can use an unarmed strike: a punch, kick, head-butt, or similar forceful blow (none of which count as weapons). On a hit, an unarmed strike deals bludgeoning damage equal to 1 + your Strength modifier. You are proficient with your unarmed strikes.

VARIANT: CINEMATIC UNARMED COMBAT

The standard unarmed combat rules work exactly the same as armed combat. Your unarmed attacks (save Pugilists) deal 1 point of bludgeoning damage plus your strength bonus, and if you reduce a creature to 0 hit points, you may choose to knock them out or force them to make death saves, as with any other weapon.

Many action movies, TV shows, and stories feature wild bar brawls and brutal hand-to-hand battles without the use of deadly weapons. While the core unarmed combat rules in the Fifth Edition set suffice, the limited damage capability of fisticuffs (unless you're a Pugilist) can really drag out combat. These rules present a take on unarmed combat that allows characters to do some cinematic things and keep an epic, life-or-death struggle inherent in hand-to-hand combat. They should be considered variant and an optional system that the GM can implement as needed.

The Basics

This variant does away with the "damage" aspect of combat altogether, assuming that in situations like bar fights or back alley brawls, nobody is trying to kill each other. As such, instead of suffering hit point damage, bumps and bruises and the other minor injuries from an unarmed physical beating are represented by making saving throws instead of taking hit point damage. This adds a sense of exciting, back-and-forth between opponents: a roll to hit is then opposed by a saving throw to hit back.

Participants attack as normal, making a standard "to hit" roll against their opponent's AC. For purposes of this system, unarmed attacks are considered to have the finesse property; you may choose to use either Strength or Dexterity for hit and damage rolls. When you hit an opponent, they must make a Constitution saving throw to continue fighting. Conversely, whenever you're hit, you make a Constitution save to keep going.

The save DC is calculated as follows:

Save DC = *8 + attacker's proficiency bonus + attacker's strength or dexterity bonus.*

This save DC increases or decreases by +1 for each consecutive hit taken and reduces by -1 for each consecutive delivered. Thus, if you take three hits from an opponent without hitting back, the DC for your Constitution save increases by +3 (+1 for each hit you take). If you then hit back once, the DC goes down by 1 as you get some momentum back in the fight.

If an attacker scores a natural 20 or otherwise critical hit, the opponent's save is made at disadvantage.

When you fail a save, you're out of the fight (KO'd, or otherwise defeated in whatever cinematic means of ending the fight works). In game terms, you are Incapacitated for 2d6 minutes and are usually Unconscious, though at the GM's discretion, you may still be able to speak and be aware of your surroundings.

If you roll a natural, unmodified 1 on your save, you are incapacitated for 4d6 minutes. If the save was being made at disadvantage and you roll a natural 1, your hit points are reduced to zero, as you have taken an unusually brutal blow that did real harm. You must make death saves as standard.

If the blow that fells you was a natural 20 *and* you roll a natural 1 on your save, you are killed outright unless the attacker opts for you to survive (or the GM deems it dramatically appropriate that you are accidentally killed in the fray).

For example, two characters are throwing punches: a first-level raider with Strength 15 (+2) and a proficiency bonus of +2, and a 1 HD thug with a Str of 13 (+1) and an assumed proficiency bonus of +2. Initiative is rolled as standard; the raider wins. He throws a punch and lands it. The thug now must make a constitution save at DC 12 (8+2+2). He rolls and gets a result of 14. He now gets to return the blow. He misses!

The next round begins. This round the raider lands a second consecutive punch. Since the thug failed to hit the raider, his save is now at DC 13. He makes it again with another 14 and returns the blow, connecting squarely. The raider now must make a DC 11 (8+1+2) constitution save, and the thug's save is reset to DC 12, reduced by one as he landed a blow.

The battle proceeds back and forth until one or the other fails a save, at which point they are out of the fight.

Tracking Fluid DCs

The trickiest part of this system is tracking fluid DCs for saving throws, especially when dealing with large fights involving multiple opponents. When adjudicating unarmed combat in this fashion, there are two approaches that can be taken: the GM to keep a chart of all participants and adjust DCs as the combat progresses and blows are landed, or each player can simply track how many times they've hit, and how many times they hit, using hash marks on their character sheets. Either way, it's not much of a different progress than tracking initiative and conditions for the GM or tracking hit points for PCs.

Option: Simplifying DCs

There are two optional systems to simplify tracking DCs for saving throws. The first is, the DC can rise with consecutive hits taken, but as soon as a hit is delivered, it simply resets to the base instead of reducing by 1.

Alternately, instead of tracking fluid DCs, as soon as an opponent is struck more than once without delivering a blow in return, their saving throw is made at disadvantage until they manage to hit back. Thus, if you hit an opponent twice in the first two rounds without managing to hit back, they make their saving throws at disadvantage. If, on the third round, they manage to hit you back, they have a moment to catch their breath and now make saving throws as normal again, even if you hit them this round.

Inspiration and Unarmed Combat

Inspiration may be spent to grant advantage on an attack roll or a saving throw, as standard. In addition, at any time a PC may spend Inspiration to reset their save DC or their opponent's to its base level. For example, a raider has been getting pounded by a strong thug, and while the save DC began at 11, it's raised to 16 after five consecutive hits. The raider spends Inspiration to reset the DC to 11, pumping himself up to get back into the fight.

Alternately, the raider notes that while the thug's save DC would normally be at a base of 12, because of the five consecutive hits, it's now at 7. After landing a blow, he chooses to spend Inspiration to reset the thug's DC to 12.

Combining with Other Unarmed Combat Rules

This system could then easily combine with grappling rules to create maneuvers like choke holds and the like. Whenever you manage a grappling check as per the standard grappling rules, you can force your opponent to make a constitution check each round to remain conscious, just as though you

had hit them. They must succeed at this check before they can attempt to break the grapple. The DC increases by 1 for each round they remain in the choke or submission hold. You can also choose, after successfully grappling an opponent, to restrain them while trying to choke them out.

Unarmed vs. Armed Combat

This system even works seamlessly with armed combat. Say you're in a punching match, and the opponent pulls a knife. They have switched to lethal combat and use normal rules—if they hit you, they deal 1d4 damage for their knife. At the same time, you are still unarmed and can still KO them with a good sock to the jaw, forcing them to make increasing Constitution saves for each punch you deliver without being hit in return.

Pugilists, Monks and Unarmed Combat

Trained unarmed combatants, like pugilists, gain a measurable bonus to this kind of fighting. Whenever a pugilist (or monk, in the 5e fantasy rules) strikes an opponent, the DC of the Constitution save is uses double their proficiency bonus. They also gain advantage to all saves against being knocked out.

In addition, pugilists with a secondary attack may strike twice in a brawl such as this, but their second attack does not double their proficiency bonus to save DC.

Fantasy Fighters and Unarmed Combat

Unarmed combat is simply making normal attack rolls. Thus, if you are including the fighter class from the 5e fantasy rules, fighters may utilize their extra attack or action surge to gain extra strikes, as would be otherwise applicable.

In addition, a fighter who fails their save and would normally be knocked out, may expend a use of Second Wind to re-roll the save, but must use the result of the second roll. Alternately, a fighter may at any time expend a use of Second Wind to reset their save DC to its base, unmodified level.

Other Class Abilities

Class abilities such as sneak attack, natural scrapper, and the like can also have an effect in combat. Again, their specific effect is at the discretion at the GM, but it is recommended that they raise the save DC to remain conscious, whether by 1 point, by a number of points based on a die roll, or whatever best fits the situation.

Using the Environment

Cinematic fights often show characters engaged in knock-down, drag-out, fight-for-your-life scenarios making use of the environment (picking up a tree branch and clubbing their opponent, for example). This should be encouraged. One way to handle it is to simply have the wielder of an improvised weapon use armed combat rules, but that loses some of the spirit.

Instead, participants in this kind of fight are encouraged to use whatever terrain would reasonably be available and describe exactly what they're doing. The GM will then provide bonuses based on their action: throwing dirt in an opponent's eyes, for example, might grant advantage to hit the opponent this round. Grabbing a tree branch and clubbing them with it imposes disadvantage on the save, and the trunk then shatters, becoming useless on future rounds. Players and GMs should be creative in adjudicating these things!

Option: Getting Back into the Fight

At the GM's option, an action could be taken that can get an unconscious or incapacitated character back into the fight. Under normal circumstances, removing a condition requires something akin to the *restoration* spell; in this case, however, it need not be so complex. Any action a character takes that could reasonably be considered to rouse another character or give them a "second wind" could permit them to get back into the fight.

Some of these actions include, but may not be limited to:

- Throwing a pitcher of cold water in their face
- Taking a round to shake or slap them awake
- The use of psychic powers such as *mesmerism* (to "reverse sleep")
- Spending an Inspiration Point could allow a character to wake up.

The efficacy of such tactics is left to the GM. It could automatically rouse the incapacitated character; the incapacitated character could be required to succeed at an appropriate saving throw at DC 12; or another condition determined by the GM.

Option: Wisdom Saves

Since wisdom is used to represent force of will, at the GM's option, characters can choose to substitute wisdom saves for con saves, representing the fact that while their body is battered and bruised, they simply have the tenacity to force themselves to keep going.

Option: Turning the Tide

How often in films and TV do we see a hero beaten to the point of defeat, and suddenly they do something that completely turns the tide, ending the fight in one spectacular sequence? With this option, a hero can accomplish just that.

Once (and only once) during any given fight, at the point when the hero fails their Constitution check and would otherwise lose, they can attempt to turn the tide. They must describe to the GM exactly what they're doing to turn the tide, and they gain a second chance at a saving throw, at advantage or disadvantage as determined by the GM, and based on their description of what leads to the change in fate.

If they succeed in this new saving throw, their opponent must then make an immediate save, as though they'd been struck, and at the same DC and condition (advantage or disadvantage) as the one the PC failed, plus one. Failing this save means that the opponent immediately loses the fight.

Success means the opponents square off again, with both reset to base DC save.

For example, a PC battling an opponent deep within a volcano fails a saving throw with the DC increased by 4 in unarmed combat. Normally this would lead to them losing the battle. They state that they are attempting to turn the tide, that a sudden seismic shift rocks the landscape, allowing them to roll free, reverse grip, and kick their opponent towards a ledge. The GM allows them a new saving throw, still at the +4 DC, but with their save at advantage.

They make their save. The tide has turned, and now the opponent must make a save at an increased DC of +5 (the original failed 4, plus one) or lose the battle! On the other hand, since the PC's save was at advantage, so is the opponent's. If the opponent succeeds at the save, the battle continues on, with both sides now even, resetting DC to the base level for each.

This is an option that should only be used in important battles, when dramatically appropriate. A PC engaging in a basic bar brawl doesn't get to turn the tide. One struggling with a major adversary at the climax of the adventure, on the other hand…

Option: The Finishing Blow

Under the normal rules, the fight simply continues until one side fails their saving throw, at which point they're unconscious. What happens then, however? It stands to reason that the attacker could simply finish off their opponent if they want.

That being said, when one considers believability, it's important to keep in mind that you're talking about murdering someone with your bare hands, which is a lot harder than shooting or stabbing someone, both from a physical and an emotional standpoint. However, in a cinematic sense, at this point, if the winner decides, and the GM deems it dramatically appropriate, they can choose to kill their opponent or otherwise decisively end the fight in some theatrical fashion.

This should be done in a clearly descriptive and cinematic way. Consider the end of a recent action/adventure film. The heroine takes advantage of an explosion to escape certain death at the antagonist's blade as he tries to escape with a potentially devastating biological weapon. She turns the tide of battle (see above), knocks the villain off balance, kicks him in the sternum, and strikes him in the throat. In game terms, the villain fails his constitution save.

Instead of him being unconscious, the heroine's player says, "He staggers backwards. I stand, and say, 'You messed with the wrong woman.' Then I grab the diseased bone he's trying to escape with, ram it down his throat, and kick him into the mass grave below, watching him rot before my eyes."

The GM feels this a wildly appropriate end to the story and approves it. The adventure then continues as the tomb begins to collapse around her, and she has to escape….

Grappling

When you want to grab a creature or wrestle with it, you can use the Attack action to make a special melee attack, a grapple. If you're able to make multiple attacks with the Attack action, this attack replaces one of them. The target of your grapple must be no more than one size larger than you and must be within your reach. Using at least one free hand, you try to seize the target by making a grapple check instead of an attack roll: a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use).

If you succeed, you subject the target to the grappled condition (see "Conditions"). The condition specifies the things that end it, and you can release the target whenever you like (no action required).

Escaping a Grapple: A grappled creature can use its action to escape. To do so, it must succeed on a Strength (Athletics) or Dexterity (Acrobatics) check contested by your Strength (Athletics) check.

Moving a Grappled Creature: When you move, you can drag or carry the grappled creature with you, but your speed is halved, unless the creature is two or more sizes smaller than you.

Restraining a Grappled Creature: When you grapple a creature, you may choose to restrain them. They are entitled to a new escape check, and if they fail, they are both grappled and restrained (see "Conditions"). While grappling and restraining a creature, you may take no other actions, bonus actions or reactions except to move them. If you take an action, bonus action or reaction while restraining a creature, you release the creature.

Shoving a Creature

Using the Attack action, you can make a special melee attack to shove a creature, either to knock it prone or push it away from you. If you're able to make multiple attacks with the Attack action, this attack replaces one of them. The target must be no more than one size larger than you and must be within your reach. Instead of making an attack roll, you make a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). If you win the contest, you either knock the target prone or push it 5 feet away from you.

Opportunity Attacks

In a fight, everyone is constantly watching for a chance to strike an enemy who is fleeing or passing by. Such a strike is called an opportunity attack. You can make an opportunity attack when a hostile creature that you can see moves out of your reach. To make the opportunity attack, you use your reaction to make one melee attack against the provoking creature. The attack occurs right before the creature leaves your reach. You can avoid provoking an opportunity attack by taking the Disengage action. You also don't provoke an opportunity attack when you teleport or when someone or something moves you without using your movement, action,

or reaction. For example, you don't provoke an opportunity attack if an explosion hurls you out of a foe's reach or if gravity causes you to fall past an enemy.

TWO-WEAPON FIGHTING

When you take the Attack action and attack with a light melee weapon that you're holding in one hand, you can use a bonus action to attack with a different light melee weapon that you're holding in the other hand. You don't add your ability modifier to the damage of the bonus attack, unless that modifier is negative. If either weapon has the thrown property, you can throw the weapon, instead of making a melee attack with it.

You may attempt to fire two handguns at the same time in this manner, gaining the full rate of fire from both weapons, but you suffer disadvantage on all shots with both weapons when you do so, and if you choose to double-tap, your second shot with each firearm is both at disadvantage and at -5. Characters with the two-weapon fighting style remove this additional penalty, but still suffer disadvantage to attacks, given the difficulty of controlling dual firearms. Characters with the two-weapon fighting feat remove the extra disadvantage and -5; they may fire both weapons at no penalty for the first shot, and disadvantage on a double-tap.

Fully automatic weapons are completely ineffective with two-weapon fighting. They are too difficult to control under such situations and any hosing or spraying attempted would simply go wild. At best, any saving throws would be made at advantage, and a successful save means no damage is taken.

If using the advanced firearms rules (Appendix A), instead of -5, the recoil penalties for both weapons are totaled for all attacks. For example, if you are firing two handguns, each with a rate of fire 3, one with a recoil penalty of -2, and one with a recoil penalty of -3, your first two shots would be at no penalty; your second two shots would be at -5, and your third two shots would be at -10. All six shots, in addition, would be at disadvantage. Firing dual handguns is not an easy prospect by any measure.

COVER

Walls, trees, creatures, and other obstacles can provide cover during combat, making a target more difficult to harm. A target can benefit from cover only when an attack or other effect originates on the opposite side of the cover. There are three degrees of cover. If a target is behind multiple sources of cover, only the most protective degree of cover applies; the degrees aren't added together. For example, if a target is behind a creature that gives half cover and a tree trunk that gives three-quarters cover, the target has three-quarters cover.

A target with half cover has a +2 bonus to AC and Dexterity saving throws. A target has half cover if an obstacle blocks at least half of its body. The obstacle might be a low wall, a large piece of furniture, a narrow tree trunk, or a creature, whether that creature is an enemy or a friend.

A target with three-quarters cover has a +5 bonus to AC and Dexterity saving throws. A target has three-quarters cover if about three-quarters of it is covered by an obstacle. The obstacle might be a portcullis, an arrow slit, or a thick tree trunk.

A target with total cover can't be targeted directly by an attack or a spell, although some spells can reach such a target by including it in an area of effect. A target has total cover if it is completely concealed by an obstacle.

DAMAGE AND HEALING

Injury and the risk of death are constant companions of those who explore fantasy gaming worlds. The thrust of a sword, a well-placed arrow, or a blast of flame from a fireball spell all have the potential to damage, or even kill, the hardiest of creatures.

HIT POINTS

Hit points represent a combination of physical and mental durability, the will to live, and luck. Creatures with more hit points are more difficult to kill. Those with fewer hit points are more fragile. A creature's current hit points (usually just called hit points) can be any number from the creature's hit point maximum down to 0. This number changes frequently as a creature takes damage or receives healing. Whenever a creature takes damage, that damage is subtracted from its hit points. The loss of hit points has no effect on a creature's capabilities until the creature drops to 0 hit points.

DAMAGE ROLLS

Each weapon, spell, and harmful monster ability specifies the damage it deals. You roll the damage die or dice, add any modifiers, and apply the damage to your target. Magic weapons, special abilities, and other factors can grant a bonus to damage. With a penalty, it is possible to deal 0 damage, but never negative damage. When attacking with a weapon, you add your ability modifier—the same modifier used for the attack roll—to the damage. A spell tells you which dice to roll for damage and whether to add any modifiers. If a spell or other effect deals damage to more than one target at the same time, roll the damage once for all of them. For example, when an arcanist casts fireball or a hallowed casts flame strike, the spell's damage is rolled once for all creatures caught in the blast.

CRITICAL HITS

When you score a critical hit, you get to roll extra dice for the attack's damage against the target. Roll all of the attack's damage dice twice and add them together. Then add any relevant modifiers as normal. To speed up play, you can roll all the damage dice at once. For example, if you score a critical hit with a dagger, roll 2d4 for the damage, rather than 1d4, and then add your relevant ability modifier. If the attack involves other damage dice, such as from the Hooligan's Sneak Attack feature, you roll those dice twice as well.

CRITICAL MISSES AND FAILURES

By default, when you roll a natural "1" on a task, it's an automatic failure. At the GM's option, it can also represent an additional complication—you break your lockpicks off in the lock you're trying to pick; you lose your weapon; or some other serious problem. A few suggestions include:

- In combat, make a DC 12 Dexterity saving throw. If you fail, you lose your weapon, which you toss, or drop and it slides, 1d4x5 feet away. If you roll a second natural one on your save, your weapon breaks.
- Roll a d6; if the result comes up 6, roll again. The number of 6's strung together can be used as a guideline to the GM for just how bad things are.

DAMAGE TYPES

Different attacks, damaging spells, and other harmful effects deal different types of damage. Damage types have no rules of their own, but other rules, such as damage resistance, rely on the types. The damage types follow, with examples to help a GM assign a damage type to a new effect.

ACID: Substances that cause chemical burns like hydrochloric or sulfuric acid, drain cleaner, or the like deal acid damage.

BLUDGEONING: Blunt force attacks—hammers, falling, constriction, and the like—deal bludgeoning damage.

COLD: The infernal chill radiating from an ice devil's spear and the frigid blast of spells like *cone of cold* deal cold damage.

FIRE: Flame throwers and many spells conjure flames to deal fire damage

FORCE: Force is pure magical energy focused into a damaging form. Most effects that deal force damage are spells, including magic missile and spiritual weapon.

LIGHTNING: A *lightning bolt* spell or a jolt from an electrical device deal lightning damage.

NECROTIC: Necrotic damage, dealt by certain undead and a spell such as chill touch, withers matter and even the soul.

PIERCING: Puncturing and impaling attacks, including spears and monsters' bites, deal piercing damage.

POISON: Venomous stings, some serpent bites, and toxic gas attacks deal poison damage.

PSYCHIC: Mental abilities such as a psionic blast deal psychic damage.

RADIANT: Radiant damage, dealt by a Hallowed's *flame strike* spell or an angel's smiting weapon, sears the flesh like fire and overloads the spirit with power. In sci-fi settings, many plasma or directed energy weapons deal radiant damage.

SLASHING: Swords, axes, and monsters' claws deal slashing damage.

THUNDER: A concussive burst of sound, such as the effect of the *thunderwave* spell, deals thunder damage.

DAMAGE RESISTANCE AND VULNERABILITY

Some creatures and objects are exceedingly difficult or unusually easy to hurt with certain types of damage. If a creature or an object has resistance to a damage type, damage of that type is halved against it. If a creature or an object has vulnerability to a damage type, damage of that type is doubled against it. Resistance and then vulnerability are applied after all other modifiers to damage.

For example, a creature has resistance to bludgeoning damage and is hit by an attack that deals 25 bludgeoning damage. The creature is also within a magical aura that reduces all damage by 5. The 25 damage is first reduced by 5 and then halved, so the creature takes 10 damage.

Multiple instances of resistance or vulnerability that affect the same damage type count as only one instance. For example, if a creature has resistance to fire damage as well as resistance to all nonmagical damage, the damage of a nonmagical fire is reduced by half against the creature, not reduced by three-quarters.

HEALING

Unless it results in death, damage isn't permanent. Even death is reversible through powerful magic. Rest can restore a creature's hit points, and magical methods such as a cure wounds spell or a potion of healing can remove damage in an instant. When a creature receives healing of any kind, hit points regained are added to its current hit points. A creature's hit points can't exceed its hit point maximum, so any hit points regained in excess of this number are lost. For example, a druid grants a raider 8 hit points of healing. If the raider has 14 current hit points and has a hit point maximum of 20, the raider regains 6 hit points from the druid, not 8. A creature that has died can't regain hit points until magic such as the revivify spell has restored it to life.

DROPPING TO 0 HIT POINTS

When you drop to 0 hit points, you either die outright or fall unconscious, as explained in the following sections.

INSTANT DEATH

Massive damage can kill you instantly. When damage reduces you to 0 hit points and there is damage remaining, you die if the remaining damage equals or exceeds your hit point maximum. For example, a hallowed with a maximum of 12 hit points currently has 6 hit points. If she takes 18 damage from an attack, she is reduced to 0 hit points, but 12 damage remains. Because the remaining damage equals her hit point maximum, the hallowed dies.

FALLING UNCONSCIOUS

If damage reduces you to 0 hit points and fails to kill you, you fall unconscious (see Conditions). This unconsciousness ends if you regain any hit points.

DEATH SAVING THROWS

Whenever you start your turn with 0 hit points, you must make a special saving throw, called a death saving throw, to determine whether you creep closer to death or hang onto life. Unlike other saving throws, this one isn't tied to any ability score. You are in the hands of fate now, aided only by spells and features that improve your chances of succeeding on a saving throw.

ROLL A D20: If the roll is 10 or higher, you succeed. Otherwise, you fail. A success or failure has no effect by itself. On your third success, you become stable (see below). On your third failure, you die. The successes and failures don't need to be consecutive; keep track of both until you collect three of a kind. The number of both is reset to zero when you regain any hit points or become stable.

ROLLING 1 OR 20: When you make a death saving throw and roll a 1 on the d20, it counts as two failures. If you roll a 20 on the d20, you regain 1 hit point.

DAMAGE AT 0 HIT POINTS: If you take any damage while you have 0 hit points, you suffer a death saving throw failure. If the damage is from a critical hit, you suffer two failures instead. If the damage equals or exceeds your hit point maximum, you suffer instant death.

STABILIZING A CREATURE

The best way to save a creature with 0 hit points is to heal it. If healing is unavailable, the creature can at least be stabilized so that it isn't killed by a failed death saving throw. You can use your action to administer first aid to an unconscious creature and attempt to stabilize it, which requires a successful DC 10 Wisdom (Medicine) check. A stable creature doesn't make death saving throws, even though it has 0 hit points, but it does remain unconscious. The creature stops being stable, and must start making death saving throws again, if it takes any damage. A stable creature that isn't healed regains 1 hit point after 1d4 hours.

MONSTERS AND DEATH

Most GMs have a monster die the instant it drops to 0 hit points, rather than having it fall unconscious and make death saving throws. Mighty villains and special nonplayer characters are common exceptions; the GM might have them fall unconscious and follow the same rules as player characters.

KNOCKING A CREATURE OUT

Sometimes an attacker wants to incapacitate a foe, rather than deal a killing blow. When an attacker reduces a creature to 0 hit points with a melee attack, the attacker can knock the creature out. The attacker can make this choice the instant the damage is dealt. The creature falls unconscious and is stable.

TEMPORARY HIT POINTS

Some spells and special abilities confer temporary hit points to a creature. Temporary hit points aren't actual hit points; they are a buffer against damage, a pool of hit points that protect you from injury. When you have temporary hit points and take damage, the temporary hit points are lost first, and any leftover damage carries over to your normal hit points.

For example, if you have 5 temporary hit points and take 7 damage, you lose the temporary hit points and then take 2 damage. Because temporary hit points are separate from your actual hit points, they can exceed your hit point maximum. A character can, therefore, be at full hit points and receive temporary hit points. Healing can't restore temporary hit points, and they can't be added together. If you have temporary hit points and receive more of them, you decide whether to keep the ones you have or to gain the new ones.

For example, if a spell grants you 12 temporary hit points when you already have 10, you can have 12 or 10, not 22. If you have 0 hit points, receiving temporary hit points doesn't restore you to consciousness or stabilize you. They can still absorb damage directed at you while you're in that state, but only true healing can save you. Unless a feature that grants you temporary hit points has a duration, they last until they're depleted or you finish a long rest.

MOUNTED COMBAT

A knight charging into battle on a warhorse, a cowboy firing trick shots while riding their mount, or any other character riding a creature all enjoy the benefits of speed and mobility that a mount can provide. A willing creature that is at least one size larger than you and that has an appropriate anatomy can serve as a mount, using the following rules.

MOUNTING AND DISMOUNTING

Once during your move, you can mount a creature that is within 5 feet of you or dismount. Doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to mount a horse. Therefore, you can't mount it if you don't have 15 feet of movement left or if your speed is 0.

If an effect moves your mount against its will while you're on it, you must succeed on a DC 10 Dexterity saving throw or fall off the mount, landing prone in a space within 5 feet of it. If you're knocked prone while mounted, you must make the same saving throw. If your mount is knocked prone, you can use your reaction to dismount it as it falls and land on your feet. Otherwise, you are dismounted and fall prone in a space within 5 feet it.

CONTROLLING A MOUNT

While you're mounted, you have two options. You can either control the mount or allow it to act independently. Intelligent creatures, act independently. You can control a mount only if it has been trained to accept a rider. Domesticated horses, donkeys, and similar creatures are assumed to have such training. The initiative of a controlled mount changes to match yours when you mount it.

It moves as you direct it, and it has only three action options: Dash, Disengage, and Dodge. A controlled mount can move

and act even on the turn that you mount it. An independent mount retains its place in the initiative order. Bearing a rider puts no restrictions on the actions the mount can take, and it moves and acts as it wishes. It might flee from combat, rush to attack and devour a badly injured foe, or otherwise act against your wishes. In either case, if the mount provokes an opportunity attack while you're on it, the attacker can target you or the mount.

UNDERWATER COMBAT

When adventurers pursue deep ones back to their undersea homes, fight off sharks in an ancient shipwreck, or find themselves in a flooded subterranean temple, they must fight in a challenging environment. Underwater the following rules apply. When making a melee weapon attack, a creature that doesn't have a swimming speed (either natural or granted by magic) has disadvantage on the attack roll unless the weapon is a dagger, javelin, shortsword, spear, or trident. A ranged weapon attack automatically misses a target beyond the weapon's normal range. Even against a target within normal range, the attack roll has disadvantage unless the weapon is a crossbow, a net, or a weapon that is thrown like a javelin (including a spear, trident, or dart). Creatures and objects that are fully immersed in water have resistance to fire damage.

VEHICLE COMBAT

What's a pulp game without gangsters speeding by the hideout of a rival syndicate and blasting away with Tommy guns? Or hotshot pilots zooming to the rescue of their heroic mercenary squadron? In order to handle these elements, it's necessary to have in place a set of vehicle rules. Combat between two vehicles works exactly the same as combat between two characters. A vehicle has all the same ability scores as player characters do. Vehicles have three different numbers when it comes to speed: their speed score is split between their cruising speed and their maximum speed. In addition, they have an acceleration score, which is the number (in mph) that a vehicle can safely accelerate or decelerate each round without the need for an extra check.

CLASSES OF VEHICLE

There are essentially six classes of vehicle in which one can be proficient:

1. Civilian air vehicles
2. Civilian land vehicles
3. Civilian water vehicles
4. Military air vehicles
5. Military land vehicles
6. Military Water vehicles

These proficiencies are quite broad and general—much more so than they would be in real life, but this is for the purposes of mimicking the kinds of adventure stories we see in films and television and read about in books. In these stories, one might, for example, see a former fighter jockey jump behind the wheel of a 747 to save all the passengers on board, or a crop duster get behind the stick of an F-15 to take out an alien invasion.

GMs who prefer a more detailed, realistic feel can feel free to expand this list if they like, even boiling it down to cars, motorcycles, commercial vehicles, large aircraft, fighters, etc., adjusting the available vehicle proficiencies available to character classes and backgrounds accordingly. Be careful, however, about bogging down the game with an excessive list of proficiencies.

In some cases, proficiency with a type of vehicle may crossover. In general, for example, characters who are proficient with military land vehicles can pilot almost any civilian land vehicle with proficiency as well. Those with proficiency in civilian land vehicles, on the other hand, might be able to pilot a Jeep, transport truck, or Humvee with proficiency, but certainly couldn't handle a tank.

A pilot who can fly a 747 may be able to figure out how to fly an F-15, but probably wouldn't be able to do so with proficiency. They could, however, pilot a WWII B-17 bomber. It's left to the GM to determine where proficiency in one class crosses over with proficiency in another.

BASIC SYSTEM

Most tasks in vehicular combat are going to be resolved with Dexterity rolls by the driver or pilot of the vehicle. When piloting a vehicle, you will use your Dexterity score or the vehicle's, depending on your proficiency with the vehicle in question. If you are proficient with the vehicle, you use whichever is higher, plus your proficiency bonus. If you are not proficient with the vehicle, you use whichever is lower.

For example, Mark, who has a Dexterity bonus of +2, is driving a sports car with a Dexterity bonus of +4. Mark is not proficient in driving the vehicle, so he uses his +2 bonus. If Mark were proficient, he would use the vehicle's bonus of +4 (and, of course, would add his proficiency bonus to checks).

Initiative and Attack Rolls

Combat proceeds between two vehicles exactly as in normal combat, rolling a d20 and adding Dex bonus for initiative, and using d20, proficiency bonus (if proficient in the weapon) and Dexterity for ranged attacks from the weapon. In this manner, player characters can interact seamlessly with vehicle combat. Remember, the pilot of a vehicle uses his Dexterity score or the vehicle's, whichever is appropriate based on his proficiency (or lack thereof).

When It's Impossible

Use common sense when adjudicating the piloting of vehicles. In a modern game, for example, most adults should be assumed to know how to drive a car—proficiency indicates a level of expertise that most people don't have, but your PCs can probably drive unless there's something in their background that specifically speaks otherwise.

That Arcanist of yours, on the other hand, should not be able to fly a stealth bomber, no matter how smart or dexterous they

may be. At best, attempting such should be at disadvantage and see all DCs increased by +10, with failures being adjudicated in the most catastrophic way (assuming they even get off the ground); generally speaking, it's like trying to perform brain surgery from a medical textbook—you're likely not going to succeed.

FIRING FROM A VEHICLE

Player characters in a car may attempt to fire their guns at other vehicles or at pedestrians on the street. To do this the players simply lean out the window and open up! Since moving vehicles are bouncing over potholes and rough terrain at high speeds (even on well-paved roads), all ranged attacks from vehicles are at disadvantage due to the unstable platform.

If a player chooses, they may spend a bonus action to attempt a Dexterity Save with a DC equal to 8 plus 1 per 10 mph the vehicle is traveling. If successful, the player characters are able to brace themselves and their weapon and are not at disadvantage to attacks that round.

Once a character has made a Dexterity save in this fashion, they need not make one every round. A new save must be made any time the driver makes a sudden maneuver (beyond acceleration or deceleration), or the character changes their position (goes back into the vehicle, then leans out again, for example).

The rules for "When It's Impossible" apply here as well. While a character in a WWI biplane may be able to take shots at another biplane, no passenger in the sealed cockpit of an F-15 fighter can "lean out and shoot."

FIRING AT PASSENGERS IN ANOTHER VEHICLE

Passengers inside the cabin of another vehicle have three-quarters cover and are considered to be in a lightly obscured area. This means that they have a +5 bonus to AC and to Dexterity saves against area of effect attacks made by those outside the vehicle. It also means that any line-of-sight based attacks (such as those from psionic or spell casting opponents) are at disadvantage.

Passengers leaning out a window to fire upon others have half cover and gain +2 to AC and Dexterity saves against area of effect attacks made by those outside the vehicle.

VEHICULAR WEAPONS SYSTEMS

When dealing with a vehicle that has integrated weapons systems, like the cannons and missiles on a fighter jet, the main gun on a tank, or other, similar systems, the pilot will use their Wisdom bonus or the vehicle's, instead of using their Dexterity bonus as they normally would with a ranged attack. This is because vehicle weapons systems use guidance systems and advanced targeting optics to fire. Such weapons are not fired at disadvantage.

Just as with making a piloting check, if the pilot is proficient in the vehicle, they use the better of their wisdom bonus or the vehicle's and add their proficiency bonus to the check. If they are not proficient, they use the worse of the two bonuses, and do not add their proficiency bonus to the check.

ACCELERATING AND DECELERATING

A vehicle does not have to travel its cruising or maximum speed all the time. It usually begins play at a speed of 0 mph, representing a dead stop. Each round, a vehicle may increase its current speed by its acceleration increment without the need for a check. Each increment thereafter requires a Dexterity check at DC 10 + 5 per additional increment after the first. Thus, increasing speed by double your acceleration element requires a DC 15 check. Triple the acceleration element is a DC 20 check, and so on.

Deceleration can safely be performed at the same rate. However, a vehicle can "brake slam" to decelerate suddenly; this requires a Dexterity check by the pilot and a Dexterity save by the passengers, with a DC equal to 5 plus the vehicle's deceleration increment. Failing this save means taking 3 (1d6) bludgeoning damage per 10 mph of sudden decrease in speed, from getting violently bounced around and hurled forward. Post-1949, wearing a seat belt halves damage from sudden stops.

For Example, Ricardo is engaged in a wild chase with the Feds. He decides to skid to a halt and allow his boys to open up with their Tommy Guns. He makes his Dexterity Check a DC 20 to pull off the sudden stop. His car is currently traveling at a speed of 50 mph and has an acceleration bonus of 15. He wants to try and stop quickly, so he brake slams to drop 30 mph per round.

Since the first 15 mph is safe, the second 15 mph requires a Dexterity check at DC 15. He makes his check and the result is 20, a success. His boys also make their checks barely hitting 20, so they take no damage. His car drops from 50 mph to 20 mph. Next round he will need to repeat the procedure again to bring the car to a sudden halt. Continuing to brake slam to go from 20 to 0 in one round will require a second DC 20 check for both Ricardo and a DC 20 save for his boys.

MAXIMUM ACCELERATION/DECELERATION. In general, a vehicle can accelerate or decelerate an absolute maximum of four times their acceleration increment every round.

SKILLS AND CLASS ABILITIES WHILE DRIVING. Characters may apply skills to driving checks, as well as class abilities which allow bonus actions and reactions to vehicle combat checks and maneuvers, where applicable. For example, a Hooligan that can use the Dash action as a bonus action, may apply this to the vehicle they are driving, allowing movement of double the vehicle's acceleration increment as a bonus action. A character attempting to subtly tail another, for example, can attempt a stealth check, but uses Wisdom instead of Dexterity.

DETERMINING SPEED PER ROUND

A melee round is approximately six seconds long. In some cases, you might need to know how fast in terms of feet a

vehicle is traveling in a round. Multiplying the vehicle's miles per hour by 1.5 will give you a close approximation (the actual figure is 1.46667) of the number of feet per second that a vehicle is traveling; multiplying this again by 6 will give you a vehicle's current speed per round.

Imperial to Metric

Speed is expressed in miles per hour for vehicles. For those who live in countries with the metric system, multiplying miles per hour by 1.6 (actually 1.60934) will give you a close approximation of kilometers per hour.

Likewise, one yard (3 feet) is equivalent to roughly .9 meters (precisely .9144).

A SENSE OF SCALE

In the interest of keeping things simple, vehicle combat does not take place on a different scale than character combat; some vehicular weapons just do a lot more damage, and some player character weapons are unable to damage vehicles.

In general, for aircraft newer than 1950, a player cannot harm the aircraft with a handgun or any sort of archaic weapon, and it should be considered resistant to damage from standard or assault rifles with calibers lower than .50.

For tanks and artillery, only other tanks and artillery, or aircraft with bombs or rockets, can harm them. Any vehicle-mounted weapons other than machine guns suffer disadvantage to their to-hit rolls when trying to target player character-sized targets.

The same applies to armored vehicles like troop transports, prisoner buses used by police, or even the armored cars used to transport money from banks and the like. Normal cars, on the other hand, can be shot up by handguns. Heavy duty pickup trucks may have some level of resistance to small-caliber weapons, and semis might also have a high level of resistance to lighter weapons.

Some ground-based weapons are designed as anti-vehicle weapons (RPGs, bazookas, mortars, even belt-fed heavy machineguns). GMs are encouraged to use common sense when determining which kinds of weapons can actually damage a given vehicle.

That being said, vehicle size differences must be accounted for. Consult the following table for vehicle size classes, which are different than creature size classes:

TINY: Motorcycles

SMALL: Subcompact and compact (2-door) cars and coupes

MEDIUM: Sedans, muscle cars, most 4-door cars, small crossover SUVs

LARGE: Full-size SUVs, pickup trucks, vans

HUGE: Box trucks, short buses

GARGANTUAN: Semi trucks, buses

These size categories are general guidelines, and the GM is encouraged to make rulings as they see fit, when vehicle sizes come into play.

DAMAGE TO VEHICLES

When a vehicle hits 0 hit points, it's severely damaged, but not necessarily out of the action yet. It loses its Dexterity bonus to AC, but it may make a Constitution save (CL = damage below zero the vehicle currently is) to keep going, though all checks are made at disadvantage. The vehicle must, after this point, make Death Saves just as a player character, though making three successful Death Saves does not put a vehicle out of the woods. It will keep going until it fails 3 Death Saves or receives major repairs. If it fails 3 Death Saves, the vehicle cannot be brought back under any means other than a complete rebuild.

At the GM's option, if a mechanic is on board and working in some believable way to keep the vehicle going, success at 3 Death Saves can mean that the mechanic has temporarily gotten it up and running again; the vehicle regains 3 (1d6) hit points. However, if it is reduced to 0 hit points again before major repairs can be made, it can no longer be brought back from the brink of permanent breakdown.

VEHICLE COMBAT MANEUVERS

Here are a few easy combat maneuvers that pilots of vehicles can attempt, with rules for each and any restrictions or exceptions listed. Unless otherwise stated, these maneuvers take one standard action to accomplish, though depending on the speed of the vehicles at the time, they may take longer than one round to come to fruition.

Playing Chicken

Two vehicles head straight for one another, initiating a contest of wills. After the contest is initiated, both pilots must make a Wisdom save each round. This save begins at DC 10 and increases by +2 per round after the first. Failure means one pilot or the other breaks off. While the two craft are heading towards one another they may freely fire upon each other at no penalty.

The GM should secretly roll a d6; this is how many rounds before the vehicles must break off or hit one another. Alternately, the GM can simply calculate the vehicle's feet-per-round speed to know when vehicles must break off (see, "Determining Speed Per Round," above). In general, unless the speed will result in collision in less than one round, a driver can break off with a driving (Dexterity) check. If the vehicles are more than 1 round apart, this check is at a basic DC 10. If the vehicles are 1 round apart, the check is at DC 10 +1 per 10 mph the vehicles are traveling (+1 per 250 mph in the case of modern jet aircraft that can travel at multiples of the speed of sound). If the vehicles are less than 1 round apart, the check is made at disadvantage.

If the two vehicles collide, both are destroyed and all occupants suffer 5 (1d10) bludgeoning damage per 10 mph (combined). For example, if the two vehicles are each traveling towards

each other at 30 mph, the damage is 30 (6d10) (a combined 60 mph times d10 per 10 mph). Occupants may attempt a saving throw (Constitution or Dexterity) at DC 10 + 1 per 10 mph combined to half this damage. Vehicles that have modern safety systems such as airbags will also half the damage, with a successful saving throw further halving the damage.

Cars or aircraft may play chicken.

Kamikaze

While we're on the subject, if a player or NPC decides to be suicidal, they can simply drive their vehicle into another one. Make a DC 18 Wisdom save. If you succeed, you've got the guts to pull this off.

A Kamikaze attack represents using your vehicle as a weapon. Your attack roll with the vehicle is the same as a driving check—that is, a Dexterity check using either your bonus or the vehicle's, plus your proficiency bonus if you are proficient.

Assuming that the other party doesn't wish to be hit, however, the AC of your target is increased by the Dexterity bonus (if any) of its pilot. If your attack succeeds, you drive (or fly) your vehicle into your opponent, and both vehicles (and all occupants inside) suffer 5 (1d10) bludgeoning damage per 10 mph of speed to all occupants. A Constitution or Dexterity save at DC 10 +1 per 10 mph, halves this damage for occupants; in aircraft, a Dexterity save indicates you've managed to bail out (if you've got a parachute).

If two vehicles are speeding towards one another, see "Playing Chicken," above.

Bootleg Stop

This maneuver can only be performed in a ground-based vehicle. It's when a pilot attempts to skid to a sudden halt, turning their vehicle broadside as they do so, often to give passengers a chance to open fire on an oncoming vehicle, or to dive out, presenting that vehicle with an immanent collision. This maneuver calls for a brake slam, as detailed under "Acceleration and Deceleration," above, and the check is made at disadvantage as the driver attempts to control the vehicle, maneuvering it as they stop.

Success means the passengers immediately get one free action, be it to fire on their opponents or to dive out of the car! Oh, and the oncoming pilot had better hope they can decelerate fast enough to avoid hitting the stopped vehicle!

With aircraft, this kind of maneuver is a *stall,* where you essentially cut out your engine, then fire it back up again, causing your aircraft to drop below your opponent, who shoots overhead.

Bootleg Turn

This is when two vehicles are heading towards one another and one vehicle attempts to spin around and get into another's blind spot for a combat advantage. The attacker attempting the Bootleg makes a Dexterity check, opposed by their opponent's Wisdom Check. If the opponent wins, the attacker is unable to bootleg. If the attacker wins, they're on the opponent's "six" (if in the air) or in the defender's blind spot and may make one round of free attacks at advantage. However, when a vehicle performs a bootleg turn their vehicle's current speed is immediately reduced by 1d6 x his acceleration score, to a minimum of 1 mph.

A similar maneuver in an aircraft is an *Immelmann* and involves a 180 degree loop and a barrel roll.

Bump-and-Run

The classic "bump and run" is a staple of action films, whereby two cars try to push each other out of control or run each other off the road, into an obstacle, or the like. In this scenario, there are two possible outcomes—one car can attempt to escape, or both cars can try to ram each other. In this case, the chicken rules are not appropriate, as the cars are not headed straight-on.

Rather, using the Attack action, you can make a special melee attack to use your vehicle to shove another, either to knock it out of control or push it away from you. If you're able to make multiple attacks with the Attack action, this attack replaces one of them. You may not bump a vehicle more than one size larger than you, and you must begin adjacent to the other vehicle (that is, you must have caught up to it in a car chase).

Making an Attack. To attack the opposing vehicle, make a driving check against the target vehicle's AC. If you hit, you deal 1d8 damage to the opposing vehicle, and you suffer 2 (1d4) bludgeoning damage to your vehicle. You then force the opposing driver to make a driving check at DC 10 + the damage you deal. If your vehicle is larger than the vehicle you are bumping, the DC increases by 1 per size level of difference.

If the defending driver fails, they lose control of their vehicle, potentially striking an obstacle, spinning out, running into a ditch, or another misfortune, depending on the surrounding environs and the discretion of the GM, and suffering damage to the vehicle and passengers as appropriate.

If they succeed, they maintain control and may attempt any action they like within the scope of the rules, having suffered no ill effects save the damage to their vehicle from your attack.

If you have multiple attacks, you can attempt to bump the opposing vehicle multiple times; this does not result in multiple driving tests by the opposing driver. Rather, total *all* damage dealt to the vehicle by all attacks you make, and calculate the DC based off of that total.

For Example: Tennessee O'Malley is involved in a car chase with a number of organized crime goons. He is driving a box truck, and the goons are in a compact sedan, so there is a difference of three levels in size. He gets initiative and tries to run them into a ditch on the side of the road. Since he has the Extra Attack ability, he can try to bump them twice. He makes his first attack and hits, rolling 1d8 and scoring a 4. He then uses his second attack to downshift hard and bang into them again. His second attack also hits; he rolls another 1d8 and scores a 6!

He also has to suffer some damage to his truck for banging it into another vehicle deliberately, so he rolls 1d4 for each attack, coming up with a 2 and a 3 for a total of 5 points of damage to his truck.

The goons' driver now has to make a driving check at DC 23 (10 + 4 (first attack) + 6 (second attack) + 3 (size difference)). He fails, and their souped-up compact rum runner sedan spins out and goes head first into the ditch, sweet-smelling smoke pouring out from under the hood.

OBSTACLES

The rules herein assume ideal driving conditions, but in a car chase there can be all manner of obstacles which drivers may need to face. These can include oil slicks, potholes, vendor booths, the ever-popular "two workmen carrying a pane of glass," pedestrians and more. It would be impossible to create a comprehensive list of potential obstacles, but in general, the GM should set the DC to avoid these obstacles based on the size of the obstacle, the difficulty involved in avoiding it, and the speed of the vehicle, again defaulting to +1 per 10mph of speed (+1 per 250 mph in the case of modern jet aircraft that can travel at multiples of the speed of sound).

As a general guideline, base the DC on the amount of the road the obstruction blocks. An object covering 25% or less of the road increases the DC by +2; blocking 50% of the road nets +3, blocking 75% of the road adds +4 and an object blocking 90% or more of the road drives DC up by 10 (if there is any chance at all that the vehicle can avoid it—in this case a motorcycle might go through, while a car might not have any chance.

Consequences as well should be determined by the GM, using a guideline of 1d6, 1d8 or 1d10 per 10mph of speed, depending on the size and mass of the object being struck, with a successful saving throw by the occupants (and those being struck) halving the damage. Again, modern passive safety systems like airbags will halve the damage suffered again without the need for a save.

Using the general rules above, plus those for maneuvers like kamikaze and chicken, GMs should be able to calculate a reasonable DC and damage rating for just about any vehicle. There are infinite possibilities for maneuvers, obstacles, and tricks that drivers can pull. In playtest, characters spent Inspiration points to "summon" semi trucks that drove by at just the opportune moment, they modified the Chicken rules to drive an opponent into a dumpster, and engaged in a wealth of other creative approaches to vehicle combat. The sky is the limit if you just use your imagination!

GETTING HIT BY A CAR

When someone is struck by a moving vehicle, they suffer damage based on the vehicle's size and how fast it's going. The size class of the vehicle determines the die type of damage, and one die of damage is suffered per 10 mph the vehicle is traveling. Those struck by cars are entitled to a Dexterity save for half damage; a successful save against a single die of damage means no damage is suffered (the car is moving slowly enough that the targeted creature can simply get out of the way).

VEHICLE SIZE	DIE TYPE
Tiny	1d4
Small	1d6
Medium	1d8
Large	1d10
Huge	1d12
Gargantuan	2d6*

*2d6 per 10 mph the vehicle is traveling

AERIAL VEHICLES

Some readers may note that vehicles like modern fighter jets that travel at speeds measured in multiples of sound present a difficulty in determining DCs for maneuvers based on speed. In general, for such high-tech vehicles, the DC of a given check should be determined at +1 per 250 mph over the vehicle's cruising speed instead of per 10 mph (or +1 per acceleration increment, as standard). If any aircraft collides with an object or another vehicle, the aircraft is destroyed and the pilot killed. There is no saving throw for this, save potentially a Dexterity save to bail out before catastrophe occurs.

In terms of things like passenger aircraft going down, in general these will occur as a story point and the GM will determine any injuries suffered and survivors. As a general rule, if you need guidelines, simply treat a passenger aircraft crash as falling damage at a maximum of 20d6 damage (see "Falling," above), and a mid-air collision exactly as any other (the plane is destroyed and the pilot and passengers killed).

Science Fiction Games

The same rules apply to starfighter combat in science fiction games; apply a DC modifier of +1 per 250 miles per hour instead of per 10 miles per hour when indicated. In many sci-fi games, vehicles can travel faster than the speed of light, but in most settings, combat will not take place in this kind of warp, hyper, or folded space. If it does, simply apply speed modifiers within a space warp as though the vehicles were not in the space warp. The consequences of a vehicle getting knocked off course within such a fold or warp are left to the discretion of the GM, as they will based on the individual setting.

CONDITIONS

Conditions alter a creature's capabilities in a variety of ways and can arise as a result of a spell, a class feature, a monster's attack, or other effect. Most conditions, such as blinded, are impairments, but a few, such as invisible, can be advantageous. A condition lasts either until it is countered (the prone condition is countered by standing up, for example) or for a duration specified by the effect that imposed the condition. If multiple effects impose the same condition on a creature, each instance of the condition has its own duration, but the condition's effects don't get worse. A creature either has a condition or doesn't. The following definitions specify what happens to a creature while it is subjected to a condition.

BLINDED

A blinded creature can't see and automatically fails any ability check that requires sight.

Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

CHARMED

A charmed creature can't attack the charmer or target the charmer with harmful abilities or magical effects.

The charmer has advantage on any ability check to interact socially with the creature.

DEAFENED

A deafened creature can't hear and automatically fails any ability check that requires hearing.

FATIGUED

Fatigued creatures gain a level of exhaustion. See Exhaustion (below).

FRIGHTENED

A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.

The creature can't willingly move closer to the source of its fear.

GRAPPLED

A grappled creature's speed becomes 0, and it can't benefit from any bonus to its speed.

The condition ends if the grappler is incapacitated (see the condition).

The condition also ends if an effect removes the grappled creature from the reach of the grappler or grappling effect, such as when a creature is hurled away by the *thunderwave* spell.

INCAPACITATED

An incapacitated creature can't take actions or reactions.

INVISIBLE

An invisible creature is impossible to see without the aid of magic or a special sense. For the purpose of hiding, the creature is heavily obscured. The creature's location can be detected by any noise it makes or any tracks it leaves.

Attack rolls against the creature have disadvantage, and the creature's attack rolls have advantage.

PARALYZED

A paralyzed creature is incapacitated (see the condition) and can't move or speak.

The creature automatically fails Strength and Dexterity saving throws.

Attack rolls against the creature have advantage.

Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

PETRIFIED

A petrified creature is transformed, along with any nonmagical object it is wearing or carrying, into a solid inanimate substance (usually stone). Its weight increases by a factor of ten, and it ceases aging.

The creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.

Attack rolls against the creature have advantage.

The creature automatically fails Strength and Dexterity saving throws.

The creature has resistance to all damage.

The creature is immune to poison and disease, although a poison or disease already in its system is suspended, not neutralized.

POISONED

A poisoned creature has disadvantage on attack rolls and ability checks.

PRONE

A prone creature's only movement option is to crawl, unless it stands up and thereby ends the condition.

The creature has disadvantage on attack rolls.

An attack roll against the creature has advantage if the attacker is within 5 feet of the creature. Otherwise, the attack roll has disadvantage.

RESTRAINED

A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.

Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

The creature has disadvantage on Dexterity saving throws.

STUNNED

A stunned creature is incapacitated (see the condition), can't move, and can speak only falteringly.

The creature automatically fails Strength and Dexterity saving throws.

Attack rolls against the creature have advantage.

UNCONSCIOUS

An unconscious creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings

The creature drops whatever it's holding and falls prone.

The creature automatically fails Strength and Dexterity saving throws.

Attack rolls against the creature have advantage.

Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

EXHAUSTION

Some special abilities and environmental hazards, such as starvation and the long-term effects of freezing or scorching temperatures, can lead to a special condition called exhaustion. Exhaustion is measured in six levels. An effect can give a creature one or more levels of exhaustion, as specified in the effect's description.

TABLE: EXHAUSTION EFFECTS

Level	Effect
1	Disadvantage on ability checks
2	Speed halved
3	Disadvantage on attack rolls and saving throws
4	Hit point maximum halved
5	Speed reduced to 0
6	Death

If an already exhausted creature suffers another effect that causes exhaustion, its current level of exhaustion increases by the amount specified in the effect's description. A creature suffers the effect of its current level of exhaustion as well as all lower levels. For example, a creature suffering level 2 exhaustion has its speed halved and has disadvantage on ability checks. An effect that removes exhaustion reduces its level as specified in the effect's description, with all exhaustion effects ending if a creature's exhaustion level is reduced below 1. Finishing a long rest reduces a creature's exhaustion level by 1, provided that the creature has also ingested some food and drink.

OBJECTS

When characters need to saw through ropes, shatter a window, or smash a vampire's coffin, the only hard and fast rule is this: given enough time and the right tools, characters can destroy any destructible object. Use common sense when determining a character's success at damaging an object. Can a fighter cut through a section of a stone wall with a sword? No, the sword is likely to break before the wall does.

For the purpose of these rules, an object is a discrete, inanimate item like a window, door, sword, book, table, chair, or stone, not a building or a vehicle that is composed of many other objects.

TABLE: OBJECT ARMOR CLASS

Substance	AC
Cloth, paper, rope	11
Crystal, glass, ice	13
Wood, bone	15
Stone	17
Iron, steel	19
Mithral	21
Adamantine	23

STATISTICS FOR OBJECTS

When time is a factor, you can assign an Armor Class and hit points to a destructible object. You can also give it immunities, resistances, and vulnerabilities to specific types of damage.

ARMOR CLASS: An object's Armor Class is a measure of how difficult it is to deal damage to the object when striking it (because the object has no chance of dodging out of the way). Table: Object Armor Class provides suggested AC values for various substances.

HIT POINTS: An object's hit points measure how much damage it can take before losing its structural integrity. Resilient objects have more hit points than fragile ones. Large objects also tend to have more hit points than small ones, unless breaking a small part of the object is just as effective as breaking the whole thing. Table: Object Hit Points provides suggested hit points for fragile and resilient objects that are Large or smaller.

HUGE AND GARGANTUAN OBJECTS: Normal weapons are of little use against many Huge and Gargantuan objects, such as a colossal statue, towering column of stone, or massive boulder. That said, one torch can burn a Huge tapestry, and an earthquake spell can reduce a colossus to rubble.

You can track a Huge or Gargantuan object's hit points if you like, or you can simply decide how long the object can withstand whatever weapon or force is acting against it. If you track hit points for the object, divide it into Large or smaller sections, and track each section's hit points separately. Destroying one of those sections could ruin the entire object. For example, a Gargantuan statue of a human might topple over when one of its Large legs is reduced to 0 hit points.

OBJECTS AND DAMAGE TYPES: Objects are immune to poison and psychic damage. You might decide that some damage types are more effective against a particular object or substance than others. For example, bludgeoning damage works well for smashing things but not for cutting through rope or leather. Paper or cloth objects might be vulnerable to fire and lightning damage. A pick can chip away stone but can't effectively cut down a tree. As always, use your best judgment.

DAMAGE THRESHOLD: Big objects such as castle walls often have extra resilience represented by a damage threshold. An object with a damage threshold has immunity to all damage unless it takes an amount of damage from a single attack or effect equal to or greater than its damage threshold, in which

case it takes damage as normal. Any damage that fails to meet or exceed the object's damage threshold is considered superficial and doesn't reduce the object's hit points.

TABLE: OBJECT HIT POINTS

Size	Fragile	Resilient
Tiny (bottle, lock)	2 (1d4)	5 (2d4)
Small (chest, lute)	3 (1d6)	10 (3d6)
Medium (barrel, chandelier)	4 (1d8)	18 (4d8)
Large (car, 10-ft.-by-10-ft. window)	5 (1d10)	27 (5d10)

POISONS

Given their insidious and deadly nature, poisons are illegal (or at least strictly regulated) in many societies but are a favorite tool among assassins, dark cultists, and other evil creatures. Poisons come in the following four types.

CONTACT: Contact poison can be smeared on an object and remains potent until it is touched or washed off. A creature that touches contact poison with exposed skin suffers its effects.

INGESTED: A creature must swallow an entire dose of ingested poison to suffer its effects. The dose can be delivered in food or a liquid. You may decide that a partial dose has a reduced effect, such as allowing advantage on the saving throw or dealing only half damage on a failed save.

INHALED: These poisons are powders or gases that take effect when inhaled. Blowing the powder or releasing the gas subjects creatures in a 5-foot cube to its effect. The resulting cloud dissipates immediately afterward. Holding one's breath is ineffective against inhaled poisons, as they affect nasal membranes, tear ducts, and other parts of the body.

INJURY: Injury poison can be applied to weapons, ammunition, trap components, and other objects that deal piercing or slashing damage and remains potent until delivered through a wound or washed off. A creature that takes piercing or slashing damage from an object coated with the poison is exposed to its effects.

Generally speaking, a poison has several effects. The first is a Constitution saving throw to resist the toxin's effects. Base the save on how easy to impossible the poison is against which to save, using the same DC table as indicated in ability scores, above. The second are the direct effects of the poison. Does it deal damage? If so, how much? Does it cause other kinds of debilitating effect? If so, what are they?

Finally, almost every poison imparts the *poisoned* condition for a specified period of time.

Consider the following two poisons, for example. One is a weakened form of snake venom that might be used on primitive weapons. The second is the notorious "Zombie powder": the extremely deadly puffer fish venom, tetrodotoxin.

SERPENT VENOM (INJURY): This poison must be harvested from a dead or incapacitated poisonous snake such as a viper or asp. A creature subjected to this poison must succeed on a DC 11 Constitution saving throw, taking 10 (3d6) poison damage on a failed save, or half as much damage on a successful one. If the saving throw is failed, the victim is also poisoned for 1d6 hours, unless an antitoxin is administered.

Tetrodotoxin (Injury or ingested): This poison is extracted from the glands of the pufferfish and is highly toxic. The victim must make a DC 18 Constitution saving throw, taking 18 (5d6) poison damage on a failed save, or half as much on a successful one. Victims who fail this saving throw are poisoned for 24 hours and incapacitated for the duration. At the end of this 24 hours, the victim is entitled to a second saving throw. If they fail; they suffer another 18 (5d6) poison damage and remain incapacitated. If they succeed, or if they survive this secondary damage, they recover and awaken within 1d4 days.

Successfully administering full medical care at any time before 24 hours has passed (there is no known antitoxin) allows a new Constitution save at advantage; success means the patient awakens and recovers within 1d4 days.

TRAPS

Traps are especially important in tomb-raiding, pulp adventure stories, but they can be found almost anywhere and have appeared in science fiction, superhero, horror, swords and sorcery and many other genres. One wrong step in an ancient tomb might trigger a series of scything blades, which cleave through armor and bone. The seemingly innocuous vines that hang over a cave entrance might grasp and choke anyone who pushes through them. A net hidden among the trees might drop on travelers who pass underneath. In a fantasy game, unwary adventurers can fall to their deaths, be burned alive, or fall under a fusillade of poisoned darts. A trap can be either mechanical or magical in nature. Mechanical traps include pits, arrow traps, falling blocks, water-filled rooms, whirling blades, and anything else that depends on a mechanism to operate. Magic traps are either magical device traps or spell traps. Magical device traps initiate spell effects when activated. Spell traps are spells such as glyph of warding and symbol that function as traps.

TRAPS IN PLAY

When adventurers come across a trap, you need to know how the trap is triggered and what it does, as well as the possibility for the characters to detect the trap and to disable or avoid it.

TRIGGERING A TRAP

Most traps are triggered when a creature goes somewhere or touches something that the trap's creator wanted to protect. Common triggers include stepping on a pressure plate or a false section of floor, pulling a trip wire, turning a doorknob, and using the wrong key in a lock. Magic traps are often set to go off when a creature enters an area or touches an object. Some magic traps (such as the glyph of warding spell) have more complicated trigger conditions, including a password that prevents the trap from activating.

DETECTING AND DISABLING A TRAP

Usually, some element of a trap is visible to careful inspection. Characters might notice an uneven flagstone that conceals a pressure plate, spot the gleam of light off a trip wire, notice small holes in the walls from which jets of flame will erupt, or otherwise detect something that points to a trap's presence. A trap's description specifies the checks and DCs needed to detect it, disable it, or both. A character actively looking for a trap can attempt a Wisdom (Perception) check against the trap's DC.

You can also compare the DC to detect the trap with each character's passive Wisdom (Perception) score to determine whether anyone in the party notices the trap in passing. If the adventurers detect a trap before triggering it, they might be able to disarm it, either permanently or long enough to move past it. You might call for an Intelligence (Investigation) check for a character to deduce what needs to be done, followed by a Dexterity check using thieves' tools to perform the necessary sabotage. Any character can attempt an Intelligence (Arcana) check to detect or disarm a magic trap, in addition to any other checks noted in the trap's description. The DCs are the same regardless of the check used.

In addition, dispel magic has a chance of disabling most magic traps. A magic trap's description provides the DC for the ability check made when you use dispel magic. In most cases, a trap's description is clear enough that you can adjudicate whether a character's actions locate or foil the trap. As with many situations, you shouldn't allow die rolling to override clever play and good planning. Use your common sense, drawing on the trap's description to determine what happens.

No trap's design can anticipate every possible action that the characters might attempt. You should allow a character to discover a trap without making an ability check if an action would clearly reveal the trap's presence. For example, if a character lifts a rug that conceals a pressure plate, the character has found the trigger and no check is required. Foiling traps can be a little more complicated. Consider a trapped treasure chest. If the chest is opened without first pulling on the two handles set in its sides, a mechanism inside fires a hail of poison needles toward anyone in front of it.

After inspecting the chest and making a few checks, the characters are still unsure if it's trapped. Rather than simply open the chest, they prop a shield in front of it and push the chest open at a distance with an iron rod. In this case, the trap still triggers, but the hail of needles fires harmlessly into the shield. Traps are often designed with mechanisms that allow them to be disarmed or bypassed. Intelligent monsters that place traps in or around their lairs need ways to get past those traps without harming themselves. Such traps might have hidden levers that disable their triggers, or a secret door might conceal a passage that goes around the trap.

TRAP EFFECTS

The effects of traps can range from inconvenient to deadly, making use of elements such as arrows, spikes, blades, poison, toxic gas, blasts of fire, and deep pits. The deadliest traps combine multiple elements to kill, injure, contain, or drive off any creature unfortunate enough to trigger them.

A trap's description specifies what happens when it is triggered. The attack bonus of a trap, the save DC to resist its effects, and the damage it deals can vary depending on the trap's severity. Use the Trap Save DCs and Attack Bonuses table and the Damage Severity by Level table for suggestions based on three levels of trap severity. A trap intended to be a setback is unlikely to kill or seriously harm characters of the indicated levels, whereas a dangerous trap is likely to seriously injure (and potentially kill) characters of the indicated levels. A deadly trap is likely to kill characters of the indicated levels.

TABLE: TRAP SAVE DCS AND ATTACK BONUSES

Trap Danger	Save DC	Attack Bonus
Setback	10–11	+3 to +5
Dangerous	12–15	+6 to +8
Deadly	16–20	+9 to +12

TABLE: DAMAGE SEVERITY BY LEVEL

Character Level	Setback	Dangerous	Deadly
1st–4th	1d10	2d10	4d10
5th–10th	2d10	4d10	10d10
11th–16th	4d10	10d10	18d10
17th–20th	10d10	18d10	24d10

COMPLEX TRAPS

Complex traps work like standard traps, except once activated they execute a series of actions each round. A complex trap turns the process of dealing with a trap into something more like a combat encounter. When a complex trap activates, it rolls initiative. The trap's description includes an initiative bonus.

On its turn, the trap activates again, often taking an action. It might make successive attacks against intruders, create an effect that changes over time, or otherwise produce a dynamic challenge. Otherwise, the complex trap can be detected and disabled or bypassed in the usual ways. For example, a trap that causes a room to slowly flood works best as a complex trap. On the trap's turn, the water level rises. After several rounds, the room is completely flooded.

MAGIC TRAPS

Certain traps in this section are labeled as "magic traps." This is a convenient designation for a trap with highly unusual effects. While in certain situations such traps could indeed be magical, in others they may just be so clever or innovative that they create effects that appear to be magical. While these generally include solutions such as *dispel magic,* at the GM's discretion, any sufficiently innovative efforts, tool use, or technology can also be used to disarm such traps, if it makes sense in the context of the game.

Remember that in a multi-genre game, description is as important as game mechanics, and the mysterious may appear magical without actively being so. Never forget what Arthur C. Clarke said about sufficiently advanced technology and magic…

BOOK FIVE: SAMPLE TRAPS

The magical and mechanical traps presented here vary in deadliness and are presented in alphabetical order.

Collapsing Roof

Mechanical trap

This trap uses a trip wire to collapse the supports keeping an unstable section of a ceiling in place. The trip wire is 3 inches off the ground and stretches between two support beams. The DC to spot the trip wire is 10. A successful DC 15 Dexterity check using thieves' tools disables the trip wire harmlessly. A character without thieves' tools can attempt this check with disadvantage using any edged weapon or edged tool.

On a failed check, the trap triggers. Anyone who inspects the beams can easily determine that they are merely wedged in place. As an action, a character can knock over a beam, causing the trap to trigger. The ceiling above the trip wire is in bad repair, and anyone who can see it can tell that it's in danger of collapse.

When the trap is triggered, the unstable ceiling collapses. Any creature in the area beneath the unstable section must succeed on a DC 15 Dexterity saving throw, taking 22 (4d10) bludgeoning damage on a failed save, or half as much damage on a successful one. Once the trap is triggered, the floor of the area is filled with rubble and becomes difficult terrain.

Falling Net

Mechanical trap

This trap uses a trip wire to release a net suspended from the ceiling. The trip wire is 3 inches off the ground and stretches between two columns or trees. The net is hidden by cobwebs or foliage. The DC to spot the trip wire and net is 10. A successful DC 15 Dexterity check using thieves' tools breaks the trip wire harmlessly. A character without thieves' tools can attempt this check with disadvantage using any edged weapon or edged tool.

On a failed check, the trap triggers. When the trap is triggered, the net is released, covering a 10-foot-square area. Those in the area are trapped under the net and restrained, and those that fail a DC 10 Strength saving throw are also knocked prone. A creature can use its action to make a DC 10 Strength check, freeing itself or another creature within its reach on a success. The net has AC 10 and 20 hit points. Dealing 5 slashing damage to the net (AC 10) destroys a 5-foot-square section of it, freeing any creature trapped in that section.

Fire-Breathing Statue

Magic trap

This trap is activated when an intruder steps on a hidden pressure plate, releasing a magical gout of flame from a nearby statue. The statue can be of anything, including a dragon or an arcanist casting a spell. The DC is 15 to spot the pressure plate, as well as faint scorch marks on the floor and walls. A spell or other effect that can sense the presence of magic, such as detect magic, reveals an aura of evocation magic around the statue.

The trap activates when more than 20 pounds of weight is placed on the pressure plate, causing the statue to release a 30-foot cone of fire. Each creature in the fire must make a DC 13 Dexterity saving throw, taking 22 (4d10) fire damage on a failed save, or half as much damage on a successful one. Wedging an iron spike or other object under the pressure plate prevents the trap from activating. A successful dispel magic (DC 13) cast on the statue destroys the trap.

Pits

Mechanical trap

Four basic pit traps are presented here.

Simple Pit. A simple pit trap is a hole dug in the ground. The hole is covered by a large cloth anchored on the pit's edge and camouflaged with dirt and debris. The DC to spot the pit is 10. Anyone stepping on the cloth falls through and pulls the cloth down into the pit, taking damage based on the pit's depth (usually 10 feet, but some pits are deeper).

Hidden Pit. This pit has a cover constructed from material identical to the floor around it. A successful DC 15 Wisdom (Perception) check discerns an absence of foot traffic over the section of floor that forms the pit's cover. A successful DC 15 Intelligence (Investigation) check is necessary to confirm that the trapped section of floor is actually the cover of a pit.

When a creature steps on the cover, it swings open like a trapdoor, causing the intruder to spill into the pit below. The pit is usually 10 or 20 feet deep but can be deeper. Once the pit trap is detected, an iron spike or similar object can be wedged between the pit's cover and the surrounding floor in such a way as to prevent the cover from opening, thereby making it safe to cross. The cover can also be magically held shut using the arcane lock spell or similar magic.

Locking Pit. This pit trap is identical to a hidden pit trap, with one key exception: the trap door that covers the pit is spring-loaded. After a creature falls into the pit, the cover snaps shut to trap its victim inside. A successful DC 20 Strength check is necessary to pry the cover open. The cover can also be smashed open. A character in the pit can also attempt to disable the spring mechanism from the inside with a DC 15 Dexterity check using thieves' tools, provided that the mechanism can be reached and the character can see. In some cases, a mechanism (usually hidden behind a secret door nearby) opens the pit.

Spiked Pit. This pit trap is a simple, hidden, or locking pit trap with sharpened wooden or iron spikes at the bottom. A creature falling into the pit takes 11 (2d10) piercing damage from the spikes, in addition to any falling damage. Even nastier versions have poison smeared on the spikes. In that case, anyone taking piercing damage from the spikes must also make a DC 13 Constitution saving throw, taking a 22 (4d10) poison damage on a failed save, or half as much damage on a successful one.

Poison Darts

Mechanical trap

When a creature steps on a hidden pressure plate, poison-tipped darts shoot from spring-loaded or pressurized tubes cleverly embedded in the surrounding walls. An area might include multiple pressure plates, each one rigged to its own set of darts. The tiny holes in the walls are obscured by dust and cobwebs, or cleverly hidden amid bas-reliefs, murals, or frescoes that adorn the walls. The DC to spot them is 15. With a successful DC 15 Intelligence (Investigation) check, a character can deduce the presence of the pressure plate from variations in the mortar and stone used to create it, compared to the surrounding floor. Wedging an iron spike or other object under the pressure plate prevents the trap from activating. Stuffing the holes with cloth or wax prevents the darts contained within from launching.

The trap activates when more than 20 pounds of weight is placed on the pressure plate, releasing four darts. Each dart makes a ranged attack with a +8 bonus against a random target within 10 feet of the pressure plate (vision is irrelevant to this attack roll). (If there are no targets in the area, the darts don't hit anything.) A target that is hit takes 2 (1d4) piercing damage and must succeed on a DC 15 Constitution saving throw, taking 11 (2d10) poison damage on a failed save, or half as much damage on a successful one.

Poison Needle

Mechanical trap

A poisoned needle is hidden within a treasure chest's lock, or in something else that a creature might open. Opening the chest without the proper key causes the needle to spring out, delivering a dose of poison. When the trap is triggered, the needle extends 3 inches straight out from the lock. A creature within range takes 1 piercing damage and 11 (2d10) poison damage and must succeed on a DC 15 Constitution saving throw or be poisoned for 1 hour. A successful DC 20 Intelligence (Investigation) check allows a character to deduce the trap's presence from alterations made to the lock to accommodate the needle. A successful DC 15 Dexterity check using thieves' tools disarms the trap, removing the needle from the lock. Unsuccessfully attempting to pick the lock triggers the trap.

Rolling Sphere

Mechanical trap

When 20 or more pounds of pressure are placed on this trap's pressure plate, a hidden trapdoor in the ceiling opens, releasing a 10-foot-diameter rolling sphere of solid stone. With a successful DC 15 Wisdom (Perception) check, a character can spot the trapdoor and pressure plate. A search of the floor accompanied by a successful DC 15 Intelligence (Investigation) check reveals variations in the mortar and stone that betray the pressure plate's presence. The same check made while inspecting the ceiling notes variations in the stonework that reveal the trapdoor. Wedging an iron spike or other object under the pressure plate prevents the trap from activating.

Activation of the sphere requires all creatures present to roll initiative. The sphere rolls initiative with a +8 bonus. On its turn, it moves 60 feet in a straight line. The sphere can move through creatures' spaces, and creatures can move through its space, treating it as difficult terrain. Whenever the sphere enters a creature's space or a creature enters its space while it's rolling, that creature must succeed on a DC 15 Dexterity saving throw or take 55 (10d10) bludgeoning damage and be knocked prone. The sphere stops when it hits a wall or similar barrier. It can't go around corners, but smart dungeon builders incorporate gentle, curving turns into nearby passages that allow the sphere to keep moving. As an action, a creature within 5 feet of the sphere can attempt to slow it down with a DC 20 Strength check. On a successful check, the sphere's speed is reduced by 15 feet. If the sphere's speed drops to 0, it stops moving and is no longer a threat.

Sphere of Annihilation

Magic trap

Magical, impenetrable darkness fills the gaping mouth of a stone face carved into a wall. The mouth is 2 feet in diameter and roughly circular. No sound issues from it, no light can illuminate the inside of it, and any matter that enters it is instantly obliterated. A successful DC 20 Intelligence (Arcana) check reveals that the mouth contains a sphere of annihilation that can't be controlled or moved. It is otherwise identical to a normal sphere of annihilation.

Some versions of the trap include an enchantment placed on the stone face, such that specified creatures feel an overwhelming urge to approach it and crawl inside its mouth. This effect is otherwise like the sympathy aspect of the antipathy/sympathy spell. A successful dispel magic (DC 18) removes this enchantment.

In a technological version of this trap, the sphere could be a singularity confined to a specific place, whose gravity well simply, instantly and irrevocably tears apart anything that enters its space. Such a trap would be revealed with a DC 20 Intelligence (science) check.

THE ENVIRONMENT

By its nature, adventuring involves delving into places that are dark, dangerous, and full of mysteries to be explored. The rules in this section cover some of the most important ways in which adventurers interact with the environment in such places.

FALLING

A fall from a great height is one of the most common hazards facing an adventurer. At the end of a fall, a creature takes 1d6 bludgeoning damage for every 10 feet it fell, to a maximum of 20d6. The creature lands prone, unless it avoids taking damage from the fall.

SUFFOCATING AND DROWNING

A creature can hold its breath for a number of minutes equal to 1 + its Constitution modifier (minimum of 30 seconds).

When a creature runs out of breath or is choking, it can survive for a number of rounds equal to its Constitution modifier (minimum of 1 round). At the start of its next turn, it drops to 0 hit points and is dying, and it can't regain hit points or be stabilized until it can breathe again.

For example, a creature with a Constitution of 14 can hold its breath for 3 minutes. If it starts suffocating, it has 2 rounds to reach air before it drops to 0 hit points.

VISION AND LIGHT

The most fundamental tasks of adventuring— noticing danger, finding hidden objects, hitting an enemy in combat, and targeting a spell, to name just a few—rely heavily on a character's ability to see.

Darkness and other effects that obscure vision can prove a significant hindrance.

A given area might be lightly or heavily obscured. In a lightly obscured area, such as dim light, patchy fog, or moderate foliage, creatures have disadvantage on Wisdom (Perception) checks that rely on sight.

A heavily obscured area—such as darkness, opaque fog, or dense foliage—blocks vision entirely. A creature effectively suffers from the blinded condition (see appendix A) when trying to see something in that area.

The presence or absence of light in an environment creates three categories of illumination: bright light, dim light, and darkness.

BRIGHT LIGHT lets most creatures see normally. Even gloomy days provide bright light, as do torches, lanterns, fires, and other sources of illumination within a specific radius.

DIM LIGHT, also called shadows, creates a *lightly obscured* area. An area of dim light is usually a boundary between a source of bright light, such as a torch, and surrounding darkness. The soft light of twilight and dawn also counts as dim light. A particularly brilliant full moon might bathe the land in dim light.

DARKNESS creates a *heavily obscured area*. Characters face darkness outdoors at night (even most moonlit nights), within the confines of an unlit dungeon or a subterranean vault, or in an area of magical darkness.

BLINDSIGHT

A creature with blindsight can perceive its surroundings without relying on sight, within a specific radius. Creatures without eyes, such as oozes, and creatures with echolocation or heightened senses, such as bats and true dragons, have this sense.

DARKVISION

Many creatures in fantasy gaming worlds, especially those that dwell underground, have darkvision.

Within a specified range, a creature with darkvision can see in darkness as if the darkness were dim light, so areas of darkness are only lightly obscured as far as that creature is concerned. However, the creature can't discern color in darkness, only shades of gray.

TRUESIGHT

A creature with truesight can, out to a specific range, see in normal and magical darkness, see invisible creatures and objects, automatically detect visual illusions and succeed on saving throws against them, and perceives the original form of a shapechanger or a creature that is transformed by magic.

Furthermore, the creature can see into the Ethereal Plane.

FOOD AND WATER

Characters who don't eat or drink suffer the effects of exhaustion (see Conditions). Exhaustion caused by lack of food or water can't be removed until the character eats and drinks the full required amount.

FOOD

A character needs one pound of food per day and can make food last longer by subsisting on half rations. Eating half a pound of food in a day counts as half a day without food.

A character can go without food for a number of days equal to 3 + his or her Constitution modifier (minimum 1). At the end of each day beyond that limit, a character automatically suffers one level of exhaustion.

A normal day of eating resets the count of days without food to zero.

WATER

A character needs one gallon of water per day, or two gallons per day if the weather is hot. A character who drinks only half that much water must succeed on a DC 15 Constitution saving throw or suffer one level of exhaustion at the end of the day. A character with access to even less water automatically suffers one level of exhaustion at the end of the day.

If the character already has one or more levels of exhaustion, the character takes two levels in either case.

INTERACTING WITH OBJECTS

A character's interaction with objects in an environment is often simple to resolve in the game. The player tells the GM that his or her character is doing something, such as moving a lever, and the GM describes what, if anything, happens.

For example, a character might decide to pull a lever, which might, in turn, raise a portcullis, cause a room to flood with water, or open a secret door in a nearby wall. If the lever is rusted in position, though, a character might need to force it. In such a situation, the GM might call for a Strength check to see whether the character can wrench the lever into place. The GM sets the DC for any such check based on the difficulty of the task.

Characters can also damage objects with their weapons and spells. Objects are immune to poison and psychic damage, but otherwise they can be affected by physical and magical attacks much like creatures can. The GM determines an object's Armor Class and hit points and might decide that certain objects have resistance or immunity to certain kinds of attacks. (It's hard to cut a rope with a club, for example.) Objects always fail Strength and Dexterity saving throws, and they are immune to effects that require other saves. When an object drops to 0 hit points, it breaks.

A character can also attempt a Strength check to break an object. The GM sets the DC for any such check.

RESTING

Heroic though they might be, adventurers can't spend every hour of the day in the thick of exploration, social interaction, and combat. They need rest—time to sleep and eat, tend their wounds, refresh their minds and spirits for spellcasting, and brace themselves for further adventure.

Adventurers can take short rests in the midst of an adventuring day and a long rest to end the day.

SHORT REST

A short rest is a period of downtime, at least 1 hour long, during which a character does nothing more strenuous than eating, drinking, reading, and tending to wounds.

A character can spend one or more Hit Dice at the end of a short rest, up to the character's maximum number of Hit Dice, which is equal to the character's level. For each Hit Die spent in this way, the player rolls the die and adds the character's Constitution modifier to it. The character regains hit points equal to the total. The player can decide to spend an additional Hit Die after each roll. A character regains some spent Hit Dice upon finishing a long rest, as explained below.

LONG REST

A long rest is a period of extended downtime, at least 8 hours long, during which a character sleeps or performs light activity: reading, talking, eating, or standing watch for no more than 2 hours. If the rest is interrupted by a period of strenuous activity—at least 1 hour of walking, fighting, casting spells, or similar adventuring activity—the characters must begin the rest again to gain any benefit from it.

At the end of a long rest, a character regains all lost hit points. The character also regains spent Hit Dice, up to a number of dice equal to half of the character's total number of them (minimum of one die). For example, if a character has eight Hit Dice, he or she can regain four spent Hit Dice upon finishing a long rest.

A character can't benefit from more than one long rest in a 24-hour period, and a character must have at least 1 hit point at the start of the rest to gain its benefits.

COMPUTER HACKING

Computer hacking refers to any effort to locate hidden or difficult-to-access information, to bypass electronic security systems, and even to access and control internet-equipped vehicles and machinery, if such a thing is possible.

When attempting to access a computer, the DC is usually set by the GM, and ranges from simple to difficult, depending on the level of security present. A basic computer with a poor password has a DC of 10 to hack; the most difficult and advanced systems like the nuclear codes of a nation may have a DC of 40 or even higher, with commensurate penalties for failure (the authorities will almost certainly know where you are).

Hackers use a variety of tools to accomplish their ends, all of which are included in the hacker's toolkit. These include the right kind of computer and mobile devices, specific software packages, access cables, and various other implements required to access any sort of electronics or computer network.

When using basic computer hacking rules, in general a failed roll means the firewall/security is simply beyond the current skills of the hacker. They can try again when they gain a level of experience, but not before then. At the GM's option, however, additional attempts can be made if any mitigating circumstances exist (the hacker can acquire new software, a direct hardwire to the network, or even, if the GM deems it fit, simply taking a long rest to refocus).

HACKER VS. HACKER

When two computer hackers go head to head, the system is simply one of opposed computer hacking rolls; the better roll wins. So as not to bog down the game, a single contest will usually settle the issue, with the winner being able to implant whatever level of malware they like in the loser's machine.

If the GM desires, or it will not bog down the game, a series of attacks and countermeasures could be played out, with each hacker undoing the other's efforts while simultaneously implanting their own. The details are largely left to the imagination of the players and GM, and the process can be as detailed or simplified, abstracted or simulationist as you like. The core system of opposed checks, however, is set.

If a more detailed system is desired, use the hit points of each hacker to represent their system integrity. Thus, each system has virtual hit points equal to the maximum hit points of the hacker running the system. Each successful hacking roll (the winner of each opposed check) can either deal 1d8 damage to the opposing system or heal 1d8 points to one's own system.

HACKING IN SCIENCE FICTION GAMES

In science fiction games, computer hackers can often "project" their consciousness into the computer, resulting in the ability to, after a fashion, physically interact with the components therein. Data becomes physical files that can be grabbed and absorbed into oneself; intrusion countermeasures and firewalls become monsters that you must battle.

In such games, hacker's tools will often include some sort of cybernetic implant that allows a hacker to plug their brain directly into a computer network.

The way such a cyberpunk network is envisioned can vary wildly from one campaign to the next and is left to the individual GM to describe and determine. In general, however, when accessing a network in such a game, the hacker must succeed at an Intelligence (Hacker's Tools) check to access the system. Depending on the level of security involved, the basic access could be anywhere from DC 10 to DC 15.

Battling Intrusion Countermeasures

Once inside, the hacker must do battle with the various AI, Firewall and Intrusion Countermeasures within. Treat these as monsters (see **Book 7**) which can appear however the computer system designer likes and have all the same abilities of the stat block you choose. All damage types can be delivered and received within the cyber-realm, though once the hacker disconnects, the damage has all been virtual and relatively little will have been suffered to their physical body (though see "Nonlethal and Lethal Countermeasures," below).

The hacker fights back with Intelligence (Hackers Tools) as a weapon, dealing psychic damage based on their character level. First level hackers deal 5 (1d10) psychic damage. This damage increases by 1d10 per three levels. Thus, a third level hacker deals 10 (2d10) psychic damage, a sixth level hacker, 3d10 psychic damage, a twelfth level hacker 25 (5d10) psychic damage per attack, and so on.

At first level, these attacks are melee attacks. At fifth level, these attacks are treated as ranged attacks with a range of 30ft/100ft (in virtual feet). At tenth level, they are treated as ranged attacks with a range of 100ft/300ft.

Hackers can double-tap with ranged attacks exactly as if they were using a double-action firearm (see "Firearms").

Saving Throws

Since battling within a network is entirely based on the perception, intelligence, wits and determination of the hacker, all physical saving throws a creature's attacks or actions would require, instead are made using mental ability scores, as follows:

- **Strength Saves** use the hacker's Intelligence
- **Dexterity Saves** use the hacker's Wisdom
- **Constitution Saves** use the hacker's Charisma

Hackers that are proficient in Strength, Dexterity, or Constitution saves in the real world, do not automatically gain proficiency in these saves while in the system.

Non-Lethal vs. Lethal Countermeasures

There are two general kinds of countermeasures: Lethal and Non-Lethal. A non-lethal countermeasure simply ejects the hacker from the system. When the hacker's hit points reach 0, they are forcibly snapped out of the system. Their hit points have not been reduced in the real world, but they cannot attempt to log back into the system until they have completed a long rest and given their neural net a chance to reboot.

Lethal countermeasures, on the other hand, can result in the death or at least serious injury to the hacker. When a hacker's hit points are reduced to 0 by these kinds of countermeasures, they are ejected from the system, and they must succeed at a saving throw against the creature's save DC (if not listed, base the save DC on the creature's Challenge) or be reduced to 0 hit points in the real world. If they succeed, they suffer 5 (1d10) psychic damage per challenge level of the creature, with a maximum of 10d10.

Battling lethal countermeasures can be exceptionally dangerous for the hacker, which is why teams of hackers often will jack into the same system to battle together. GMs are cautioned, when dealing with a single hacker, that the Challenge of individual creatures is based on the assumption of 4-5 opponents; thus, divide the challenge by 4 when determining an appropriate challenge for intrusion countermeasures programs.

Special Effects

There's a reason why hackers are called "computer wizards." When within a system, the hacker can mimic the effects of spells while navigating its networks. Treat the hacker as a Hallowed for this purpose; they gain the same spell slots and spells prepared as a Hallowed, but only while they are navigating within a computer system, and all spell effects only operate within the confines of the system.

For example, the hacker could choose to use *cure light wounds* on themselves to heal damage suffered by an intrusion countermeasure, but this spell would not affect them in the real world, only within the system. A hacker could call upon *spiritual weapon* to help battle an intrusion countermeasure in the system, but not to battle someone attacking them in the physical world while they are trying to hack a system.

The save DC of these effects is based on the Hacker's Intelligence and is calculated as follows:

Save DC = 8 + Hacker's Intelligence Bonus + Hacker's Proficiency Bonus

The hacker prepares these effects as a software package before entering the system. Effects prepared are based on their intelligence as well. Choose a number of hallowed spells equal to your intelligence modifier + character level. These spells must be of a level for which you have spell slots on the Hallowed table.

Rules Option: The Avatar

Optionally, instead of defaulting to the Hallowed and spellcasting for all hacker effects, every hacker can have an avatar that they adopt within a system. They may choose one character class that their avatar mimics; while within a system, they gain all of the abilities of that character class, replacing Intelligence, Wisdom, and Charisma for Strength, Dexterity, and Constitution as above. Once chosen, this Avatar may not be changed until the

hacker gains a new character level, at which time they may keep their current avatar or abandon it for a new one.

The skills and abilities of this Avatar apply only while in the system. They may not be used in the real world at any time, under any circumstances, and the GM is encouraged to work with the hacker player to apply the abilities of the Avatar's chosen class as useful in some way within the system.

This means that instead of spells, a hacker gumshoe may apply abilities like Precision Shot to their basic Hacker's Tools attack.

MADNESS

The following rules for madness are basic and intended for use by those who want to include the idea of sanity in their game, without an extensive madness subsystem. They are derived from the core, basic rules for madness in the Systems Reference Document, and given a slight bit of extra detail and codification regarding treatment of insanity, when short term madness turns into long and indefinite, and setting save DCs.

In a typical campaign, characters aren't driven mad by the horrors they face and the carnage they inflict day after day, but sometimes the stress of being an adventurer can be too much to bear. If your campaign has a strong horror theme, you might want to use madness as a way to reinforce that theme, emphasizing the extraordinarily horrific nature of the threats the adventurers face.

GOING MAD

Various magical effects can inflict madness on an otherwise stable mind. Certain spells, such as contact other plane and symbol, can cause insanity, and you can use the madness rules here instead of the spell effects of those spells. Diseases, poisons, and planar effects such as psychic wind or the howling winds of Pandemonium can all inflict madness. Some artifacts can also break the psyche of a character who uses or becomes attuned to them.

Madness Saves

Resisting a madness-inducing effect usually requires a Wisdom or Charisma saving throw (GM's option). When the source of the madness is a creature (which is left to the GM's discretion), the DC for this check is equal to 8 plus the creature's challenge rating (minimum DC 10, maximum DC 30).

MADNESS EFFECTS

Madness can be short-term, long-term, or indefinite. Most relatively mundane effects impose short-term madness, which lasts for just a few minutes. More horrific effects or cumulative effects can result in long-term or indefinite madness.

A character afflicted with **short-term madness** is subjected to an effect from the Short-Term Madness table for 1d10 minutes.

A character afflicted with **long-term madness** is subjected to an effect from the Long-Term Madness table for 1d10 × 10 hours.

A character afflicted with **indefinite madness** gains a new character flaw from the Indefinite Madness table that lasts until cured.

SHORT-TERM MADNESS

d100	Effect (lasts 1d10 minutes)
01-20	The character retreats into his or her mind and becomes paralyzed. The effect ends if the character takes any damage.
21-30	The character becomes incapacitated and spends the duration screaming, laughing, or weeping.
31-40	The character becomes frightened and must use his or her action and movement each round to flee from the source of the fear.
41-50	The character begins babbling and is incapable of normal speech or spellcasting.
51-60	The character must use his or her action each round to attack the nearest creature.
61-70	The character experiences vivid hallucinations and has disadvantage on ability checks.
71-75	The character does whatever anyone tells him or her to do that isn't obviously self-destructive
76-80	The character experiences an overpowering urge to eat something strange such as dirt, slime, or offal.
81-90	The character is stunned.
91-100	The character falls unconscious.

LONG-TERM MADNESS

d%	Effect (lasts ld10 x 10 hours)
01-10	The character feels compelled to repeat a specific activity over and over, such as washing hands, touching things, praying, or counting coins.
11-20	The character experiences vivid hallucinations and has disadvantage on ability checks.
21-30	The character suffers extreme paranoia. The character has disadvantage on Wisdom and Charisma checks.
31-40	The character regards something (usually the source of madness) with intense revulsion as if affected by the antipathy effect of the antipathy/sympathy spell.
41-45	The character experiences a powerful delusion. Choose a potion. The character imagines that he or she is under its effects.
46-55	The character becomes attached to a "lucky charm," such as a person or an object, and has disadvantage on attack rolls, ability checks, and saving throws while more than 30 feet from it.
56-65	The character is blinded (25%) or deafened (75%).
66-75	The character experiences uncontrollable tremors or tics, which impose disadvantage on attack rolls, ability checks, and saving throws that involve Strength or Dexterity.
76-85	The character suffers from partial amnesia. The character knows who he or she is and retains any traits and class features but doesn't recognize other people or remember anything that happened before the madness took effect.

86-90	Whenever the character takes damage, he or she must succeed on a DC 15 Wisdom saving throw or be affected as though he or she failed a saving throw against the confusion spell. The confusion effect lasts for 1 minute.
91-95	The character loses the ability to speak.
96-100	The character falls unconscious. No amount of jostling or damage can wake the character.

INDEFINITE MADNESS

d%	Flaw (lasts until cured)
01-15	"Being drunk keeps me sane."
16-25	"I keep whatever I find."
26-30	"I try to become more like someone else I know adopting his or her style of dress, mannerisms, and name."
31-35	"I must bend the truth, exaggerate, or outright lie to be interesting to other people."
36-45	"Achieving my goal is the only thing of interest to me, and I'll ignore everything else to pursue it."
46-50	"I find it hard to care about anything that goes on around me."
51-55	"I don't like the way people judge me all the time."
56-70	"I am the smartest, wisest, strongest, fastest, and the most beautiful person I know."
71-80	"I am convinced that powerful enemies are hunting me, and their agents are everywhere I go. I am sure they're watching me all the time."
81-85	"There's only one person I can trust. And only I can see this special friend."
86-95	"I can't take anything seriously. The more serious the situation, the funnier I find it."
96-100	"I've discovered that I really like killing people."

MADNESS POINTS

Characters who fail a madness save gain 1 Madness Point. If the result is a short-term madness, when the insanity fades, the character is entitled to a second madness save of the same type and DC as the one that resulted in the short-term madness. This second save, however, is made at disadvantage. If it is successful, the Madness Point goes away.

If, however the character is subject to a *second* effect that results in madness while suffering the effects of an existing madness, the point becomes permanent and there is no save to eliminate it.

Likewise, whenever a character gains a long-term madness, they gain a permanent madness point. A character with a short-term madness who suffers a second madness-inducing effect not only gains a permanent madness point, they gain a long-term madness and *two* additional madness points.

Each character has a Madness Threshold equal to 8 plus their Wisdom bonus. For each multiple of this Madness Threshold they reach in Madness Points, they gain an indefinite insanity. A character, thus, with a Wisdom bonus of +3 would have a Madness Threshold of 11 and gain an indefinite insanity for each 11 Madness Points gained.

VARIANT: THE SANITY ABILITY SCORE

If the GM desires, instead of Wisdom and Charisma saves, and a Madness Threshold based on Wisdom bonus, characters can simply gain a new ability score: Sanity. Sanity works just like any other ability score but begins as the average between the character's Wisdom and Charisma scores—thus, a character with a 14 Charisma and a 16 Wisdom would begin play with a Sanity of 15.

In this variant, instead of gaining and losing Madness Points, the character loses and gains points directly to and from their Sanity score, which like any other ability score has a maximum of 20. Whenever a character would gain Madness points, they instead lose Sanity points, and vice-versa.

Characters in such games gain an indefinite insanity whenever they reach half of their original (starting) Sanity score, rounded down. Thus, for the character who begins play with the Sanity of 15, above, an indefinite insanity is gained any time they go below a score of 8 (7 or below). Characters should mark this as their Madness Threshold, and it never changes.

In this variant, treat Hallowed, Mentalists, Pugilists, and Raiders as proficient in Sanity saves.

CURING MADNESS

A *calm emotions* spell can suppress the effects of madness, and grant advantage on saves to remove madness points. A *lesser restoration* spell can rid a character of a short-term or long-term madness and remove 1 madness point. Depending on the source of the madness, *remove curse* or *dispel evil* might also prove effective.

A *greater restoration* spell or more powerful magic is required to rid a character of indefinite madness and removes 2d6 madness points. Such magical treatments, however, can only be accomplished once per month, total in terms of removing madness points.

A character cannot, for example, benefit from a *greater restoration,* to eliminate 2d6 madness points, and then the next day benefit from a *lesser restoration* to remove an additional madness point.

They could benefit from multiple *lesser restoration* spells to get rid of multiple instances of short- or long-term madness, but not to remove extra madness points. Removing madness points with magic can only be done once per month.

For every multiple of the character's Madness Threshold *removed,* the character loses (recovers from) one indefinite insanity.

MENTAL TREATMENT

The Sanity rules presented here provide a new use for characters with the Medicine skill, allowing trained therapists to help characters recover lost Sanity points. The DC and effect of a skill check made to restore lost Sanity depend on whether the therapist is trying to offer immediate care or long-term care.

IMMEDIATE CARE

When someone suffers an episode of temporary insanity, a therapist can bring him out of it—calming his terror, snapping him out of his stupor, or doing whatever else is needed to restore the patient to the state she was in before the temporary insanity—by making a DC 15 Wisdom (medicine) check. This check is the only thing the therapist can do for the entire round—no other action may be taken.

A therapist can also use immediate care to stabilize the sanity of a character currently suffering from a short-term madness effect. On a successful DC 20 Wisdom (medicine) check, which takes the entire round and during which the therapist can take no other actions, the afflicted character may attempt a Wisdom save against the madness to immediately recover.

LONG-TERM CARE

Providing long-term care means treating a mentally disturbed person for a day or more in a place away from stress and distractions. A therapist must spend 1d4 hours per day doing nothing but talking to the patient. If the therapist makes a DC 20 Wisdom (medicine) check at the end of this time, the patient loses 1 Madness point. A therapist can tend up to six patients at a time; each patient beyond the first adds 1 hour to the total time per day that must be devoted to therapy. The check must be made each day for each patient. A roll of natural 1 on any of these checks indicates that the patient gains 1 point of Madness that day, as she regresses mentally due to horrors suddenly remembered.

Recovery from indefinite insanity only comes with time (typically, 2d6 months). The time required is not dependent upon the character's Sanity points and is not connected to them.

TREATMENT OF INSANITY

Temporary insanity ends so quickly that schedules of treatment are essentially pointless; it runs its course soon enough that one merely need protect a deranged character from further upset or harm. On the other hand, treatment of permanent insanity has no real meaning. By definition, a permanently insane character never recovers, no matter how good the therapist or the facility. Thus, indefinite insanity is the only form of mental illness that might be addressed by intervention and treatment.

After 2d6 months, if undisturbed by further trauma and with the agreement of the Game Master, an indefinitely insane character finds enough mental balance to reenter the world. Two kinds of care may help the character regain Sanity points during this recovery period. When choosing among them, the GM and player should consider the character's resources, her friends and relatives, and how wisely she has behaved in the past.

PRIVATE CARE

The best care available is at home or in some friendly place (perhaps a small church or the home of a wealthy friend) where nursing can be tender, considerate, and undistracted by the needs of competing patients. This can include outpatient therapy sessions with a skilled alienist (psychologist or psychiatrist) combined with rest, relaxation, and natural recovery.

If mental healing or medications are available, make a DC 15 Wisdom save for each game month that one or the other is used. Subtract 1d4 Madness points for either mental therapy or proper use of medications, whichever is used (a character can benefit from both used together, increasing the reduction to 1d6). On a result of natural 1, the healer fumbles the diagnosis, or the character rejects the alchemical treatments. She gains 1d6 Madness points, and no progress is made that month.

INSTITUTIONALIZATION

The next best alternative to private care is commitment to a good insane asylum. These institutions are of uneven quality, however, and some may be potentially harmful. Some are creative places of experiment and therapy, while others offer mere confinement. In any setting, concentrated and nourishing treatment by strangers is rare.

Therapy using the Wisdom (medicine) skill is usually the only treatment available, but in some cases, primitive institutions offer no treatment at all. Sometimes an institution can convey an uncaring sense that undermines the useful effects of alchemical medications, leaving the character with a sense of anger and loss. He is likely to be distrustful of the organization and its motives. Escape attempts are common by inmates, even in the most enlightened fantasy settings.

Roll a DC 13 Wisdom save for each game month a character is in the care of an institution. A success removes 1d6 Madness points if therapy with the Medicine skill was available, or 1 point if no treatment was present. On a result of natural 1, the character rebels against the environment. He gains 1d6 Madness points, and no progress can be made that month.

MEDICINE VS. PSYCHOTHERAPY

The skills system in the Fifth edition rules is versatile and open, but some players may strongly disagree with applying the medicine skill to counseling techniques for mental illness. If this is the case, the addition of a new skill (psychotherapy) can solve the problem. Any character who receives proficiency in medicine as part of their character class, background or other option, can instead choose to take proficiency in psychotherapy, determining that their path was one of mental health rather than physical health. If this option is taken, all references to Wisdom (medicine) in this section should become Wisdom (psychotherapy) instead.

BOOK FIVE:
ADVANCED SANITY RULES

This optional madness system is more intense than the basic system above and may be ideal in games that include an element of dark cosmic horror, along the lines of the fiction of H.P. Lovecraft or Robert W. Chambers. If you use these rules, they replace, rather than supplement, the basic madness rules above. It may be possible, however, to mix and match certain elements (the Forbidden Lore skill, for example, could easily port to the basic madness rules with no real changes necessary, and will increase the brutality of that system as it causes the Sanity score to erode).

In campaigns using these rules, characters gain a new statistic called Sanity. This statistic functions like an ability score in some ways, but it has its own unique mechanics that represent the character's descent from a stable and healthy mental state into confusion, dementia, and mental instability.

As a character encounters monsters, witnesses horrible acts, masters forbidden knowledge, or casts spells, his Sanity score, and his corresponding ability to function as a normal member of humanity, deteriorates. This gradual descent is balanced in part by the powers that characters gain each time they overcome a horrific foe or grow in skill and expertise, but even as those characters grow in power, they know or fear that an even greater peril lies ahead—the threat of becoming permanently insane.

The rules for sanity are included herein due to the fact that they are most often associated with monsters and unnatural things, so they go hand-in-hand with the bestiary. They are completely optional and are not recommended for Game Masters who desire their games to be of the heroic, two-gun, fast and furious style. Games that include sanity tend to be more nihilistic in tone and generally involve either inevitable slides into madness or raging against an equally inevitable dying of the light. There's rarely a light at the end of the tunnel in games that involve sanity, so think carefully before importing it into your game.

WHAT IS SANITY?

Sanity is the natural mental state of ordinary life. Normal mental balance is endangered when characters confront horrors, entities, or activities that are shocking, unnatural, and bewildering. Such encounters cause a character to lose points from his Sanity score, which in turn risks temporary, indefinite, or permanent insanity. Mental stability and lost Sanity points can be restored, up to a point, but psychological scars may remain.

Insanity occurs if too many Sanity points are lost in too short a time. Insanity does not necessarily occur if Sanity points are low, but a lower Sanity score makes some forms of insanity more likely to occur after a character experiences an emotional shock. The character's Sanity may be regained after a few minutes, recovered after a few months, or lost forever.

A character may regain Sanity points, and even increase her Sanity point maximum. However, increasing a character's ranks in the Forbidden Lore knowledge always lowers her maximum Sanity by an equal amount.

SANITY POINTS

Sanity points measure the stability of a character's mind. This attribute provides a way to define the sanity inherent in a character, the most stability a character can ever have, and the current level of sane rationality that a character preserves, even after numerous shocks and horrid revelations.

Sanity is measured in three ways: starting Sanity, current Sanity, and maximum Sanity. Starting and current Sanity cannot exceed maximum Sanity.

MAXIMUM SANITY

A character's maximum Sanity equals his Wisdom score multiplied by 5. This is also the character's starting Sanity at character creation. After character creation, a character's current Sanity often fluctuates considerably and might never again match starting Sanity. A change in a character's Wisdom score changes his maximum Sanity in terms of what treatment with the Heal skill can restore. Current Sanity, however, does not change if Wisdom rises or falls.

CURRENT SANITY

A character's current Sanity score fluctuates almost as often as (and sometimes much more often than) his hit points.

MAKING A SANITY CHECK

When a character encounters a gruesome, unnatural, or supernatural situation, the GM may require the player to make a Sanity check. On a successful check, the character either loses no sanity, or a minimal amount. Potential sanity loss is usually expressed as two numbers or die rolls separated by a slash, such as 1/1d4. The number before the slash indicates the number of sanity points lost if the sanity check succeeds (in this case, 1). The number after the check indicates the number of sanity points lost if the check fails (in this case, 1d4). Exact sanity loss ratings for creatures and situations are largely at the discretion of the GM, but in general, it should not be possible to lose less sanity from a failed roll than a made one, which is why if the "fail" rating is one die (1d4, 1d6, etc.) the "save" rating should be 0 or 1. If the "fail" rating is two dice (2d6), the "save" should be 0, 1, or 2.

This check is a percentile check attempting to roll under the character's current SAN rating. Thus, a character with SAN 90 makes a SAN check by rolling percentile dice and attempting to get a result of 90 or lower.

Any condition that would grant advantage on a sanity check allows the character to roll an additional "tens" die on their check, keeping the more advantageous result. Likewise, a condition that imposes disadvantage requires the addition of another tens die, keeping the less advantageous result.

A character's current Sanity is also at risk when the character reads certain books, learns certain types of spells, and attempts to cast them. These Sanity losses are usually automatic (no Sanity check is allowed); the character who chooses to undertake the activity forfeits the indicated number of Sanity points.

In most cases, a new Sanity-shaking confrontation requires a new Sanity check. However, the GM always gets to decide when characters make Sanity checks. Confronting several horribly mangled corpses at one time or in rapid succession may call for just one Sanity check, while the same corpses encountered singly over the course of several game hours may require separate checks.

VARIANT: THE SANITY ABILITY SCORE

Many GMs may wish to stick with the standard task resolution of the Fifth Edition rules system rather than adding a percentile system on top. If this is the case, determining the DC of a Sanity check is handled by dividing the character's current SAN score by 5. The resultant total is the character's Sanity Ability Score, with the normal ability bonus.

For every 5 points of Sanity lost, the ability score drops by 1, and for every 5 points gained, it increases by 1. Under no circumstances may a character's Sanity score exceed 20, and it may not be improved with an ability bump like other ability scores. It is always directly derived from a character's total Sanity rating.

Thus, a character with a sanity of 65 would make a SAN save at +1, as 65 divided by 5 equals 13, which is a +1 bonus. In such cases, treat Hallowed, Mentalists, Pugilists, and Raiders as proficient in Sanity saves.

When making a Sanity saving throw, a result of natural 20 is an automatic success, and a result of natural 1 is an automatic failure, regardless of other penalties or bonuses.

CREATURES AND SANITY

In some cases, the sheer horrific and otherworldly nature of a creature may affect a character's sanity check. In such cases, and at the GM's discretion, a creature whose challenge rating is higher than the level of the character making a save, in such cases, imposes disadvantage on a Sanity check.

FORBIDDEN LORE

The Sanity rules assume that some knowledge is so alien to human understanding that simply learning of its existence can shatter the psyche. While magic and nonhuman races form an everyday part of an **Amazing Adventures** character's life, even a seasoned adventurer cannot conquer or understand some things. Knowledge of these secrets and creatures is represented by a new skill that goes hand in hand with a character's Sanity score: Forbidden Lore.

This skill permanently erodes a character's ability to maintain a stable and sane outlook, and a character's current Sanity can never be higher than 94 minus the character's proficiency modifier once the character becomes proficient in the Forbidden Lore skill. This score represents the upper limit of Sanity that can be restored by the Medicine skill (see The Medicine Skill and Mental Treatment, later in this section).

SKILL: INTELLIGENCE (FORBIDDEN LORE)

You know That Which Should Not Be Known. You have had horrible supernatural experiences and read forbidden tomes, learning truly dark secrets that have challenged everything you thought you knew. Since these revelations defy logic or commonly accepted fact, it does not matter how intelligent or wise you are when using this skill—only how much exposure to these dark secrets themselves you have experienced.

Characters cannot take the Forbidden Lore knowledge during character creation as one of their starting skills. The GM will tell you when you gain proficiency in Forbidden Lore.

The thing that makes Forbidden Lore dangerous is its utility; despite its devastating effects on Sanity, characters will likely want to learn more Forbidden Lore once they first access it.

Answering a question about the horrible deities and secrets that lurk at the edges of reality has a DC which will vary by difficulty:

DC 12 (for rudimentary knowledge)

DC 15 (for average difficulty knowledge)

DC 20 (for rare knowledge)

DC 25 or higher (for exceptionally rare or arcane secrets).

Unlike in other fields of study, there are exceedingly few rudimentary questions associated with this dark knowledge.

A character can use this skill to identify monsters and their special powers or vulnerabilities. In general, the DC of such a check equals 10 plus the monster's Challenge rating (minimum DC 12; maximum DC 30). A successful check allows a character to remember a bit of useful information about that monster. For every 5 points by which a character's check result exceeds the DC, the GM can give another piece of useful information.

The GM can decide which monsters are subject to the Forbidden Lore knowledge and which monsters are subject to one of the standard Knowledge skills. For example, the GM may rule that Knowledge (folklore) is still the relevant skill for learning or knowing about vampires and werewolves, rather than allowing them to be identified by Forbidden Lore. There may, however, be a certain species of werewolves attached to the Great Old One Nyarlathotep, which are affected by gold rather than silver; in this case the GM may rule that Forbidden Lore is required to reveal this knowledge.

In most campaigns that use Sanity, such creatures as aberrations, oozes, demons and devils should be identified by Forbidden Lore. If the GM wants to make Forbidden Lore especially attractive, all monsters could be identified by this skill, while other knowledges grant limited information about specific creatures.

Forbidden Lore and Sanity Shifts

A character's maximum Sanity score erodes as he gains exposure to all of the Things that Should Not Be which reside in the Deeper Dark between the planes of existence.

BOOK FIVE:

Proficiency in the Forbidden Lore skill (see below) simulate a character's comprehension of aspects of the dark creatures at the edges of reality. Once gained, this horrible knowledge is never forgotten, and the character consequently surrenders mental equilibrium. A character's Sanity weakens as his comprehension of these hidden truths increases. Such is the way of the universe.

As soon as a character gains Forbidden Lore, a character's maximum Sanity score is permanently reduced by 5 points, plus their proficiency bonus. Thus, a character with a Proficiency bonus of +3 would, upon gaining proficiency in Forbidden Lore, reduce maximum Sanity by 8 points.

Thereafter, each time the character's proficiency score improves, their maximum Sanity drops by 1 point the first time that they succeed at a Forbidden Lore check at their new proficiency bonus: The more a character knows about the horrible truths underlying reality, the less capable a character is of leading a normal life.

Regardless of any improvements, a character's maximum Sanity can never be higher than 99 minus any modifications from Forbidden Lore proficiency.

GOING INSANE

Losing more than a few Sanity points may cause a character to go insane, as described below. If a character's Sanity score drops to 0 or lower, she begins the quick slide into permanent insanity. Each round, the character loses another point of Sanity. Once a character's Sanity score reaches -10, she is hopelessly, incurably insane. The Heal skill can be used to stabilize a character on the threshold of permanent insanity; see The Heal Skill and Mental Treatment, below, for details.

A GM's description of a Sanity-shaking situation should always justify the threat to a character's well-being. Thus, a horde of frothing rats is horrifying, while a single ordinary rat usually is not (unless the character has an appropriate phobia, of course).

LOSS OF SANITY

Characters ordinarily lose Sanity in a few types of circumstances: when encountering something unimaginable, when suffering a severe shock, after casting a spell or when learning a new spell, when being affected by a certain type of magic or a particular spell, or when reading a forbidden tome.

ENCOUNTERING THE UNIMAGINABLE

When people perceive creatures and entities of unspeakable horror, this experience costs them some portion of their minds, since such creatures are intrinsically discomforting and repellent. We never lose awareness of their slimy, fetid, alien nature. This instinctive reaction is part and parcel of human nature. In this category, we can include supernatural events or agents not always recognized as specifically devoted to these dark gods, such as hauntings, zombies, vampires, curses, and so on.

Sanity most often comes into play when PCs face horrors from beyond and things that should not be. In general, most undead, aberrations and monstrosities should invoke a SAN check. Determining the SAN loss inherent with such creatures is tied to their Challenge rating, as follows:

TABLE: MONSTER CHALLENGE AND SAN LOSS

Challenge	SAN Loss
0-1	0/1
2-4	0/1d4
5-7	1/1d4
8-10	1/1d6
11-14	1/1d8
15-20	1/1d10
21-25	2/2d6
26-30	3/3d6

In addition, certain types of monstrous behavior might force additional Sanity checks, much like those described under Severe Shocks, below.

In most games, no character should need to make a Sanity check when encountering a normal human, or for encountering domesticated or otherwise commonplace animals. Of course, stumbling upon a group of otherwise normal humans performing unspeakable acts of torture and sacrifice is another issue, entirely…

SEVERE SHOCKS

A shocking sight of a more mundane nature can also cost Sanity points. Severe shocks include witnessing an untimely or violent death, experiencing personal mutilation, losing social position, being the victim of treachery, or whatever else the Game Master decides is sufficiently extreme. The following list gives some examples of severe shocks, and the Sanity loss each one provokes.

TABLE: SANITY LOSS AND SEVERE SHOCKS

Sanity Lost1	Shocking Situation
Loss on a successful check/loss on a failed check.	
0/1d2	Surprised to find mangled animal carcass
0/1d3	Surprised to find human corpse
0/1d3	Surprised to find human body part
0/1d4	Finding a stream flowing with blood
1/1d4	Finding a mangled human corpse
0/1d6	Awakening trapped in a coffin
0/1d6	Witnessing a friend's violent death
1/1d6	Seeing a ghoul, zombie, or other human-shaped and -sized abomination
1/1d6	Meeting someone a character knows to be dead
0/1d10	Undergoing severe torture
1/d10	Seeing a corpse rise from its grave or encountering a large abomination
2/2d10	Seeing a gigantic severed head fall from the sky
1d10/d%	Seeing an Old One, Outer God, or other greater creature of the Deeper Dark

INSANE INSIGHT

At the GM's option, a character who has just gone insane may have an insight into the situation or entity that provoked the insanity. The player needs to make a DC 15 Wisdom check to gain the insight. Information provided by this sudden burst of awareness is up to the GM, but it may include something about a creature's origin or a fact about its nature (feeding habits, natural habitat, weakness), a clue to the identity of a murderer at a murder scene, or some hint at a location of great importance.

TYPES OF INSANITY

Character insanity is induced by a swift succession of shocking experiences or ghastly revelations, events usually connected with dark gods or creatures from the Outer Planes.

Horrifying encounters can result in one of three states of mental unbalance: temporary, indefinite, and permanent insanity. The first two, temporary insanity and indefinite insanity, can be cured. Permanent insanity results when a character's Sanity points are reduced to 0 or lower. This condition cannot be cured.

TEMPORARY INSANITY

Whenever a character loses Sanity points equal to or greater than one-half her Wisdom score from a single scene of game play, she has experienced enough of a shock that the GM must ask for a Sanity check. If the check fails, the character realizes the full significance of what she saw or experienced and goes temporarily insane. If the check succeeds, the character does not go insane, but she may not clearly remember what she experienced (a trick the mind plays to protect itself).

THE SCENE

A "scene" of game play is a nebulous element of time that is set by the GM. It generally represents a single combat or role playing encounter, or the time it takes to investigate a location or solve a puzzle. If you think of it in terms of a movie or television series, a scene would be the length of time that the camera focuses on one specific location and set of events before cutting away to the next. It's shorter than an "act," which would be a collection of inter-related scenes comprising one of (usually four) sections of an adventure scenario. For more on Acts and Scenes, see **Book Six: Game Master's Toolkit**.

Temporary insanity might last for a few minutes or a few days. Perhaps the character acquires a phobia or fetish befitting the situation, faints, becomes hysterical, or suffers nervous twitches, but she can still respond rationally enough to run away or hide from a threat.

A character suffering from temporary insanity remains in this state for either a number of rounds or a number of hours; roll d% and consult Table: Duration of Temporary Insanity to see whether the insanity is short-term or long-term. After determining the duration of the insanity, roll d% and consult either the Short Term or Long Term Temporary Insanity Effects tables to identify the specific effect of the insanity. The GM must describe the effect so that the player can roleplay it accordingly.

Successful application of the Medicine skill (see The Medicine Skill and Mental Treatment, below) may alleviate or erase temporary insanity.

Temporary insanity ends either when the duration rolled on Table 6-8 has elapsed, or earlier if the GM considers it appropriate to do so.

After an episode of temporary insanity ends, traces or even profound evidence of the experience should remain. No reason exists why, for instance, a phobia should depart from someone's mind as quickly as a warrior draws his sword. What remains behind after a brief episode of temporary insanity should exert a pervasive influence on the character. The character may still be a bit batty, but her conscious mind once again runs the show.

As a variant rule, if the amount of Sanity lost exceeds the character's current Wisdom score, consider the temporary insanity to always be of the long-term variety.

DURATION OF TEMPORARY INSANITY

d%	Temporary Insanity Type	Duration
01-80	Short-term	1d10+4 rounds
81-100	Long-term	1d10×10 hours

SHORT-TERM TEMPORARY INSANITY EFFECTS

d%	Effect
01-20	Character faints (can be awakened by vigorous action taking 1 round thereafter, character is shaken until duration expires).
21-30	Character has a screaming fit.
31-40	Character flees in panic.
41-50	Character shows physical hysterics or emotional outburst (laughing, crying, and so on).
51-55	Character babbles in incoherent rapid speech or in logorrhea (a torrent of coherent speech).
56-60	Character gripped by intense phobia, perhaps rooting her to the spot.
61-65	Character becomes homicidal, dealing harm to nearest person as efficiently as possible.
66-70	Character has hallucinations or delusions (details at the discretion of the GM).
71-75	Character gripped with echopraxia or echolalia (saying or doing whatever those nearby say or do).
76-80	Character gripped with strange or deviant eating desire (dirt, slime, cannibalism, and so on).

81-90	Character falls into a stupor (assumes fetal position, oblivious to events around her).
91-99	Character becomes catatonic (can stand but has no will or interest may be led or forced to simple actions but takes no independent action).
100	Roll on Table 2-5: Long-Term Temporary Insanity Effects.

LONG-TERM TEMPORARY INSANITY EFFECTS

d%	Effect
01-10	Character performs compulsive rituals (washing hands constantly, praying, walking in a particular rhythm, never stepping on cracks, constantly checking to see if crossbow is loaded, and so on).
11-20	Character has hallucinations or delusions (details at the discretion of the GM).
21-30	Character becomes paranoid.
31-40	Character gripped with severe phobia (refuses to approach object of phobia except on successful DC 20 Will save).
41-45	Character has aberrant sexual desires (exhibitionism, nymphomania or satyriasis, teratophilia, necrophilia, and so on).
46-55	Character develops an attachment to a "lucky charm" (embraces object, type of object, or person as a safety blanket) and cannot function without it.
56-65	Character develops psychosomatic blindness, deafness, or the loss of the use of a limb or limbs.
66-75	Character has uncontrollable tics or tremors (-4 penalty on all attack rolls, checks, and saves, except those purely mental in nature).
76-85	Character has amnesia (memories of intimates usually lost first, Knowledge skills useless).
86-90	Character has bouts of reactive psychosis (incoherence, delusions, aberrant behavior, and/or hallucinations).
91-95	Character loses ability to communicate via speech or writing.
96-100	Character becomes catatonic (can stand but has no will or interest, may be led or forced into simple actions but takes no independent action).

RANDOM INDEFINITE INSANITY

d%	Mental Disorder Type
01–15	Anxiety (includes severe phobias)
16–20	Dissociative (amnesia, multiple personalities)
21–25	Eating (anorexia, bulimia)
26–30	Impulse control (compulsions)
31–35	Mood (manic/depressive)
36–45	Personality (various neuroses)
46–50	Psychosexual (sadism, nymphomania)
51–55	Psychospecies (character falsely believes he is something other than human—vampire, werewolf, goblin, etc.)
56–70	Schizophrenia/ psychotic (delusions, hallucinations, paranoia, catatonia)
71–80	Sleep (night terrors, sleepwalking)
81–85	Somatoform (psychosomatic conditions)
86–95	Substance abuse (alcoholic, drug addict)
96–100	Other (megalomania, quixotism, panzaism)

INDEFINITE INSANITY

If a character loses 20% (one-fifth) or more of her current Sanity points in the space of 1 hour, she goes indefinitely insane. The GM judges when the impact of events calls for such a measure. Some GMs never apply the concept to more than the result of a single roll, since this state can remove characters from play for extended periods. An episode of indefinite insanity lasts for 1d6 game months (or as the GM dictates). Symptoms of indefinite insanity may not be immediately apparent (which may give the GM additional time to decide what the effects of such a bout of insanity might be).

The Random Indefinite Insanity table is provided as an aid to selecting what form a character's indefinite insanity takes. Many GMs prefer to choose an appropriate way for the insanity to manifest, based on the circumstances that provoked it. These rules will not go into detailed breakdowns of all different kinds of insanity; this isn't a psychology textbook, and it is the author's feeling that overly detailed rules and strictures for portraying madness in a roleplaying game will interfere with the pulpy nature of these rules.

The state of indefinite insanity is encompassing and incapacitating. For instance, the insane character may be able to walk the streets while babbling and gesticulating, find rudimentary shelter, and beg for enough food to survive, but most of the business of the mind has departed into itself: She cannot fully interact with friends, family, and acquaintances. Conversation, cooperation, and all sense of personal regard have vanished from her psyche.

As a general rule, a character suffering from indefinite insanity should be removed from active play until she recovers. At the GM's discretion, the player of the character might be allowed to use a temporary character until the end of the story. Whether this "stand-in" character is an incidental NPC in the adventure, a character of the same level as the rest of the group, one or two levels below the rest of the characters, or even a 1st-level character, is up to the GM. Different GMs have different ways of handling this transition.

If a character goes indefinitely insane near the end of an adventure, the GM may decide to set the next adventure to begin after the insane character has recovered.

After recovery, a victim retains definite traces of madness. For example, even though a character knows he is no longer insane, she might be deathly afraid of going to sleep if her insanity manifested itself in the form of terrifying nightmares. The character is in control of her actions, but the experience of insanity has changed her, perhaps forever.

PERMANENT INSANITY

A character whose Sanity score falls to 0 goes permanently insane. The character becomes an NPC under the control of the Game Master.

A character with permanent insanity may be reduced to a raving lunatic or may be outwardly indistinguishable from a normal person; either way, she is inwardly corrupted by the pursuit of knowledge and power. Some of the most dangerous cultists in the world are characters who have become permanently insane, been corrupted by forbidden knowledge, and "gone over to the other side."

A character might be driven permanently insane by forces other than dark gods or forbidden knowledge. In such cases, moral corruption need not necessarily occur. The GM might decide to consider different sorts of permanent insanity, rolling randomly or choosing from among the mental disorders on the Random Indefinite Insanity table, above.

A character who has gone permanently insane can never be normal again. She is forever lost in her own world. This need not mean a lifetime locked away from society, merely that the character has retreated so far from reality that normal mental functions can never be restored. She might be able to lead, within restricted bounds, a more or less normal life if kept away from the stimulus that triggers strong responses in her individual case. Yet a relapse may come quickly. Her calm facade can be destroyed in seconds if even the smallest reminder of what it was that drove her mad disturbs her fragile equilibrium. In any event, the eventual fate of a permanently insane character is a matter for individual Game Masters and players to decide.

GAINING OR RECOVERING SANITY

A character's Sanity score can increase during the events of a campaign. Although a character's Maximum Sanity score can never exceed 100 minus her Forbidden Lore bonus, her maximum Sanity and current Sanity can exceed her starting Sanity.

Treatment and Institutionalization

The rules for characters entering treatment to recover sanity are the same as those under the core madness rules, above; however, any saving throw that results in losing madness points in those rules, instead results in *gaining* an equivalent number of Sanity points in these rules.

LEVEL ADVANCEMENT

A character's current Sanity can become higher than her starting Sanity as a result of gained levels: Whenever a character gains a new level, she rolls 1d6 and adds the result to her current Sanity. Some GMs may feel such self-improvement to be antithetical to this variant's dark tone, and thus may not allow it. Others may allow it if the player can roll over her character's current Sanity points after the character gains a level. Most Game Masters should find the question to be of no consequence, since characters continue to go insane regardless of how many Sanity points they gain. This is a point for players to be aware of, but not to worry about.

STORY AWARDS

The GM may decide to award increases in character's current Sanity if they foil a great horror, a demonic plan, or some other nefarious enterprise.

BETWEEN ADVENTURES

Between trips to dungeons and battles against ancient evils, adventurers need time to rest, recuperate, and prepare for their next adventure. Many adventurers also use this time to perform other tasks, such as crafting arms and armor, performing research, or spending their hard-earned gold.

In some cases, the passage of time is something that occurs with little fanfare or description. When starting a new adventure, the GM might simply declare that a certain amount of time has passed and allow you to describe in general terms what your character has been doing. At other times, the GM might want to keep track of just how much time is passing as events beyond your perception stay in motion.

LIFESTYLE EXPENSES

Between adventures, you choose a particular quality of life and pay the cost of maintaining that lifestyle. If the cost of that lifestyle is within the context of your Wealth Score this payment is assumed and nothing must be done. If, however, you decide to try and live above your means, you must make a Wealth check with a DC set by the GM and based on how far beyond your means you are attempting to live. Even if you succeed, you may see your Wealth score reduced as a result on future checks. See "Wealth," in Chapter 2, for more information.

Living a particular lifestyle doesn't have a huge effect on your character, but your lifestyle can affect the way other individuals and groups react to you. For example, when you lead an aristocratic lifestyle, it might be easier for you to influence the power base of the city, with friends in the mayor's office, city council and the like, than if you live in poverty.

DOWNTIME ACTIVITIES

Between adventures, the GM might ask you what your character is doing during his or her downtime. Periods of

downtime can vary in duration, but each downtime activity requires a certain number of days to complete before you gain any benefit, and at least 8 hours of each day must be spent on the downtime activity for the day to count. The days do not need to be consecutive. If you have more than the minimum amount of days to spend, you can keep doing the same thing for a longer period of time, or switch to a new downtime activity.

Downtime activities other than the ones presented below are possible. If you want your character to spend his or her downtime performing an activity not covered here, discuss it with your GM.

CRAFTING

You can craft items, including equipment and works of art. You must be proficient with tools related to the object you are trying to create (typically artisan's tools). You might also need access to special materials or locations necessary to create it. For example, someone proficient with smith's tools needs a forge in order to craft a sword or suit of armor.

For every day of downtime you spend crafting, you can craft one or more items with a total market value not exceeding that set by the GM in your given timeframe (in a 1930s game, for example, the total might be $1, whereas in the modern era it could be up to $20), and you must expend raw materials worth half the total market value. If the cost of the item is very high, the GM may require you to make appropriate Wealth checks.

If something you want to craft has a market value greater than that designated, you make progress every day in single-day increments until you reach the market value of the item.

Multiple characters can combine their efforts toward the crafting of a single item, provided that the characters all have proficiency with the requisite tools and are working together in the same place.

Each character contributes the same effort for every day spent helping to craft the item, adding one daily increment to the item's value. For example, three characters with the requisite tool proficiency and the proper facilities can craft an object at 3 times the speed that one could.

PRACTICING A PROFESSION

You can work between adventures, allowing you to increase your lifestyle by 1 level without the need to make a Wealth check, provided that you succeed at a DC 15 skill or tool use check at your given profession. This benefit lasts as long you continue to practice your profession.

RECUPERATING

You can use downtime between adventures to recover from a debilitating injury, disease, or poison.

After three days of downtime spent recuperating, you can make a DC 15 Constitution saving throw. On a successful save, you can choose one of the following results:

End one effect on you that prevents you from regaining hit points.

For the next 24 hours, gain advantage on saving throws against one disease or poison currently affecting you.

RESEARCHING

The time between adventures is a great chance to perform research, gaining insight into mysteries that have unfurled over the course of the campaign.

Research can include poring over dusty tomes and crumbling scrolls in a library, scouring the Internet for information, or buying drinks for the locals to pry rumors and gossip from their lips.

When you begin your research, the GM determines whether the information is available, how many days of downtime it will take to find it, and whether there are any restrictions on your research (such as needing to seek out a specific individual, tome, or location). The GM might also require you to make one or more ability checks, such as an Intelligence (Investigation) check to find clues pointing toward the information you seek, or a Charisma (Persuasion) check to secure someone's aid. Once those conditions are met, you learn the information if it is available.

For each day of research, you must make a DC 10 wealth check to cover your expenses. This cost is in addition to your normal lifestyle expenses. Failure means you don't have the funds to continue research at this time, but you may try again tomorrow, after you've scraped some cash together, picking up where you left off.

TRAINING

You can spend time between adventures learning a new language, gaining proficiency in a new skill, or training with a set of tools. Your GM might allow additional training options.

First, you must find an instructor willing to teach you. The GM determines how long it takes, and whether one or more ability checks are required.

The training lasts for 12 months and requires a DC 15 Wealth check each month; failure means no progress is made that month, but you may pick up the training again next month. After you spend the requisite amount of time and money, you learn the new language or skill, or gain proficiency with the new tool.

BOOK SIX: MYSTERIES OF THE DARK – A GAME MASTER'S GUIDE

OUTSIDE OF PITTSBURGH, 2019

"What the Hell is that thing?" Sandra whispered.

"Bad news," both James and Alex answered.

The three crouched down on a catwalk overlooking a vast chamber below, decked out in computer banks, crates, lab workspaces, and high-tech machinery. In the center of the room was an enormous, oval mirror, surrounded by a gleaming brass frame inset with strange, runic writing. It was hooked up to a number of machines, and energy thrummed throughout the place. Standing before the mirror were three men. One wore a lab coat and was a slight man with slicked-back, black hair and thick framed glasses. The second wore a sharp gray suit and stood tall, his sandy hair immaculately coiffed. The third was outfitted in a black leather trench coat with the collar up and a full metallic head mask in the shape of a cobra.

"Sorry," Sandra said. "I should clarify. I meant the big mirror. The guy in the mask is clearly bad news."

"Both are," James said. "The guy in the mask is supposed to have been dead for almost 75 years."

"He has been," Alex interjected. "It's a mask. Someone else is wearing it. It's the only logical explanation."

"Regardless. He goes by the name Doctor Serpent, and he's the head of a worldwide criminal cult called the Order of the Black Dragon."

"Sounds like something out of the pulps," Sandra deadpanned.

James looked at her. "Remind me to debrief you on our history after we get out of this."

She nodded.

"The other two guys," James said, "Well, the one in the suit is Jeremy Allen, the CEO of OrdaTech. The guy in the lab coat? No idea. Chief of R&D would be my guess."

"And the mirror?"

"A spacetime matter displacement device that works on ancient alien quantum wormhole technology, as I understand it," Alex said.

"English, please."

"Ever see Star Trek?" James said. "Or The Terminator? Time Bandits? The Rocky Horror Picture Show?"

"So it's a teleporter that goes through space and time. That's all you had to say."

Alex sized her up. "It sounds crazy, I'm aware, but…"

"Alex," Sandra said. "I don't know if you noticed this, but I knocked a guy out with my mind and I can summon swords of fire."

He nodded. "Anyway," he said, "I've studied the Brotherhood's records on these things. I never thought I'd see one in person, though."

"Yup," James agreed. "Shame we have to destroy it."

"Wait, what?" Alex said.



"It's too dangerous," James said. "Especially to leave in the hands of OrdaTech and the Order of the Black Dragon. If they don't use it themselves, they're looking to learn how so they can sell it to the highest bidder. It could end up in the hands of any terrorist group or rogue state. Imagine what they could do with time travel."

Alex shook his head. "Not as much as you might think," he said. "Changing the past doesn't change the future. It just creates a new branch timeline. We'd all still be here. But if they could somehow exploit the new timeline along a path that would let them bring resources back here…anyway, it'd be more likely they'd look to use it to explore other worlds and find superior alien technology to bring back."

"Because that's so much better," Sandra said. "Thanks; I appreciate that."

Alex shrugged. "It's just beautiful technology. The potential for learning…" he sighed. "You're the boss, James. And I get it. Yes, I've read the notes about how Bucky Newsome and Marie Laveau destroyed one back in the early 40s." He looked at Sandra. "I'm going to need your help. Your ability to channel mystical energy is critical."

Sandra swallowed with an audible gulp, but nodded.

"What's the plan?" she asked.

"The plan," came a new voice, "is you throw up your hands and come with us, now!"

The three spun to see that they appeared to be trapped; three guards in BDUs stood on each side of them, assault rifles trained towards the group.

"What do we do?" Sandra spat.

"Surrender," James said. He put his hands up.

Sandra and Alex followed suit. As the guards moved in, James shot Sandra a wink and a grin, said, "See you soon," and vanished.

"What the…!" one of the guards said, and brought his gun to bear.

"Hang on!" Alex said. He grabbed Sandra and threw them both backwards off the catwalk just as the guards opened fire. The bloodbath lasted just an instant as they all got caught in their own crossfire. Alex leveled a small, handheld device and fired a stream of cable that caught the catwalk and lowered himself and Sandra to the ground. The moment they made contact, they fled in opposite directions, him towards the mirror and behind a workbench; her lateral behind a large piece of high-tech-looking equipment.

The last remaining guard waved his AR-15 back and forth, searching for the two in the maze of equipment. Suddenly, he pitched forward with a scream and hit the ground with a wet thud. There, plainly visible on the catwalk for just a moment, was James, who then vanished once more.

The one James identified as Doctor Serpent spun and shouted, his voice (Sandra assumed it was a "him"; it was hard to tell) amplified by a voice changer inside. "Find them! Find them before they ruin everything!" he shouted. Then he turned to the man in the lab coat and went, "You have our notes. Get it working!"

The coated man went to work, tracing the runic inscriptions in what appeared to be a very specific order, alternating between that process and working the controls on a nearby computer console. The mirror's glassy surface dulled, filled with a swirling mist, glowing in a multitude of colors, and then began to coalesce into an image.

"Wait," the lab coat man said. "I haven't set any destination. I don't know what's happening!"

"There's another one being used at exactly the same moment!" Alex called from his hiding place. "Maybe several! They're tuning in on each other!"

While he spoke, Sandra was edging her way around the perimeter, trying to reach the machine. Just as she spun around the corner, she found herself face-to-face with the muzzle of an AR-15 held by a black-clad security guard.

"I've got one!" he yelled, and raised his gun to fire.

"God forgive me," Sandra whispered, and shot her hand forth. A blade of orange fire leapt forth, skewering the weapon in half and plunging into the man's shoulder. He yelped in pain and fell back. She stood and came on, her flame blade held before her. Alex, likewise, emerged from his hiding place, training his customized pulse blaster on two others who emerged from the shadows.

At the rear of the room, Jeremy Allen backed towards the exit, believing himself unseen and thinking only of escape. Suddenly an arm wrapped around his throat, and a pistol pressed against his temple as James melted from the shadows.

"Mr. Allen," James said. "Leaving so soon?"

"This is breaking and entering, you punk!" Allen hissed. "I'll have you all arrested!"

"Conspiring with a crime lord to sell weapons of mass destruction to the highest bidder? I don't think it'll be me that's arrested," James said. "I wonder what's on all those computers, and stored in all those shipping crates here in this suspiciously hidden sub-basement?"

"You'll never…ugh!"

Allen fell to his knees, clutching his head, blood running from his nose, and pitched forward. James switched his pistol, which he'd just used to buffalo the man, into his left hand and shook his right vigorously. "Ouch," he said. "That looks a lot easier in the movies." He quickly knelt and bound Allen with zip ties.

The image inside the mirror faded into view. On the other side, they saw a young woman clad in what appeared to be a futuristic flight suit, on her knees, as a figure that looked just like Doctor Serpent moved towards her. They were surrounded by ruins that were clearly ancient, and clearly alien in design. James moved towards the thing, rapt on the image.

"That woman," he said. "Why does she look so familiar?"

The woman, at the same time, looked directly at James through the portal, and said, "You…you're my ancestor!"

Then the mirror scene shifted again, faded from view, as the mirror filled once more with mist.

"What just happened?" James yelled.

"That was an alien world!" Doctor Serpent cried. "The future! Get it back!"

"I'm trying!" the scientist said. "I'm still figuring out how this thing works!"

Alex stepped forward, his weapon trained directly on Doctor Serpent. Sandra, for her part, made short work of her guard, and left him unconscious on the floor. She, too, closed in on Doctor Serpent and the scientist. James trained his gun on the two remaining guards.

"It looks," he said, "Like we've got ourselves a standoff. I'm betting you guys are just hired security here. Drop your weapons and beat feet, and you might survive this mess. You got families? You don't want to go down with him." He indicated the unconscious and bound figure behind him. "He's going to jail, probably for a long time. You want to join him?"

The guards hesitated for a moment, then dropped their rifles and ran.

The three closed in on Doctor Serpent and the doctor. It wasn't lost on a single person that the villain seemed completely unperturbed by the circumstances.

Alex moved to the computer terminal that the scientist had been using; Doctor Serpent made no move to stop him.

"Something's not right," James said. "Why aren't you challenging us?"

"Perhaps," Doctor Serpent said, "Just this once…we want the same

thing." He turned towards Sandra. "You…you're not a legacy member of the Brotherhood. Come to me. Now."

A wave of mystical energy issued forth from the Doctor, only to be countered by an equal and opposite wave emanating from Sandra as she whispered a quiet prayer.

"I don't think so," she said, her sword still extended towards him.

"Interesting," Doctor Serpent said.

"I see what you've done wrong," Alex said, looking over the scientist's work. "These calculations, here. If you shift the coefficient and apply it to this rune…there."

The mirror shimmered back into existence, this time showing a larger group of people dressed in anachronistic clothing, in what appeared to be an ancient temple with Aztec or Mayan trappings. James' jaw dropped.

"That's my great-grandmother and grandfather! And that…Alex, that's your great-grandfather!" he shouted, pointing at three of the figures. "And there! That's…my God, that's the Fox! We're looking at the second Brotherhood! And they're so young!"

The group on the other side didn't seem to see James and his group, but one of them, a young, attractive brunette that Alex had recognized as Mackie Gleeson, his own great-grandmother, was looking in their general direction nevertheless. The rest were in the midst of a pitched battle with what appeared to be a prior version of the Order of the Black Dragon.

Mackie reached in vain towards the portal on her side and cried, "Grandfather!"

That was when Doctor Serpent made his move. He snapped his fingers and half a dozen masked figures in black uniforms marked with the symbol of Yig appeared as though out of nowhere, bearing XM8 Carbines.

"I thank you," Doctor Serpent said as he drew a nickel-plated 1911 .45 pistol, "For making it work for me. Now I'm afraid you all must die. The Brotherhood will be snuffed out…in every timeline."

INTRODUCTION

This section will function as a Game Master's guide to running a multi-genre modern game. It will carefully lay out a "formula" for creating adventures and follow that with a complete scenario to get you off and running!

In a moment we'll get to the method by which you can create an adventure, but first there are important factors to consider. The first thing to do is decide what kind of game you want to play. This takes preparation and careful thought. Are you planning, for example, a one-night beer-and-pretzels game, or a world-spanning campaign that will last for years and see your characters grow from green novices to experienced veteran heroes who have time and again beat back the darkness? What will the rewards be—is this a game of gold or glory, or both? What are the mood, tone, and pace going to be? All of this depends largely upon you, the Game Master, and for a novice it can be an overwhelming thing.

A GAME MASTERS GUIDE

As Game Master, it's important to remember that your relationship with the players, while adversarial in the sense that you control the main villains and challenges your players will face, is not one of competition. Your job, above everything else, is to structure a story that will enable everyone at the table to have a good time. What you want, in the end, is for your players to be talking about your game years from now, and not because you were so heavy-handed that you angered a player into leaving the table. No, you want them to tell the kinds of stories you generally hear when one recaps a great action-adventure movie to their friends.

Setting, pace, theme, mood…these are all integral to the game as the style is. There are many types of story you can tell, from gritty, Sam-Spade-style noir stories to rousing tales of adventure raiding the tombs of Egypt looking for the Lost Ark of the Covenant or King Solomon's Mines. There are tales of eldritch horrors from beyond the pale—tentacled monstrosities out to consume all of mankind. There are heroic tales of 17th-century pirates, Musketeers, and wandering Puritan heroes whose sole purpose in life is to destroy the minions of Hell. There are stories of brave Confederate soldiers during the Civil War who are swept off to other worlds of fantasy and romance, of four-armed green Martians and stunning, sensuous, red-skinned princesses. All this and more is at your fingertips with **Amazing Adventures**; you just have to make the right decisions and perhaps a few easy tweaks to the available character classes and rules options.

STYLE AND MOOD

There are as many styles of play as there are game players out there, and no two tables at which a player sits will be exactly alike. Of paramount importance to a Game Master is to, firstly, find a group of players whose play style matches the style you want to run, and to figure out what kind of game will provide your players the most enjoyment. Some players, for example, prefer games that are high on role playing and political intrigue, games that border on the theatrical where character motivation is what it's all about. Often, these games tend to be light on combat, and when a fight does happen, it's deeply personal (for the characters—hopefully not for the players!) These games also tend to be lighter on the dice, where players will actively substitute roleplaying for things like diplomacy, which otherwise might resort to a Charisma check. Games like this set in the high action pulp era, for example, would likely deal with subjects like the decline of the British Empire, wherein the players are stationed at a British encampment in India, and have to negotiate the mysteries of that strange country, dealing with the political movers and shakers of the region. Intrigue and mystery would be the order of the day in games like this, and characters will see themselves engaging in adventures such as solving the mystery of a diplomat's murder to save (or destroy) the reputation of a local government official. These types of games may see mass battles take place, wherein the PCs have to play a major role, either as commanders, or engaging in specialized espionage to aid their allies.

Games of this sort rely heavily on the GM's decision making skills and carry a certain danger to them. The GM, you see, must always remain absolutely neutral in adjudication of a game, and when the game relies on the rules so little, when it

becomes an exercise in freeform storytelling with the GM as judge, personal bias and feelings can come into play all too easily. If, for example, you've had a really bad day and are just in a foul mood, these feelings can threaten to influence your judgment in game and it's important to be able to remove yourself from this problem before you begin to run.

Likewise, if a player has his character do something clever that nevertheless goes against your plans or threatens to upset your carefully crafted story, making a snap decision that overrides the player's stated actions just because you don't like them is something you should always avoid. Nor, however, should you simply throw your hands in the air and say, "Fine! You win!" Neither is an acceptable outcome for you or the players. Neutrality is of paramount importance, as is the ability to think on your feet. More on the latter in a bit, but for now, if you think you'll have a difficult time remaining neutral in the face of personal feelings, a heavy theatrical style game may not be the best option for you.

On the far other end of the spectrum lies the tactical gaming group. These are people who like their rules, their miniatures, and their grid- or measurement-based combat. Roleplaying is often had in games like this, but they tend to be combat-heavy and depend on the rules-as-written, and as good as it may be at times, roleplaying is what tends to happen between combats. Games like this are fast-paced and action-oriented. There are few deliberations and these groups have little time for investigation and puzzle-solving. They would much rather solve diplomatic situations with a roll of the dice and get to the next part of the scenario where they can go in guns-a-blazing.

These sorts of games run a different kind of danger than the heavily theatrical ones. In tactical games, there tends to be a heavy reliance upon rules, which can bog the game down and lead to combats that last for hours. Newer GMs in this case may want to restrict themselves to the bare bones of combat rules until they get the hang of running it. Then, gradually, you can add in more rules and even house rules like critical hits, parting shots (when someone runs away from combat), and tactical movement (what happens when a player moves his character's miniature figure across the table, inch-by-inch). A game like this will truly be enhanced as the GM and players work together to find just the right balance of rules and encounters to make the game their own.

Most games, however, lie at neither of end of these spectra, but somewhere in the middle. Most games are a mix of heavy roleplaying and action-oriented combat. Too much combat can become boring after a while, losing its excitement and flavor in an endless procession of die rolls. Too much heavy role playing can become onerous to someone who is emotionally drained from a week of working a soul-sucking day job, be it administration, data entry, or customer service. As you play with your group, as you get to know them and their tendencies, you'll begin to see which way to lean on any given night, and in fact, in any given set of campaign notes that you set up, you'll discover there are options and ways to beef up one or the other aspect to appeal to your group as need be. If, for example, the game is going very heavy on the role playing side, and you notice that Bill over to your left is starting to doze off, why not have some ninja kick in the door and attack?

A quick skirmish or two will often not only inject some excitement and interest back into the game, but will sometimes force you to figure out just why the heck those ninja were there in the first place, which can sometimes take the game off into a whole new and exciting direction! Likewise, perhaps half the session has been dominated by a massive battle with a vile dark priest who seeks to spread a twisted religious cult dedicated to the Old Ones across the world.

Afterwards, while the players' heads are spinning from the battle, provide a chance for them to role play the aftermath. Let them brag about their exploits or hit them with an ironic twist that elicits a collective groan (again, more on this later), but hand them something that lets them role play what happens next. They will often view this as a reward for a hard-fought battle, and it can provide some much-needed entertainment as Tennessee O'Malley berates Savage Steve McDermott for a particularly foolhardy action during the battle (McDermott, you see, isn't all that bright), while Natalya "The Fox" Abramova sticks up for the simple pugilist. In the meanwhile, perhaps Bucky Newson wins the affections of the very girl Tennessee was out to rescue!

As you can see, style and mood are extremely important in defining the kind of game you and your players want to play. Creating the proper mood is an art form as well as a science—learning who your players are, what they like, and reading their mood on any given night is something you'll learn as you go along, but the better you get at it, the more second nature it will become, and the more successful all of your games will be.

MAINTAINING PACE

After setting and controlling the style and mood of your game, maintaining the pace is next in importance. In order to keep your players involved and interested in the game, you have to keep the story moving along. The best way to do this, proven over decades of gaming, is to keep changing things up. You want a good mix of combat, role playing, and problem solving. This isn't something that comes easy; you'll need to figure out and establish the perfect mix for your group, but once you get the hang of it, it will improve your game overall.

One of the best ways to determine the pace to set for your game is to get to know not only your players, but their characters. When you begin to design game sessions so that each character gets a chance to stand in the limelight without boring the other players, you'll have found the right sense of pace for your group. The trick is, while one player is taking the lead, letting his or her characters' talents shine, the other characters should also have something meaningful to contribute to the situation at hand, be it a Socialite's speech that distracts the enemy, a well-placed knife in the back from the Hooligan, the Raider deciphering hieroglyphs at just the right moment, or the clever disguise the Gumshoe cooks up in a pinch.

This is not to say there won't be situations where not all the players are involved. Such a scenario, in fact, is nigh inevitable, and can be difficult to manage. For example, while

the Gumshoe is off chasing down leads with his investigative ability, what are the rest of the players doing? It's important, in these situations, to cook up a way to keep the other players invested, be it through "scene switching" to what the other characters are doing in the meanwhile, or through allowing the characters to kibitz at the table, contributing encouragement and ideas to the player in the spotlight.

Some GMs are very strict about not allowing participation from players whose characters are not present but being too heavy-handed like that can indeed cause players to lose interest in the game when their characters aren't directly involved in the action.

COMBAT AND PACE

Combat is at the crux of many games; the players investigate, solve puzzles, dodge and juke their way through traps, but at the end of the day, it's all about defeating the bad guy, and that usually involves a throw-down fight. This is fine; the problem comes when there's a combat that arises which involves one of the players, but not the rest. Again, this will probably happen from time to time, but the trick is to make sure such a battle does not dominate the game. Try to keep these combats quick so they don't try the patience of the other players, and if they do start to drag out, find a way to switch over to the other characters' actions. Gaming is an inclusive hobby, and that's paramount to maintaining the pace of a game.

When combat works as intended, you should keep it rapid-fire. Make sure it moves fast. Give vivid (even lurid) descriptions of the action—try not to boil it down to, "You hit. Roll damage. Okay, he takes six. He rolls a 12 to hit you back. What's your AC?" This is the type of thing that can become rote, and if numbers are your game, then great! For most, however, it's far better to describe the hit (especially hits that take down enemies) and keep the combat moving at breakneck pace.

Try not to allow rules issues to slow things down—make a logical ruling about something that's unclear and move on. You can always look up the "canon" or by-the-book answer after the game session is over. Likewise, don't allow players to take forever to decide what they're going to do. They're in the thick of battle. They need to make snap decisions or lose their turn. At first some players may be overwhelmed or even irritated by this, but you'll find that after you give it a go a few times, they start to think on their feet, and you might even have a tough time keeping up with them!

THE DEATH OF A GUMSHOE

Killing off a PC is not an easy thing with which to deal. It shouldn't be done lightly, flippantly, or as an act of vengeance because the player ticked you off. Players often put a great deal of time and effort into building their characters, and have a lot invested in them, and the loss of a character needlessly can result in (sometimes justifiable) anger on the part of the player. This is why it's so important for the GM to always remain fair, balanced, and impartial in adjudicating the game.



That being said, characters do die in games, and survival should *never* be a given. While literary and other action heroes tend not to die in stories, they do find themselves in great and mortal peril all the time, and in a role playing game, the best way to keep the dramatic tension going is the knowledge that characters don't have the kind of plot immunity that their fictional counterparts may have. Inspiration Points go a long way towards balancing the scales and keeping characters alive, but if a character enters combat, the chance of death is always there, and the player should understand that, regardless of the genre in which you choose to play.

If a player character dies in combat, succumbs to poison, disease, or a trap, or otherwise takes the ghost train to the netherworld, you should allow the player to make a new character immediately (while you go on with the game, of course) and introduce that new character to the game as soon as is humanly possible. There are many ways to do this—if the characters are in a city somewhere, the possibilities for meeting a new ally are many. If they happen to be plumbing an ancient tomb, why not have them stumble across the new character, either a caged victim of the PCs nemesis, or stumbling around in the wilderness, half-starved and sick from being lost? Be creative and spontaneous; you'll find a way to get the new character in the game.

The new character, in most cases, should probably be created with either the same amount of experience that the deceased had, or with the average amount of experience points for the entire party. This will maintain parity across the board and avoid repeated character deaths when the challenges are too great for the new character's low level.

SCOPE OF THE GAME

As stated earlier, if you know your group and the style of play they prefer, this will make it easier for you to decide what kind of game to run. The standard unit around which games are generally centered is the adventure module (or, if you prefer to structure your game more like a modern television series, the "episode.") An episode or module is generally a self-contained story with a beginning, middle, and end that can be played between one and four sessions of a game.

Often, however, a GM will prefer to create a campaign or "series" from a set of linked modules, with each story leading into the next and so on, all the while building a larger mystery or deeper plot. Series of this nature can take characters from their novice days as adventurers all the way into high levels of play and have been known to stretch over decades and incorporate many different levels of interconnected plot threads, themes, metaplot, and epic stories with characters sometimes going on to affect events at the worldwide level. Sticking with the episode-and-series terminology, such series would be broken down into sub-series chunks that could be referred to as "seasons" or "serials."

Still, you need not set out to plan a gigantic, multi-serial series with hooks and plot threads galore right out of the gate. Indeed, for the novice GM this would be a daunting task! Rather, it's best to start with a basic adventure or two, perhaps unrelated, perhaps with a recurring theme or villain. Observe your players, watch the direction they take the game, see how they like to play, and listen to the things they say, especially when they're trying to puzzle out what's going on. Their speculations can give you great ideas for future scenarios. If they're making offhanded references constantly, for example, to Lovecraftian themes, it might be a good idea to drop a few tentacled horrors or other viscous, fetid beasts of the Outer Dark in at some point. In the end, if you watch how your players react to the themes you introduce in a couple of early, largely unrelated, adventures, you will find ways to further connect your themes and in this way, a few nights of play can extend into a long and epic struggle against the forces of darkness that you and your players will talk about for years to come.

RULES VS. RULINGS

You can't have a game without rules. Clearly, the very reason you picked up this book was to have a set of rules to define how to run an action and adventure game with your friends. Rules help to maintain the game's balance, establish a fair and impartial baseline by which to adjudicate how the story plays along, and keep the players or GM from gaining too much power.

Perhaps the best example of this is that of two kids playing Cowboys or War. One boy points his (orange-tipped and brightly-colored) cap gun at another and yells, "BANG! I GOT YOU!"

His friend, then, says, "No, you didn't! You missed!"

"Did not!"

"Did so! And I'm wearin' armor, anyway!"

"Who said?"

...and so on.

This is an example of role playing without rules. Now, while we'd all like to think that as teens and adults we're beyond those sorts of arguments, take a minute to think about it: how would you know without rules, if your shot hit the enemy in game? After all, tabletop role playing is just talking, and while some groups may be capable of the type of freeform gaming that requires no system for adjudicating combat, they're rare, and probably wouldn't be looking at this book to begin with, nor any other published game, for that matter.

That's not to say that the rules are the be-all, end-all of the game. Rather, they're a starting point, a means by which you can maintain consistency and balance in play. Deviating from the rules as written can be fun and even necessary to the style of game you want to play. Rule zero in any role playing game is, "throw out the rules you don't like." However, it is necessary to *have* rules. Rules mean consistency--that when a player does the same thing he did last week, it will have similar results (sometimes modified by a die roll). Consider that if the GM makes random judgement calls constantly, without ever referencing the rules or keeping track of the rulings he made last week, the game will be chaotic, inconsistent, unfocused, and will suffer from a lack of player investment and willingness to participate or be engaged.

You'll discover that this becomes less of a problem as you gain more experience behind the screen, but for now, remember that consistency is important. It's sometimes good and even necessary to make rulings when a game rule seems unclear, there is no rule to cover a given situation, or you simply don't agree with the rules as written. What is important, however, is that you are consistent about applying your rulings. If you rule on how a situation works in a different way than the book suggests, you would be wise to make a note of that ruling so you don't forget it later on. Also, you should always be willing to listen to your players' thoughts on rulings that you make after the game session is over. Any time you implement a new rule or system, discuss it with your players so that everyone is in agreement about how it should all work. However, and this cannot be stressed enough, these discussions should be held away from the table, before or after or between game sessions. Never allow rules-based debates to slow down or interrupt your game.

RUNNING AMAZING ADVENTURES

Above, we gave some tips and advice for new game masters, and refresher advice for experienced GMs on how to run a game, how to decide on scope and scale, how to learn what your players like and anticipate their actions, and generally a primer on the basics of Game Mastering. This section is of use to those more experienced Game Masters, especially those familiar with Fifth Edition Fantasy and other, similar games. In order to better mimic the themes and tropes of adventure literature, film, and gaming, **Amazing Adventures** has some specific rules in play that don't exist in prior iterations of the system. In this section we'll look at some issues specific to **Amazing Adventures** and the specialized rules herein.

ABILITY CHECKS

The rules in **Book 5** detail the process for making ability checks and using skills, including which difficulty classes represent easy, medium, hard, etc., difficulties. While these rules are robust, there can sometimes be a disconnect in the terminology as characters increase in level. It can sometimes be important to have a benchmark in mind for what constitutes an "universal" easy task vs. an easy task for, say, a 10th-level character so that, as the GM, you know where to set your check DCs.

AVERAGE DIFFICULTY AND CHARACTER LEVEL

Keep in mind that the difficulties presented in **Book 5** are a sort of "universal." The average difficulty for a *character's* check will increase as they increase in level; that is, a DC 10 check for a first level character may be easy; for a level 10 character, a DC 10 check may be trivial to the point of, "don't roll a 1," whereas that medium 15 check for the level 1 character by level 10 has become easy.

In general, for every 10 levels a character gains, you can shift the DC levels by one, assuming that Easy becomes Very Easy, Medium becomes Easy, etc. Thus, by level 20, a task that is Medium by level 1 standards becomes Easy, *from the benchmark of what your characters can do.* This is not an exact science, but it's a solid benchmark and guideline.

A GAME MASTERS GUIDE

Though it is not needed to play this game at all, if you do happen to have a copy of the core **5th Edition Fantasy Game Master's Guide** for the "World's Most Famous Role Playing Game," there is a section in that book on creating monsters, which gives save DCs for monsters at various Challenge Ratings. That table can also provide a solid benchmark for what an "average" save or check DC is for a character of a given level.

By keeping these ideas in mind, you'll be able to adequately challenge your players by knowing what their general capabilities should be, based on their character level.

KNOWING GROUP CAPABILITIES AND PROCLIVITIES

Keep in mind also, however, that such shifts really only apply to checks in which a character is *proficient;* non-proficient checks will generally not see such a marked increase in ability. This brings up another vital point that the GM needs to keep in mind when running a game: *you need to be aware of the capabilities of your characters.*

That doesn't mean that you need to know every single proficiency they have, or every single power or class ability. It does, however, mean you need to be aware of the general abilities of each character in your group.

You know that Steve across the table is playing a 6th-level Gumshoe Investigator. That alone tells you what the basic capabilities of the character will be. Likewise, the 7th-level Mentalist Psi-Ghost played by Jeannie has specific abilities tied to that class, and you can probably guess what psychic powers she's likely to possess, even if you don't know for sure.

Also, even when you're preparing an adventure between sessions, never be afraid to reach out and ask a player, "Can you email me a list of your character's proficiencies, spells, powers and the like?" Or to keep a repository of current copies of your players' characters. There are even free web services online that allow you to chronicle your campaign, keeping house rules, game notes, and even character stats all in one place to be accessed at any time. These can be a handy resource for the GM preparing a session.

Whatever method you choose, it's important, as a GM, to keep track of your party, what they can do, and what their unique character quirks are. That will allow you not only to properly set DCs and challenges, but to craft adventures that are of unique interest to your group, or appropriately modify pre-written adventures to play into your characters' abilities, backgrounds, and personas.

In time, you'll get to the point where you're writing adventure notes, and you can note to yourself, "when Joe inevitably sticks his head in the hole, this is what will happen," and you'll find that you know your characters (and players) so well that you'll be right 95% of the time that Joe will, indeed, stick his head in that hole.

INSPIRATION POINTS AND THE GM

Inspiration Points are an important tool in **Amazing Adventures**, and using them can and will change the entire tenor of your

game. There are two specific things you need to keep in mind when tracking the use of Inspiration Points in your game.

The first thing is, you need to give them out to your players. Characters get only a limited number of Inspiration Points per level, and you'll find that you will be the final arbiter of how fast they get spent. The harder your game is, the more challenges you put forward for the characters to face, the more frequently they'll have to call on Inspiration Points to pull their bacon out of the fire. As such, Inspiration Points shouldn't only be gained each level. Rather, the GM should award Inspiration Points a couple per session, based on how well the players do. Situations in which Inspiration Points can be awarded are as follows:

- If a player is role playing his character particularly well, especially if he role plays a background or established personality quirk to his character's detriment, give him an Inspiration Point as a reward for his troubles.
- If another player makes a joke at the table that is appropriate to the game or situation at hand, while also making everyone else laugh—a clever one-liner spoken by his character, for example—an Inspiration Point award should result. This award should only be given if the joke is appropriate, however—players who are constantly wisecracking to the detriment of the mood of the game should never be rewarded for such antics.
- If a player sees his character throw herself in front of a bullet to save an innocent NPC or even another PC (or the entire group, taking on a major villain alone to buy the others time to escape), Inspiration Points should be awarded for the heroic sacrifice. If the sacrifice actually results in the death of the character, by all means, the player's new PC should be awarded bonus Inspiration Points for the player's actions.
- If—and this one is a tricky one—you need the plot to turn a certain way, and it requires one or more characters to take it on the chin as a result, you can award an Inspiration Point or two in compensation, often with a shrug and a bashful apology ("Sorry, dude. You got clubbed from behind. You never saw it coming. But have two Inspiration Points for it.") This particular situation is not recommended as a regular thing; the very last thing you want is for your players to feel like they're being railroaded through your story. But every once in a great while it allows you, the GM, to throw a plot twist in that throws the players for a loop. If you do this and they complain, remind them that they, too, have the ability to use Inspiration Points to influence the story through minor plot twists using Providence Smiles.

Secondly, never, ever forget that if the players can do it, so can the GM. What this means is that *your monsters and villains should have Inspiration Points, too.* For general monsters, like your average thug, zombie, ghoul, or cultist, give them maybe one or two Inspiration Points each to allow for shrugging off wounds.

If it's a major villain, give him or her Inspiration Points equal to 5 or one half of their hit dice (round up or down as you see fit), whichever is higher. Thus, if your adventure's Big Bad is a 15 HD vampire who bathes in the blood of virgin girls, she should have 7 Inspiration Points (half her hit dice). The reason villains of this sort don't have the full Inspiration Points that their hit dice might indicate (ten plus each of their levels or hit dice) should be obvious: this would result in a nigh-unkillable enemy with dozens of Inspiration Points. It has to be assumed that over the years of its life, the creature has spent some Inspiration Points to get where it currently is. Thus, it gets a limited subset of the normally-expected total.

WEALTH

The Wealth system in **Amazing Adventures** is intended to be very intuitive and easy to use, falling back on the familiar SIEGE check system for implementation. Each character has a Wealth score based upon their character class, which translates roughly to an ability check bonus in terms of scale. When a character needs to make a purchase, a Wealth check is made to see if funds are currently available, this check being a standard ability check (d20 plus Wealth bonus, plus proficiency bonus if applicable). The Wealthy Feat improves this ability even further.

Events in game can come into play that will, at the GM's discretion, change this score for the better or worse. If the game is running through the Great Depression, characters may see their wealth scores severely penalized, even halved, due to the worldwide financial crisis. If the characters gain fame and fortune through discovering the lost treasure of Coronado, laying claim to it, and selling it to a museum, they could all gain a pretty big bonus to their wealth scores, be it a permanent or long-term temporary bonus (perhaps dependent upon what the players state they're doing with their new money—invest or squander?)

The key thing to keep in mind with the wealth system is that it is not intended to bog down the game with additional die rolls. In fact, it's intended to speed up the game by removing the need to track the exact dollars and cents available to your characters at any given time. Use common sense when applying this system. If a player wants her character to buy a pack of gum or a carton of cigarettes, no wealth check should be needed. If a player wants to buy a car, on the other hand, what is her Wealth ability bonus? If it's +3 or +4, she might not need to make a roll. If it's +1 or +2, perhaps a roll is in order. If she's Wealthy, it's likely she can afford that car and no roll should be made. Also, as characters increase in level, it's assumed that they gain more means as their fame and fortune as adventurers gets higher. Thus, while a first level character with a +1 Wealth modifier may not be able to afford much, a tenth level character with a +1 Wealth may be able to actually buy a car without needing to make a roll, assuming he can add his proficiency bonus to the check.

Basic guidelines are given for the DC of wealth checks in **Book 2**, but use your own judgment based on each individual character's combined score and level bonus to decide if a roll really needs to be made.

SANITY

Sanity rules are expressly optional in **Amazing Adventures**, but nevertheless require certain considerations when choosing to implement them in game. The biggest tip you can keep in mind if you want to use the Sanity rules (**Book 5**) in your game is that you need to commit. Sanity is a brutal thing, and if you're going to make it a game element it needs to be a presence. Any time a sanity check could be called for, call for one. There are two approaches you can take—the first is the long, slow slide into madness, and the second is the full-blown, committed, sanity-blasting campaign.

The Long, Slow Slide

In this type of game Sanity will be whittled away bit by bit until the players eventually go completely mad, but until this happens there will be little indication of the encroaching darkness as the players will lose only a few points at a time. Remember, in order to experience a psychotic (or other kind of) break from sanity on a temporary basis, a PC must gain (or lose, depending on the rules applied) a significant amount of madness or sanity points at once. If you're going easy on the sanity checks, this might not happen. For example, let's say the heroes encounter a group of zombies. The GM calls for Sanity Checks on the initial encounter, and then moves on. It's likely that even those who fail won't take the amount of loss needed to suffer a break from reality (though it might happen, this will be somewhat rare).

More likely in this type of game would be Indefinite Insanity, However, if you're keeping it light and slow on the SAN loss, even this won't happen very often. Rather, you probably won't really see the effects of sanity loss until players start to reach a SAN of 0, or 8 Madness Points and at that point, the game is going to be pretty dark indeed! Going light on sanity checks is a viable approach and will result in a more heroic style game wherein players have a good chance to beat back the forces of darkness, raging against the dying of the light (said "light" being their own mental stability). In this sort of game, ancient tomes of forgotten and forbidden lore are tools to use against the forces of darkness, often containing spells for containing evil as well as for summoning it.

The Sanity-Blasting Approach

If you're going to use the sanity rules to their fullest measure, you may want to commit to the idea of having a dark game to begin with, and as such you should be calling for pretty frequent sanity checks. In the example above, the first check upon encountering the zombies is all well and good, but the first time a zombie actually *bites a chunk out of a player character, and starts to chew on the flesh with relish,* another sanity check would be called for. If a PC is grappled by a zombie while two others bear down on him, you could be justified in calling for a third check (especially if said PC has failed the first two).

This brings up a good point—keep track of which characters fail a sanity check at the beginning of an encounter. These PCs should be called upon more often to make further checks that scene than those who succeeded in their check and are thus better able to process what's happening to them. Remember that failing a sanity check means that your mind is reeling from the encounter; you can't really process what you've seen and every instinct in you is crying, "Run! Now!"

This type of game, which features frequent checks, will see many more episodes of temporary and indefinite insanity, and may see players lose more than one character to permanent madness. It's appropriate for full-on Lovecraftian horror games, where the protagonists are desperately trying to make their way in a nihilistic world of chaos and entropy, caught up inexorably in forces with which they can neither contend nor comprehend. Unlike in the Long, Slow Slide style of gaming, in this style ancient tomes of forbidden lore carry their own sanity cost just for reading them and are as likely to corrupt and drive characters mad who try to use the knowledge within, as they are to help. GMs may even decide in games like this to place sanity costs on spells cast by Arcanists, making magic itself a corrupting and maddening otherworldly force.

AWARDING EXPERIENCE

Experience points are the heart and soul of the game. They are the benchmark by which characters gain additional abilities, increase their hit points and proficiency bonus, and just generally get tougher and better at what they do. For the most part, experience points, or XP, will be awarded by defeating foes in combat. See **Chapter 7: Rogue's Gallery and Bestiary** for information on the XP value of various foes, based on their Challenge Rating.

There can, however, be other reasons to award XP. The GM can award anywhere from 100 to 500 XP or even more as a bonus for good role playing (keeping in mind that 500 XP at level 1 means a great deal more than 500 XP at level 10). Overcoming challenges like traps, puzzles and the like should also generate XP. In determining the XP value of these things, the GM should consider how tough a time the characters had with the obstacle, and use your best judgment to assign an XP value based on the Challenge you deem it worth (thinking of it in much the same way as a monster).

So if you have a group of 5th level characters, and they have an average difficulty overcoming a challenge you set, using maybe 25% of their resources in the process, assume that it's an adequate challenge—Challenge 5 (or Challenge 3 for 3rd level characters, Challenge 7 for 7th level, etc.). If the 5th level party has a more difficult time with it, using, say, 50% of their resources, it may be a Challenge 7 or 8. Using all of their resources and barely overcoming it (perhaps losing a character or two in the process) could see you deciding it was a Challenge 10 obstacle.

The truth is, in many ways, the XP you decide to award is up to you, and it's the means by which you as a GM control the power creep in your game. Some GMs prefer very slow advancement, seeing characters rise up over the course of months of play, gaining only one or two levels in such time. Others race to the finish, eager to get to the toughest monsters and harshest baddies. In the end, you'll need to decide where you want your game's "sweet spot" to be and get your characters there on your own pace.

Freeform XP

You can also adopt a more freeform XP method that allows you to judge on the fly how much XP to award, based on how

tough the challenge was, how good the roleplaying was, etc. Such a system might look something like this:

Circumstance	XP Award*
Easy Challenge	100 XP
Medium Challenge	250 XP
Difficult Challenge	500 XP
Deadly Challenge	1,000 XP
Good role playing**	50 XP
Playing to the character's detriment**	100 XP
Heroic sacrifice (or potential)	300 XP
Successful skill use (in critical situations)	25 XP
Outside the box thinking	50 XP

* Multiply total award by character level

**Based on the character's personality traits, ideals, bonds, and flaws

Clearly, this form of XP, while still codified to a degree, will *not* result in the same rate of advancement as standard Challenge-based XP, but it allows the GM to weigh role playing and strategic thinking equal to (if not over and above) combat and monsters. There's also no rule that says all games have to advance at the same rate. What is important is that *you* are consistent in the means by which you adjudicate and advance your game.

XP by Benchmark

Another option for awarding XP has nothing to do with monsters and challenges at all, but uses story or plot benchmarks to award XP. You could award a certain number of blanket XP as an award for completing a story or adventure with a beginning, middle, and end. You could simply decide, as a GM, that it's time for the characters to level up, and simply have them gain a level, ignoring XP totals altogether.

This can be a great option for a stark, cosmic horror game, where it's vital that characters tremble before the horrors of the Deeper Dark. A Deep One gets less scary, for example, when the player characters are 10th level and all carrying huge hand cannons. When they're first level, however, and not that good at making their Sanity checks, and have far fewer hit points, even "lesser" horrors can be terrifying. For such games it's probably best for the GM to establish the expectation very early on that advancement will be slow—at a snail's pace—because of the nature of the game.

Setting Advancement Pace

In the end, it's your game, and you should award XP as you see fit. Just be careful not to hold the players back too much, or they might get bored never seeing their characters get any better. Remember, this is generally an heroic RPG, and that means players want their characters to become heroes at some point in the game. It's a good idea, if you're adopting a method other than flat awarding of based on Challenge Ratings, that you talk with your group and establish your expectations, listen to theirs, and come to an understanding of how the game will progress.

DESIGNING A SCENARIO

Lester Dent, creator of Doc Savage and one of the foremost pulp writers in history, wrote an essay containing a "master plot" formula for a 6,000-word adventure story that according to him, never failed to produce a yarn that didn't sell. There is absolutely no reason why his formula cannot be adapted to writing adventure scenarios for role playing games, and that's exactly what the formula we're giving you here is based upon and inspired by. For anyone wishing to read Dent's original article, it is available in a number of places online, reprinted in its entirety.

Establish the Adventure

The first thing you need to do to create an adventure is establish your primary hook. Every adventure has to start with a hook, and an obstacle for the heroes. This obstacle should consist of at least two of four possible elements: An unusual crime, an unusual item or artifact that the villain seeks, an exotic location, or a grand and shadowy threat of some sort.

The "unusual" or "exotic" need not necessarily be completely unique; rather, it could be a twist on a common theme. Take, for example, your unusual crime. A shooting in the city is not unusual. But what if the shooting was performed with a poisoned blowgun dart akin to those used by South American cannibal tribes, and nobody saw the shooter?

How about combining that with your unusual location? A restaurant is not unusual; at least, not if it's your everyday greasy spoon. But a posh nightclub where the wealthy and elite of society mingle, with a Caribbean theme? Suddenly the mundane becomes exotic.

What about an unusual item? A pen is about the most mundane item one can imagine, but what if it were the gold-plated favorite pen of Nicola Tesla, and rumor has it he's hidden plans inside it for an energy source of such vast power that it could become a doomsday device in the wrong hands?

Now, just to throw all four elements in, a shadowy menace: the shooting victim—who of course supposedly had Tesla's pen on his person—suddenly gets up and begins eating people as a ravenous, mindless zombie! The poison on the dart was a type of burundaga powder from the Caribbean that has a mystical element, raising the bodies of the dead.

Put those four elements together, and set your scenario in, say, New York, 1935, and suddenly you've got the setup for a fantastic adventure.

The Four Act Plot

Now it's time to work that setup into an adventure. Every adventure has four sections, each one filling a niche in the story arc and furthering the plot towards its explosive conclusion. Remember, this is an adventure story, so action should be paramount. We'll look at each act below, what it should include, and how it breaks down. At the end of this work, you can see an example of how it all fits together in the form of a complete introductory scenario to get you started.

Act One: Setup

Act one introduces all the main characters, usually by dumping a mess of trouble on the head of the hero. There are many ways to do this: begin in media res, with the hero up to his eyeballs in conflict, or have it start with someone walking up to the hero to deliver the trouble. This trouble does not have to be the main mystery. It can be a smaller conflict that leads into the main plot point; the idea is to start things off with a bang.

Often, a good way to do this is what is sometimes known as "boxed text," a "cut scene" or, in TV and movie terms, a "pre-credits sequence." This is a block of text that you read aloud to your group which sets the scene for what is to come. Since you want things to focus on your PCs, this introductory boxed text shouldn't be more than a couple paragraphs at most; you don't want to lose your players by having them think you're just there to read them a story!

Following this setup, quickly introduce the other characters to the situation. In a game scenario this could mean that one character witnesses the crime, or is at least nearby when everything goes down, and is drawn to the scene. The others may be passers-by, specialists called in to take a look at what's gone down, or they could encounter other problems related somehow to the main conflict.

Once all the characters are involved, you need to take things off at a break neck pace. Some sort of conflict should arise, quickly…that means combat; a skirmish with thugs is probably your best bet at this point. But this conflict leads you to your first transition: a clue, revelation, or plot twist that is unexpected or surprising in some way.

The keys to this first act are suspense, danger, and menace.

Act Two: Complication

The clue, revelation, or plot twist encountered at the end of act one should lead the characters directly into the next stage of their adventure: grief. Not grief as in "mourning" or "sadness." Grief as in, "problems dumped on the heads of our intrepid paragons of justice." Something about the revelation or clue in Act One has marked our PCs as wanted, dangerous, or a threat to someone involved with the situation, and that someone wants them out of the way. Act two is where things begin to go downhill, where the heroes (though not the players!) start to think it's going to be a long night.

Be careful, however, not to make things too dark. Not yet, at least. There needs to be a sense of hope at the end of it, or at least something that drives the heroes to determination. They might be patriotic, heroic, or just downright pissed off, but something needs to be there to push them forward, so they don't get frustrated or hopeless and quit.

In the end, their struggles lead them to a second physical confrontation. This one should further the plot even more, leading the adventurers to a revelation or another plot twist, this one more major, that puts them squarely on the road to resolving the problem (or so they think, at least).

The key to act two is to build the suspense and sense of menace even further. Make sure the characters know they're in it neck deep, and the only way out is forward.

Act Three: Caught in a Web

Act three is where things get their darkest. Troubles keep growing for our PCs, and the villain's menace seems unconquerable. At this point the heroes are struggling because they don't have much other choice. The bad guy clearly wants them out of the picture and is willing to do almost anything to make that happen. And yet, the heroes make progress. Perhaps they finally discover who the shadowy figure is behind the menace or track the villain to his secret hideaway. They corner him after battling or sneaking their way through all his various henchmen. Bravado is shown, speeches are made, and insults exchanged.

Then, just when the heroes think they have their nemesis on the ropes…throw another plot twist at them. This one needs to give it to them hard. Stick a proverbial knife in their guts and turn it a few times. Who knew, for example, that the villain had a pet: the last tyrannosaurus in existence? The beast charges in, the walls slam down, and the heroes are trapped.

Needless to say, the villain escapes, apparently on the brink of victory, and the heroes find themselves hopelessly trapped, perhaps looking at the supposedly dead body of someone they were supposed to protect or rescue. This is the point where the game hits its darkest point. If there were a serious cliffhanger, this is where you'd put it, though to be honest, every act should end with some sort of minor cliffhanger. But to use old Saturday morning serial terms, this is where the hero is literally hanging by one hand from a cliff and the branch on which he's hanging is pulling away from the ledge. Or the hero and his best girl are tied to the railroad tracks with a train speeding towards them, unaware of their plight. This is the big one, the "how will they ever get out of this one?" moment.

To Fight another Day

"But how," you're wondering, "can I ensure that the villain escapes without railroading the players?"

Good question. The answer is that there's no real foolproof answer. You can't prepare for everything your heroes are going to do, and if they do something brilliant that ends the scenario early, run with it! As long as everyone's had a good time, that's what's paramount. But, should you want to carry things on a little longer, something to remember: there is no reason and nothing in the rules that says bad guys can't have Inspiration Points, too. It may seem like a cheap trick, but it's not. It's fair play, all around. There's an old adage in gaming: if the players can do it, so can the GM.

This is probably a good place for an aside. Turning your players' tricks back upon them is not to say by any means that tabletop role-playing gaming is adversarial. Quite the opposite is true, in fact. In most role playing games, the GM's job is not to be antagonistic towards the players, it's to foster a good time for all. We'll deal with that a little later, but that's why being a game master is such hard work.

Even though you're running the bad guys, you're not out to kill the player characters off. You're out to provide a challenge for them to overcome, but only to the end that everyone has a great time telling a great story together. Some have complained that the current trend in games is that it's too hard to kill off player characters. But in the end, it should be hard to kill off PCs. How often do the main characters in great novels or television series die off? Not often: it happens, but it's far from a regular occurrence, and generally when it does happen it's a major plot development, never just the consequence of a random combat.

This is a very difficult line for a GM to walk. You don't want to throw your PCs bones every die roll of every session. There must be a sense of danger and excitement. The players must realize that their characters are not immortal and can be killed, but at the same time, said characters are action and adventure heroes. You'll need to learn to put them into dangerous situations that they'll need to use all of their wits, skills, and talents to escape, but from which there is, in fact, a means of extrication.

Every so often, it may be necessary to let the dice fall where they may and allow a character to meet his end to hammer home the gravity of the situation, but if you're killing off characters by the six-pack, then you have probably ramped your game's threat level up a bit too high. All of this comes with practice, with trial and error, and with paying attention to your players, the comments and suggestions they make, and their style of play. If they'll just run in and attack eight T-Rexes at second level without batting an eye, you've probably been too easy on them. Likewise, if they're suspicious of a random cat on the side of the road, you may have been a bit too harsh with the danger.

Act Four: Climax and Resolution

This is where everything comes together. Everything the scenario has been building to wraps up explosively in this act. The heroes' first task is to get out of their predicament, and it should be their own unique talents and skills that allow them to do so. Avoid *deus ex machina* in this bit. This is where the heroes show their stuff and get to really shine and overcome a serious, major obstacle.

That's not to say they won't see something that they can use, but sticking with the tyrannosaur idea from above, the beast shouldn't just trip and fall into a pit. Rather, the characters struggle for awhile before the gadgeteer, buzzing about like a mosquito with his rocket pack, manages to lure the beast onto a grate above which a heavy chandelier hangs. Encouraged by the socialite, one well-placed shot from the gumshoe drops the chandelier, which combined with the weight of the dinosaur collapses the grate, dropping the beast into a deep well, where it drowns. All the while, the hooligan in the group works at the locks on the doors, his unique talents as a locksmith freeing the heroes from their prison. Your job here, as GM, is to set the scene and provide options, then let the players and their characters come up with clever ideas to use their own talents to get out of the jam they're in.

By the same token, don't forget the rules are there for a reason: the players are not their characters and no matter how well you set the scene, they might miss something that would be plain and obvious to someone in the situation you've laid out. If the players seem stumped, don't be afraid to call for Intelligence or Wisdom checks which yield hints if successful. For example, a successful Intelligence check from the gadgeteer yields, "Gee, that dinosaur seems irritated with you, swatting at you like a fly. You're driving it to distraction." A Wisdom check by the gumshoe reveals, "Hey, there's a huge, iron chandelier hanging just above that grate. You'd bet the grate couldn't hold both the dinosaur and the chandelier…"

Now it becomes a race against time to solve the problem before everything goes south. The characters fight their way through scads of bad guys or chase the villain through an exotic locale: through the mountains, across rooftops, etc., to a final conclusion. There should be one big reveal left at this point, something that's been held over till now. The villain isn't who he appeared to be, or works for someone even higher up. The treasure turns out to be more or less than originally thought, or just something completely different. Hit the characters with one last big plot twist, a real, "Wow, that was cool!" or even a (light hearted) "Man, that sucks!" moment.

Shortly after this big reveal, the villain is defeated, and the episode winds down, but there should always be a punch line to end things. If a more lighthearted game, the hero kisses the girl or rides off into the sunset. If a darker, more sarcastic, or even comical game, the hero never gets his just due. Someone makes a snide remark that the hero was probably the cause of the whole mess, or someone else gets credit. Or, the punch line could be one more clue that the villain they just defeated was only a little fish in a big pond of badness, and there's dark clouds on the horizon. Whatever direction you go, make sure to end it on a note that gets either a cheer or a collective (again, light hearted) groan.

The Spirit of Exploration

Of the four elements listed above, the one that perhaps most commonly leaps out in action and adventure stories (at least of the type we're talking about) is the unusual location. These stories are full of stalwart adventurers stumbling upon (or seeking out) ancient ruins, vast underground caverns, lost cities tucked in the mountains or deep in the jungles, or ancient temples of lost and forgotten cults.

In many respects, these adventures aren't much different than your typical fantasy dungeon crawl. In fact, what is a dungeon crawl if not an exploration of an underground tomb, cave network, lost city, or other mysterious locale? The genres that encompass modern adventure gaming share many tropes with the type of fantasy gaming to which players the world over have become accustomed. There are two things that will make a typical fantasy dungeon crawl into a more modern adventure story. The first is the introduction of more modern characters carrying things like guns. You'd be amazed at how fast that changes the feel of an adventure—when a herd of ghouls emerge from the shadows and a two-fisted Raider opens up with both of his six-shooters, the whole playing field changes immediately.

The second thing that alters your typical fantasy crawl into

a modern adventure falls more into the purview of the GM, and that is the sense of *otherness*, or alien-ness of the place. For a fighter in a fantasy game, a wet, moldy dungeon wall and that rancid ooze that might just be a Black Pudding is commonplace—it's part and parcel of his world, expected. In a 1930s game, the world (in general) is the world of the mundane. There are movies, crime-ridden streets, Universities, radios, and though a bit more primitive than our modern day, all the comforts of industrialized home.

Entering a forgotten city for these folks is quite literally stepping into a different world, one where the rules bend, break, or don't apply at all. When running a scenario of the exploration variety, description is paramount—you need to really hammer home the cold and dank (or hot and dry) corridors, the stench of old death, that strange substance on the walls. The more detailed you can make your descriptions, the more atmosphere you will create, and running a game is all about atmosphere.

Other than that, however, it's not difficult to pull any old dungeon crawl or fantasy adventure off the shelf and adapt it to a scenario for your game.

Plot vs. Railroad

This is an important issue to address, especially when dealing with a formulaic structure for creating adventures. Never, ever forget the cardinal rule: your players will think of things you did not. They will attempt tactics you did not anticipate. You absolutely, positively must be able to think on your feet. Don't ever force them on a path they don't want to take. Don't ever make them feel like they have no choice or can't have an effect on your world.

That's not to say that players always do have a choice. As much as some new-school gamers might like to think so, it is absolutely not the job of the GM to passively sit there, throw an NPC at players, and react to whatever they do. It's absolutely not a crime for you to have a story in mind, or a preferred sequence of events. You merely need to be prepared for your group to step outside that story, and you need to always maintain at very least the illusion of choice on their part.

What this means is, if you intend your players to drive across country and find themselves beset by enemies when they stop for the night, but they decide rather to take a train, let them! Your sequence of events isn't remotely compromised. Just move the confrontation with the enemies on board the train, which can set up an even more exciting battle including a chase through (and even on top of) rail cars. If they instead fly, you can if you're feeling plucky have an encounter on board a passenger plane, which could result in all kinds of chaos, or you can simply have the enemy encounter take place in the airport before they leave or after they arrive at their destination. Think fast; adjust events according to your players' actions, but never blatantly force them on a course of action.

Even still, you will find after you game with your group for a few months, that you can anticipate their probable course of action in almost any given situation… provided, of course, that they play their characters consistently. As you get to know your players and their characters, you will find yourself making notes such as, "They will likely choose this path. But if they don't…" and "When they inevitably do this," and the longer you play with your group, the more often those little notes will be correct. Even still, it never hurts to include a "Troubleshooting" section in your notes that deals with several different avenues the characters might take, and even then you'll find you need to think fast as they make choices that you didn't account for, no matter how many avenues and possibilities you prepare in advance. But as long as you are able to roll with their choices and have a good time with it, you will be doing your job properly.

There you have it! Sure, this method is a formula, but it is a tried and true one that has worked not only for storytellers for thousands of years, but one that has worked for Game Masters as long as role playing games have existed. Just remember, your primary job as GM is to facilitate a good time for everyone, and that includes yourself. That does not mean if a game isn't fun that it is necessarily your fault; it does mean that if people are not enjoying themselves, it is time to step back, assess the situation, see where the problem lies, and address it, often with the cooperation of your players. You are the group leader, as it were, but not the group emperor. Keep your eyes and ears open, and always listen to your players' concerns and ideas. Really, in the end it's not that difficult if you're open minded and creative…and both of those factors are skills that can be learned with practice.

Tweaking the Rules

It's also possible to make minor tweaks in the rules to subtly alter the feel of play. There are many different ways to express and modify the probabilities that are represented in the the 5e rules system, all without substantially changing play.

For example, changing the d20 for attacks and ability checks to 3d6 maintains the general scale of play, but introduces a "bell curve" result, meaning the vast majority of checks on the dice will fall into the average range of 9-12. This creates a feeling of predictability where the characters' actual abilities mean more than the dice, but where exceptional successes and dismal failures are all the more dramatic as they become rarer. As an added bonus, by switching to solely d6's, the game can be played using dice from any old standard board game you've got laying around.

As another example, instead of using advantage and disadvantage, you can add incremental bonuses and penalties. Statistically speaking, advantage equates to +5 on a d20 roll, and disadvantage to -5. You can break this down further, adding +1 or +2 (or -1 or -2) to rolls instead, based on the specific circumstances involved. Be careful, however, that your game doesn't devolve into a litany of random bonuses and penalties to track. Keep it fast moving and fun.

One example of how the rules can be tweaked can be found in the Appendix for advanced firearms rules, which shows a more detailed take on firearms for **Amazing Adventures**. There are, however, countless house rules and modifications you can make. It's all about making the game your own, creating a system that works for you and your players, and having a great time.

There are a couple things about which you should be cautious. First, be consistent. If you implement a house rule, give it a try and then talk it over with your players. If everyone is in agreement, adopt it, but always use it. Don't use it sometimes and forget it others. Keep a notebook in which you jot down your house rules so you don't forget them and can always reference.

Secondly, be careful about rules that will affect game balance. The Fifth Edition rules set went through a very long period of testing before its final implementation and while no system is perfect, it's quite balanced for play as it sits. The **Amazing Adventures** implementation, as well, has been playtested for balance, though again, no system is 100% perfect—we as game designers simply work to get the game as close as we can. Before making any major rules changes, consider how they will affect your game and be sure they'll benefit everyone, you and your players alike.

SECRET SOCIETIES

The Illuminati. The Hellfire Club. The Skull and Bones. The Mafia. The Yakuza. The Triads. The Order of the Dragon. The Knights Templar. The Freemasons. James Moriarty's League of Crime. All of these names should send a shiver up the spine of any gamer or lover of action and adventure fiction. Many of them are even shrouded in real world conspiracy theory that gives them a sinister or mysterious air, however true or untrue this may be.

Secret societies are part and parcel of the action and adventure tale. Be it an Explorer's Club or Adventuring Society to which the heroes belong, a Mafia, Triad or Yakuza crime syndicate, or the secret New World Order, the power behind the throne represented by such intriguing groups as the Skull and Bones, the Illuminati, the Freemasons or others, secret societies find their way into many modern tales set from the Victorian to the pulp era to the present, and even into the realm of science fiction.

Creating a secret society for your game is largely a matter of taking the time to sit down and think about the history of the organization, its scope and scale, its resources and goals. Some of these tie into game mechanics, but much of it relies on creating a history and background for your group. This can be as basic as a skeletal outline or as detailed as you like, with reams of paper detailing every important member throughout the society's history. In the end, it comes down to how much time and preparation you want to put into the group (and how much time you have to devote!). Here are a few things to keep in mind when you set about creating a group or society for your modern or even futuristic adventure game.

DEFINING SECRET SOCIETIES

Not every secret society is completely hidden from view. Indeed, some are very open in terms of their existence, but secretive in the way they operate behind closed doors. Consider the Freemasons, who have open halls and temples all over the world, but who are very secretive as to the contents of their meetings and what happens inside those temples.

Consider a real-world religious cult, like Rev. Jim Jones' Jonestown. Everyone knew that the cult existed, but getting into Jones' inner circle, or even getting frank interviews from members of the cult at the time, was nearly impossible. Newspaper reporters were lied to, escorted within the compound, spied upon and even threatened with violence if they didn't stop digging.

In terms of **Amazing Adventures**, we are going to define a secret society as any group outside of an established nation, city or town that involves secrecy, clandestine operations, cover-ups, or conspiracies. This is a very broad definition that allows us to include everything from open religious cults to world-spanning clandestine espionage and control agencies. By this definition, the Illuminati, which is perhaps the best-known and most classic secret society of them all, fits just as well as the aforementioned Jamestown cult led by Reverend Jim Jones.

START WITH AN OUTLINE

When answering the questions that follow, use bullet points. Don't try to get too overly detailed with long blocks of prose right off the bat. That will just get you entangled in minutiae and as much as you might be falling in love with the society you're creating or defining, you're not out to write a novel (at least, not at this point). You're trying to define a group that will function as allies or nemeses of your Player Characters, in easy-to-digest terms for your game. You'll need to be able to quickly refer back to your notes on occasion and using bullet points and headings will be of great use when you need to find key information quickly.

After you've got your outline ready to go, then you can start writing prose about the history and adventures throughout time of your secret society. Such text is important as well, because it will help you to find its voice and maintain its flavor. However, if you have to search through long passages of text to find a piece of information you need in the middle of a session, you could lose your players' investment in the game. Bullet points first—you'll be grateful you took this approach later.

THE ELEMENTS OF THE SECRET SOCIETY

In order to fill out your outline, you'll need to answer a number of questions and bullet-point the details of these answers. Every secret society has ten major elements, which will help to define its role in your world and how it will function within the constraints of your game.

You might be inclined to name your secret society first. This is generally the least important aspect of your group and while it should be at the top of the sheet, you should leave it blank until you've finished defining the society itself. You may discover that the act of writing up the secret society suggests a perfect name; even if you had a name in mind when you started, you might just find a better one while defining the society.

The basic elements of a secret society are:

1. Goals and Intent
2. Reach and Resources
3. Membership Requirements
4. Membership Benefits and Drawbacks
5. Operations and Activities
6. Hierarchy
7. Interior Mobility
8. Degree of Secrecy
9. History
10. Name

Let's take a look at how this all goes together.

STEP ONE: GOALS AND INTENT

The goals of your society should be the very first thing upon which you decide. This will inform everything else. Do they simply want to foster knowledge and invention? Do they want to find lost knowledge? Are they out for adventure and excitement? Are they a nefarious crime syndicate out to control all of the other families in the city, and then branch out? Are they a power broker organization that has had membership from nationwide or world leaders throughout history? Are they the power behind the throne, be it national, regional or worldwide? Are they a religious cult out to raise an ancient, mad god from the depths of the Deeper Dark?

The trick is to define the type of secret society you are creating. Here are some examples.

The Scholarly Society

Is the society scholarly in nature? In some cases, the goal of the society involves collecting information, which could mean infiltrating forbidden stores of knowledge like the Vatican archives, spending a great deal of time investigating ancient mysteries or delving into forgotten tombs in search of knowledge.

The Warrior Society

Is it designed for battle, to combat a general or specific foe? Some secret societies are engaged in open or clandestine war with others. These sorts of societies are violent and feature members with special training, often recruiting from special forces or using mercenaries. To an extent, organized crime syndicates are warrior societies, engaging in clandestine battles with other syndicates for control over territory and criminal activities.

Espionage Societies

Is the society dedicated to espionage, to obtaining and brokering knowledge and secrets? These types of societies can go hand-in-hand with knowledge- and battle-based societies. Real-world "alphabet soup" agencies like the NSA, CIA and such are examples of these types of secret societies. Their stock in trade is the spy game, be it international espionage or domestic counterterrorism. In many ways, the NSA functions as both a combat- and espionage-related organization. Their goal is to ferret out and combat terrorism on domestic soil through espionage activities and information gathering.

Mystery Cults

Some societies are religious in nature, dedicated to worship of a specific deity or deities, or dedicated to a specific method of worship. These are known as mystery cults, or just cults. The Jamestown cult, The Branch Davidians, the fictional Cult of Cthulhu, Al Qaeda, and even the Manson Family are all examples of religious cults. Each religious cult will have its own goals, though many of them are begun through efforts to prepare for the End of Days, either by getting their members ready or by acting to bring it about.

Guardian Societies

There are societies out there whose duty it is to guard something, be it secret knowledge about a subject—say, the true lineage of Jesus Christ—or the location of a great, lost city in the desert which boasts a library full of forbidden knowledge. Members of these societies may not even have the knowledge they guard; their sworn duty is simply to make sure nobody else gets it.

Control Societies

Control-based societies seek to become the power behind the throne, or preserve such power if they already have it. This could be as small as a group of wealthy individuals who control everything that happens in a rural town, often to the detriment of the citizens, or world-spanning organizations devoted to maintaining a certain level of control and status-quo between world governments or agencies, often steering the world towards a shadowy goal that only their inner circle knows. They are often so fanatical in their operations that they resemble mystery cults, though their means are generally political or social in nature, rather than metaphysical. They want to control and change the world, not get ready for its end.

A secret society may not fall strictly into any one of the above categories, but could be a combination of two or more, or even all of them. You can see how this one simple question can inform a great deal of the description to come. Knowing what your secret society is after and what their overall objective is, will help you to make the right decisions later.

STEP TWO: REACH AND RESOURCES

This is one of the most important aspects of your secret society. It tells just about everything about them at a glance. Are they a regional society—a secret lodge that functions as the power base behind a small rural town? Are they an organized crime syndicate in a big city, with some ties to similar syndicates in other areas? Are they a national organization that bestows honors and privileges on members while expecting certain

secret concessions in return? Are they a government agency that has secretly struck deals with an alien power? Are they a conspiracy within the government that battles against the insidious alien invasion threat? Or are they a massive, shadowy, international conspiracy that traces their membership and power all the way back to medieval Bavaria?

When you have decided upon the society's reach, you will know what their resources are. Can they provide shelter and safety to members on the run from enemies? Can they provide weapons, equipment and money? Can they get lines of credit or freeze bank accounts? Can they find a fugitive wherever she goes, tracking her to the depths of Antarctica and having someone waiting for her when she gets there? Knowing and defining the resources of the society is important when your player characters either join one or come up against the members of one.

When determining the reach and resources of your group, first define its reach and scope. Is it local, regional, national, or worldwide? Where are its main bases of operation, and how much power does it wield within its scope of influence? Is that power overt, an open secret, or truly hidden from view? Define as much as you can about where the society operates and how far its grasp reaches.

When you have that clarified, it should give you a fairly good idea of what kinds of resources the group can provide. An international clandestine spy organization, for example, will probably have a lot more money, equipment and information to give out than a secret cult operating out of a one-stoplight town in Arkansas. Add a few bullet points describing the equipment, network, and funding available to members, and any limits thereof.

STEP THREE: MEMBERSHIP REQUIREMENTS

No society or group exists in a vacuum. There are expectations of the members of any organization, and your secret society is no different. Working out the expectations of your secret society is probably one of the most intensive and detailed elements of crafting the group and involves a number of elements.

RECRUITMENT

This usually starts in how the society recruits. How does one become a member of the secret society? Is it something a character is born into? Can you apply for membership? Are you approached from the shadows after some notable deed? Are you conscripted without choice?

Joining a secret society is bookended by leaving one. Is it possible to leave your secret society, or will you find yourself hunted or watched for the rest of your life? Indeed, in the worst possible scenario, you could be targeted for assassination for leaving the group.

LEVELS OF MEMBERSHIP

Once inside the society, are there levels or circles of membership? Do you start on the outside and gradually work your way to the inner circle, or is it a small group dedicated to a singular cause, and everyone in the group knows what it is? Do members know each other or is the society based in cells whose contact is limited, if it exists at all? What does a member need to do to be entrusted with greater responsibilities?

SOCIETY EXPECTATIONS

Now that you know how members get into and out of your secret society, you can think about what the society expects of its members. Naturally, keeping and guarding the secrets of the society will be the foremost responsibility of any member of any society, but what are the penalties for revealing such secrets? Is it a slap on the wrist, or is it imprisonment or even death?

SECRETS AND HOW THEY ARE KEPT

What are the secrets that members are expected to keep? To what lengths are members expected to go, to keep and guard these secrets? Being a member of a secret society is often all-encompassing and is rarely something one does lightly.

MEMBER RESPONSIBILITIES

The different types of secret society explored in step one each have different expectations of their members. For example:

Scholarly Societies: Members of these types of society would be expected to leave no stone unturned if it meant finding information related to their society's goals. In some cases, this could be targeted knowledge, like knowledge of a certain ancient religion. Some might be dedicated to recording lost histories, or even chronicling current history in all its forms and facets. In others, members might seek knowledge for knowledge's sake, be it scientific or metaphysical. This type of society could, for example, have members whose job it is to observe and record the activities of the supernatural realm, but never, ever get involved.

Warrior Societies: In warrior societies, members are expected to take every opportunity to battle their sworn enemy, even unto death, but never to reveal evidence of their society's involvement. A society of vampire hunters, for example, out to destroy the undead across the world, may be sworn to combat these unnatural foes wherever they rear their head, but always to cover up evidence of the vampires' existence and their own involvement, for the good of all society.

Espionage Societies: These societies expect their members to be experts at covert operations, breaking and entering, surveillance, information gathering, lies, deceit, and even murder and assassination. They generally operate in the service of a larger organization or government, though there could be espionage societies dedicated to obtaining, stealing and brokering knowledge and secrets as well.

Mystery Cults: Members' responsibilities to a religious cult are broad and diverse and may include a devotion to asceticism, a responsibility to bring down societal structures, assault enemy organizations, to summon a dark god to consume the world, or any combination of these. Religious cults tend to be fanatical in their devotion and not only willing, but

eager to martyr themselves for the cause. Members are rarely permitted to leave a religious cult lightly, and often have to escape, only to be hunted until the cult is wiped out.

Guardian Societies: Members of guardian societies have only one duty: to protect the secret they have sworn to guard. To this end, they could be expected to engage in sabotage, discrediting powerful individuals, or even murder to protect the secret. Often, they are expected to sacrifice their own lives before revealing anything about their group or its activities.

Control Societies: Membership in these societies involves anything from assassination to infiltration of other agencies and can very often include elements of all of the above. The shadowy inner circle of these groups demands absolute obedience to the cause and expects members to put the cause above everything else, even before their own lives.

Knowing what your society's members are going to be expected to do, will help you flesh out the kinds of people that the society attracts and make you better able to whip up an NPC member of the society instantly.

STEP FOUR: MEMBERSHIP BENEFITS AND DRAWBACKS

This step, in a lot of ways, is a summation of what has come before. What members gain from being a member of the society is tied to the group's resources, reach and goals. However, benefits can go beyond being able to obtain equipment, money and information. Some societies carry with them a degree of prestige or temporal power, like the arrest abilities of an NSA agent. Other societies may carry a certain degree of prestige with them, like membership in a prestigious college fraternity – at the very least, members may have a way to recognize each other and offer support. Make a list of the basic benefits members receive either automatically or upon request, along with limits. You may consider styling a Background (see **Book 2)** for your Secret Society to define benefits gained by characters who enter the group

Drawbacks of membership, again, are often tied to membership expectations. The expectation, for example, to commit murder on demand may well be a major drawback for some members. The inability to leave a society once you're in may be another downfall. Are members watched constantly? This can be both an upside and a downfall. After all, the group may be able to protect you if you end up in the fire, but they also know who you're sleeping with and what you had for dinner.

In the end, for a secret society to be successful, the benefits need to outweigh the drawbacks, which can be heavy. Make sure that the members of a society are either fanatical in their devotion to the cause or get more out of it than they give (at least, so far as surface appearances go). Many societies will give members everything and ask almost nothing until the member is so far indebted to the society that they have no choice but to accept its control.

After all, that mansion in the country and the career as the bestselling novelist of all time, not to mention having the direct ear of Congressman Stevens, is worth a lot, and it can be taken away as easily as it was granted…we gave you everything. Now it's time to give back.

STEP FIVE: OPERATIONS AND ACTIVITIES

You may have noticed that we're getting more into bullet points that tie into things we've established before. This is expected and intended. As you move on, you may find that it's easier to answer subsequent questions, knowing what you already know.

The next step is to outline the operations and activities of the group. In some ways this is like further breaking down membership responsibilities. What is a member going to do on an average day or an average mission? What does the group, as a group, do in order to achieve its goals? How does it go about its operations? Does it use exclusively its own agents? Does it have a network of informants? Does it employ mercenary troops? Does it do its own dirty work or are there others that are duped into doing the hard stuff for the group?

No group, no matter how powerful or old, is completely infallible. What are the "tells" of your secret society? What mistakes do they make on occasion that could tip someone off? Do they have a calling card of sorts? Are there secret handshakes, a special lingo, or symbols they use? If a member needs to get in touch, is there an office, or do they pick up a pay phone without dialing, and order a dozen roses to the corner Main and Grant? Are they flashy and grandiose, or do they find overt action crass and distasteful? All of these things go into answering the question of how the society operates.

STEP SIX: HIERARCHY

How is the group structured? What levels of command are there, and how many? An organized crime syndicate, for example, might have a boss, who has a limited crew of captains or lieutenants below him. These oversee an army of enforcers and leg breakers, and perhaps people with specialized talents such as bootleggers, assassins and the like. Beneath the enforcers are the soldiers, who do whatever is asked of them, hoping to work their way up the ranks. At the bottom are the "made," those people recently brought into "the family," who get favors and in turn owe favors (which are probably greater than those they received in the first place).

Define the levels of command in your group, along with the amount of knowledge about and control over the group's activities and operations an average member at each level will have. Are there titles for the different strata within the hierarchy, and what are they? For example, is a person a member of a numbered Circle, or does the group use titles similar to a church, such as Priest, Bishop, etc. Some groups may even use family titles—Cousin, Brother, Sister, Uncle, Aunt, Father, Mother, Grandfather, etc.

Define how difficult the members of each level are to access, both by members and by outside forces, and explain why.

Again, keep it simple for quick reference.

BOOK SIX: MYSTERIES OF THE DARK – STEP SEVEN: INTERIOR MOBILITY

Moving on from the levels of command, it's time to look at the people within those levels. Is it possible to move from one level to another, and how does this happen? Are there specific benchmarks for movement amongst the hierarchy, or are members promoted and demoted based on great successes and failures, at the discretion of those above them? Aside from prestige, what does one gain from moving upward in the ranks? Certainly there are greater perks, but what are they, and what additional responsibilities go hand-in-hand with those perks?

STEP EIGHT: DEGREE OF SECRECY

To what degree does the group operate in the shadows, and to what degree are they in the light? Earlier we mentioned the Freemasons, which is an openly secret society. Everyone knows who the Freemasons are, and where they are. What not everyone knows is what goes on at their meetings, and if they might be more than they appear to be.

Organized crime syndicates are another open secret group. The Bureau, for example, knows that Lucky Luciano and Al Capone are crime bosses. Unfortunately, the two are so good at covering their tracks that the feds can't get anything on them. Their families range across cities and perhaps even across state boarders through alliances with other crime families, and there's not a lot the feds can do except harass them and hope they make a mistake.

Organizations of this type are Open Secret Societies.

The Illuminati, on the other hand, if they exist, is a very secret society. Nobody who isn't a member can point to anyone who is, or even prove that there is such a thing. This is an example of a world-spanning conspiracy that operates entirely in the shadows, their name only known perhaps because of a slip-up at some point in time, or because that's all they want people to know…all the better to add to their power by letting conspiracy theorists build the mystery.

There could actually be secret groups of whom the world is completely unaware, living quietly and totally out of sight. Who knows what their shadowy goals and operations might be like? Organizations like this are called Shadow Organizations.

Somewhere between the two are societies like the Skull and Bones. There is a long line of powerful men in existence that we know belonged to this fraternal order, but nobody knows who the group is, where they meet, or what ends they seek to achieve. We know for a fact they exist, and we know who some of the members are. We just don't know what they want or where they might be lurking. These types of groups are Clandestine Fraternities (or Sororities).

Define the level of secrecy of your group. Are they an open secret society, a shadow organization, or a clandestine fraternity? To what degree do they maintain their secrecy? After all, a crime family and the Freemasons may both be open secret societies, but the degree of openness is pretty varied between them. Why hasn't the society been exposed? How exactly do they maintain their secrecy? This applies to how they handle both members and witnesses to their activity.

STEP NINE: HISTORY

We're getting very close to the end, now. At this point, you have all of the nuts and bolts of your group spelled out. You could run them at the drop of a hat just by referencing a few bullet points and drawing conclusions as to how they apply to the story you're developing.

Now comes the time to add some color, flavor, and back story. Put together a timeline-like history of your group. Keep it to short bullet points like everything else, but include its founding members and date, the reasons for its founding, and a list of benchmark dates, important personages, and notable activities throughout its history. Having this sort of timeline/list will enable you to drop tidbits of information to your players as they work their way up the ranks of a friendly society, or as they investigate and battle a hostile one. Be sure to leave enough open so that you can expand upon what you have, but don't be too vague. After all, these notes are for you, the Game Master, and there's no point hiding information from yourself!

STEP TEN: NAME

Now we come to the final step in creating the outline of your society. Choose a name for the group. The name should have significance, and if you are just throwing down a name that you think sounds cool, take the time to give some thought as to why the name works for your group. What does it signify? For the most part, names of companies and organizations don't exist in a vacuum and aren't picked out of an Extraordinary Book of Names. The group's name will mean something. It could be that the group is named for its members' common occupation, like the Freemasons. It could also be that the group adopted a symbol representative of their ideals and named themselves after the symbol. A religious cult dedicated to the god Thor, for example, might (and likely would) adopt Mjolnir, Thor's hammer, as their symbol, and may dub themselves "The Brotherhood of Mjolnir," as a result.

If the meaning for the name you choose isn't immediately obvious, make a note of the rationale in case you need to recall it later.

THE NEXT STEPS: FLESH IT OUT

Now you've got the skeleton of your secret society ready to go, preferably with more than a little meat on the bones as well, and perhaps some internal organs to give it life. The only thing left to do is to flesh it out and use it in game! There are two ways to approach this. You can either start writing the history and story of your secret society in prose, in your spare time, detailing it till your heart's content, or you can let it design itself, concocting elements of the group's history and activities as they become relevant to your game, then writing them down as you do so.

There are advantages to both approaches. The first approach,

designing it all from the outline and outside of the game, allows you a great deal of knowledge about the group that you'll be able to use and call on when you need it, challenging your players with a villainous (or even allied) group that you now know intimately. When they ask a question, ideally, you'll have the answer already planned out. This gives you a cushion and a fall back point where you won't have to spend as much time thinking on your feet.

The second approach, however, allows you to tailor the society specifically to the way your group approaches the game. Whenever something occurs in your game that could be related to your society, you can figure out how to tie it in, and make a note of it. Your society will then grow and develop organically, alongside the game and players. This can be a fun way to put things together, and you might find yourself as surprised at the twists and turns as your players are.

Which approach you take is entirely up to you. With the skeleton you've put together, you can take your crime syndicate, New World Order group, or Cult of Nyarlathotep anywhere your game wants to go!

SAMPLE SECRET SOCIETIES

Now that we have the guidelines in place to structure an organization, let's look at a few examples that you can drop into your own game and use as you please. These groups range from an adventuring society to which your players can belong, to a guardian society outlined in The Heart of Yhtill and our first adventure module, The Day of the Worm, to that greatest of world-spanning conspiracies, the Illuminati. Along the way we'll stop and visit the Hellfire Club, the Freemasons, the Skull and Bones, The Mafia, Yakuza and Triads, the Nazi Thule Society, and maybe a Cthulhu cult and one or two other groups.

Please note that the societies below have been entirely fictionalized for use in game, and the author makes no claim or knowledge about the reality or function of any one of them. Some of these groups have real members and a function in the real world, and it would be disingenuous to judge them based upon statistics in a role playing game.

It's also possible that maybe I'm just saying that because I have no choice…

THE BROTHERHOOD OF WILLIAM ST. JOHN

The Brotherhood of William St. John is a fictional explorer's and adventuring guild designed especially for Amazing Adventures. It is hoped that you can use it as a springboard for your game, a group to which your player characters can eventually belong. In the next section, you will find some pre-generated characters who form the core membership of the group. Feel free to use them as you please.

OUTLINE

Goals and Intent: Elements of Scholarly, Warrior, and Espionage. Philanthropic adventuring guild dedicated to exploration and discovery, and championing justice and the plight of the weak. Will root out and battle evil wherever it shows its face, and seeks to gather, protect and preserve knowledge and information for the good of all mankind.

Reach and Resources: Nominally, the guild is a wealthy group. However, members come together when needed in more of a "cell" format than as a group en masse. Often, any team has only the resources available to the team's wealthiest member. In rare and emergency situations, Mackie Gleeson has been able to provide funding, contacts and personnel to a small degree, but the guild is more of a brotherhood than a paramilitary or espionage group.

Membership Requirements: Successful explorers and adventurers are bound to catch the eye of the guild at some point and will be contacted and offered membership. Despite its name, the Brotherhood allows both men and women into its ranks, so long as prospective members are judged to be forthright, honorable and stout of heart. Those who seek out the guild will be expected to prove themselves worthy in the field before membership is offered. Mackie Gleeson, the current leader of the guild, makes all formal offers of membership.

There are no formal levels of membership in the guild; members are considered nominal equals, though those with more experience are held in higher regard overall.

Most members will have their own circle of friends and fellow explorers with whom they will consort regularly and may not know other members very well. Members may identify each other with a series of signs and code words similar to those used by soldiers in the field during wartime. These signs are changed regularly and are distributed to members by Mackie herself.

Any member can choose to leave the guild at any time, simply by announcing their retirement to Mackie. There are no penalties or dangers to doing so, though the guild may occasionally look in on "retired" members to make sure all is well.

Members are expected to battle evil, champion justice and the weak, and search the world for lost and undiscovered knowledge above all other pursuits. It believes that knowledge is to be shared for the good of the world, but has, on occasion, decided as a group to withhold certain arcane secrets dubbed too dangerous for guild to hold. This occurs on a case-by-case basis.

Membership Benefits and Drawbacks: Mackie is an exceptionally wealthy woman with a great deal of power behind the scenes and as the granddaughter of William St. John, she is entirely dedicated to the cause. She has contacts and friends all over the world and can sometimes provide members with aid and assistance in this area. She is also a skilled pilot with her own private plane and if an extraction is needed, may be able to show up to perform the pickup.

On the down side, members don't have unlimited access to supplies and resources. While Mackie is wealthy and dedicated, she doesn't spend blindly and any team of adventurers is expected to be self-reliant, sometimes in the

extreme. Members are expected to share any knowledge, contacts, and information they glean with the rest of the guild—the guild does not keep secrets within its ranks. Finally, the expectation to always champion justice and the downtrodden can be a burden at times.

Operations and Activities: Members of the Brotherhood of William St. John are explorers, adventurers, and though some are flawed in this regard, tend to be heroic to their core. The operations a member might undertake range from exploring South African jungles to root out the secrets of a long-forgotten religion, to attempting to bring down an evil cult that is infiltrating a world government, to stopping a mad scientist from unleashing a plague upon the world. The one thing about which guild members can be certain is that their lives will never be boring.

Since the guild is so loosely organized with such an open mandate, it is vulnerable to infiltration, and there have been one or two times where an enemy has struck a blow against them through gaining access to code words and countersigns. There have also been times when Mackie or another member has played things a little too close to the vest, and injurious situations have resulted. There is certainly a danger in Mackie being the sole keeper of the guild's history and membership roster. That information is vulnerable to loss or theft should something untoward happen to Mackie.

Hierarchy: The hierarchy within the guild is as informal as its structure. Mackie is the undisputed head of the organization. She funds it and keeps all records and membership rosters. Next to her is Tennessee O'Malley, a well-regarded raider and renowned expert in antiquities. Beyond those two, there are few who have any formal authority in the group; however, the remainder of Mackie's group are often considered her inner circle and most guild members will defer to them when leadership is needed.

Interior Mobility: Such a thing as mobility is really not an issue in the guild, where all members are viewed as equals. However, should members render great service directly to Mackie or one of her inner circle, they may find themselves entrusted with specific missions or even working directly with the inner circle itself. This is not an easy thing to accomplish, however; while Mackie welcomes new members into the group, she does not give out personal trust lightly.

Degree of Secrecy: The Brotherhood of William St. John is an open secret guild. It is known amongst the upper crust of guild, and amongst those downtrodden whose cause it has championed, but it remains something of a legend. While a certain few members might be open about their status, they reveal nothing about the guild itself or its inner workings, on penalty of expulsion from the group. Indeed, should a member reveal information that causes harm to another member or to the guild itself, they may find that they have earned the group's enmity and that their power extends further than the betrayer may once have expected.

While many have heard of the Brotherhood of William St. John, only its members know of their exploits and the group's inner workings. Such an air of mystery gives them an advantage in many situations.

History:

- Founded in 1853 by Sir William St. John, renowned British explorer.
- By 1855, rendering humanitarian aid all over the world and fighting for the rights of the oppressed wherever they could.
- In Egypt in 1857, Sir William ran afoul of a group called the Cult of the Worm, whom he barely defeated with the help of two close allies, Jonathan Trapp and the Lady Sylvia Morningside.
- This group, it turned out, was a splinter group of a much larger organization called the Order of the Black Dragon.
- 1857: Sir William barely survives his first direct encounter with the Order of the Black Dragon and dedicates their new guild to battling such organizations and gathering lost knowledge to be used for the benefit of all mankind.
- 1858: guild battles and defeats the Cult of Yig in Brazil. Doctor Serpent is first encountered.
- 1859: The Order of the Yellow Sign in New York is stopped from summoning a mad god to the world.
- 1862: The group faces the Blood Sect, a supposed cult of vampires in Hungary
- 1865: The group defeats the Sisters of the Poison Kiss in Germany. Doctor Serpent is revealed to be in league with the sisters, but escapes capture.
- 1866-1880: New members enter as older members retire from active service. The guild now has members all over the world.
- 1890: The guild takes down the worldwide syndicate known as the Brotherhood of Crime. When Doctor Serpent is revealed to be behind the group, an aging Sir William comes out of retirement.
- 1890-1900: The guild dedicates all of its efforts to tracking down and capturing or killing Doctor Serpent.
- 1901: Sir William and Doctor Serpent have a final confrontation in the mountains of Tibet. Both are presumed dead following a massive explosion that leveled an ancient temple.
- 1902-1935: Rumors persist that Sir William and Doctor Serpent survived, and one or both were rejuvenated in the lost city of Shangri-La. The guild continues on, nominally leaderless but under the guidance of the 90-year-old Lady Sylvia.
- 1935: Sir William's Granddaughter, Mackie Gleeson, comes of age and proves herself an amazing pilot and adventurous spirit. Lady Sylvia chooses Mackie as the new leader of the guild, turning over all of its records and passing away of natural causes soon after.

Expanded Background

The Brotherhood of William St. John is an adventuring guild founded in 1853 by the famed British explorer, adventurer and champion of justice and the weak, Sir William St. John. At its founding, Sir William was a 21-year-old wealthy

aristocrat who dedicated his life to seeking adventure and excitement. In his travels, Sir William could not help but notice the plight of those the world over who were far worse off than him. Moved by the poverty, downtrodden souls, and victims he saw everywhere he went, Sir William dedicated his life to aiding those less fortunate than himself. At first this aid was delivered in the form of humanitarian donations—food, money, social programs, clothing—but eventually Sir William stumbled onto more than he bargained for.

In Egypt in 1857, Sir William ran afoul of a group called the Cult of the Worm, whom he barely defeated with the help of two close allies, Jonathan Trapp and the Lady Sylvia Morningside.

This group, it turned out, was a splinter group of a much larger organization called the Order of the Black Dragon, whose head was a mysterious villain known only as Doctor Serpent.

Barely surviving his initial encounter with the Black Dragons in 1857, Sir William, who had already been an established athlete, big game hunter and adventurer, took his actions to another level, vowing with his friends to battle evil and darkness both where it publicly reared its head and wherever he could root it out.

Over the next forty-plus years, Sir William grew the guild into a worldwide network of like-minded individuals. It was they who defeated the Cult of Yig in Brazil, the Order of the Yellow Sign in New York City, the Blood Sect in Hungary, The Sisters of the Poison Kiss in Germany, and took down the worldwide syndicate known as the Brotherhood of Crime.

It is said that Sir William defeated dozens of criminal syndicates and secret societies, and eventually went on to establish a worldwide guild of like-minded individuals who would also step up when called to do their duty for God, Country, and humanity. Still, through it all, one adversary kept re-appearing and always eluding their efforts. The crime lord Doctor Serpent seemed ever involved with the conspiracies faced by the group, and Sir William pursued him doggedly.

Sir William and Lady Sylvia eventually married. Sir William retired from active service in 1880, recognizing his advanced age as finally catching up with him, but continued to fund and guide the guild's efforts while focusing time on his family.

In 1890 and against his wife's wishes, Sir William came out of retirement when Doctor Serpent, having vanished long before and believed dead, reappeared. For the next eleven years, Sir William pursued his foe to distraction, determined to rid the world of Doctor Serpent's evil once and for all.

Alas, it happened that age and the years may have been too much for Sir William to bear. Sir William vanished in 1901 in a heroic final battle with his arch-nemesis. It is said that the two perished together in a massive explosion that leveled an ancient ruin in the mountains of Tibet, though there have been whispers ever since that either Sir William, Doctor Serpent, or both survived the explosion and went deep into hiding. It is said that one or both of them discovered the ancient city of Shangri-La, where they regained their youth and vitality and that they may both be at large today.

Regardless, the guild continued on under the guidance of Lady Sylvia, and since its founding, the guild has welcomed adventurers from all over the world who show a unique skills set and determination to uphold the cause of justice, liberty, and the spirit of exploration at the heart of every man's soul. In 1935, the guild came under the guidance of its current leader, one Mackenzie "Mackie" Gleeson, the wealthy New York socialite and ace pilot who many say has picked up where Amelia Earhart left off (and who, some skeptics whisper, will likely suffer the same eventual fate).

Gleeson is also the granddaughter of Sir William and Lady Sylvia and was passed the mantle of leadership and all of the guild's records and treasures by Lady Sylvia herself, who died of natural causes soon after doing so, at the astounding age of 103. Some believe that Lady Sylvia imparted secrets about Sir William, Doctor Serpent, and the guild before dying, but Mackie has given no signs of having such knowledge.

THE SOCIETY OF ORMAZD

Another fictional secret society, the Society of Ormazd is featured in our sample adventure, "The Heart of Yhtill," and in its sequel, the adventure module The Day of the Worm.

Outline

Goals and Intent: The sole intent and goal of the Society of Ormazd is to prevent knowledge of the Nameless Black City from falling into the wrong hands. Since nobody can be certain whose hands are the right ones, this goal has spread to protecting the city's secrets at all costs. The Society of Ormazd is a Guardian Society.

Reach and Resources: The society is a regional society, which has cells and a network of spies and informants across the Middle East. It is possible that they have agents in other cities around the world, but in all likelihood, infiltrating the British Museum in London is more difficult than the society's resources allow, and would serve them less well than simply waiting for an offending party to come to where the society is. By concentrating their forces in the area around the Arabian Desert, the society keeps a stranglehold on the success of would-be explorers and fortune seekers.

The society is not wealthy. They are a group of fanatical men and women who pledge their lives to the cause of keeping the Black City secret. They can provide information to their members and may be able to acquire some weaponry on the black market, such as handguns, rifles and the like, and have safe houses in most cities that are accessed via password, but not much else. They are identified by a tattoo that all wear on their inner forearm depicting the symbol of the Zoroastrian deity Ormazd, bisected by a stylized sword.

Recruitment: Recruitment has always been a problem for the society. Often, it draws its members from amongst those who begin seeking the Black City and come to see the folly of their ways through one method or another. In addition, family members are raised in the society's traditions and when sons

and daughters come of age, they are inducted into the group and swear the oath of allegiance and fealty to the ideal, even unto death.

Levels of Membership: Presumably there is an "Inner circle" of sorts that directs the society, but nobody knows who these mysterious figures are. In general, the society operates as a group of largely independent cells who can call upon other cells in time of great need. If an instance arises where the Black City is discovered, the society will mobilize en masse to put down the offending parties and ensure one way or another that the knowledge never reaches humankind in general.

Leaving the Society: There is no leaving the Society of Ormazd. Those who betray the society, or choose to defect from its ranks, become a great threat and at very least will be followed and monitored for the rest of their lives (which could be one way the society ends up with agents outside the Middle East). If the society even gets a whiff of betrayal, the defecting member will be targeted for death.

Secrets and How They Are Kept: The society's secrets revolve entirely around the Black City, its location, how to find it, and what horrors and forbidden knowledge lie therein. It is unlikely that any save perhaps the Inner Circle have the full picture. Most members just know that the Black City is located at the heart of the Arabian Desert and is a remnant of an ancient civilization dedicated to the worship of evil, forgotten gods like the Great Old Ones. As such, it is filled with horrors that must never be unleashed upon mankind, and the society is fanatical in its devotion to protecting this knowledge. Members will happily sacrifice their lives to this end.

Member Responsibilities: Members have one responsibility, and that is to be ever vigilant against those who would exploit knowledge of the Black City. They are expected to go to any length to stop this knowledge from reaching the world at large, even if it means martyring themselves for the cause. Such efforts could involve sabotage, direct conflict, murder, and espionage to steal back secrets and/or discredit individuals who escape with the secrets of the city.

Membership Benefits and Drawbacks: The Society of Ormazd is somewhat unusual in that most members don't choose to be involved but are conscripted in one way or another. The sole benefit of membership is knowledge. By speaking with other members, challenging society opponents, and general information gathering, a lot of the secrets of the Black City may be there for the taking. In addition, members treat each other like brothers and sisters, being willing to sacrifice their lives for their brethren as well as for the cause. Members of the Society of Ormazd can always count on aid, assistance, and succor from fellow members whatever the situation may be.

On the down side, asking too many questions, pushing too far, or not remaining overwhelmingly loyal to the group could result in danger to the society member, even unto their death.

Hierarchy: The society is organized in cells which can be anywhere from two to twenty or more members. Each city may have multiple self-contained cells, each with its own subset of overall society knowledge. This ensures that if one cell is compromised, all of the group's secrets are not revealed. Each cell has its own internal hierarchy, but usually consists of a leader, one or more lieutenants, and the rank and file agents.

The rumor within the Society is that there is an Inner Circle who guide the directions of the group overall. The Inner Circle communicates only with the heads of cells, using specialized codes tailored to each individual cell. Nobody knows who they are, how many they are, or where they are located. It is believed, however, that the Inner Circle knows everything about the Black City and can access its secrets at any time.

No one in the Society of Ormazd can claim to have spoken to, or laid eyes upon, the Inner Circle directly.

Interior Mobility: Interior mobility in the society is generally limited to rising in the ranks of an individual cell and/or building notoriety among other cells. This is accomplished through distinguishing oneself in the field, stopping threats to the group, and demonstrating loyalty and honor overall.

On occasion, the leader or another member of a cell will disappear, and the cell will receive information from the Inner Circle that they have been given special assignments, but nobody can seem to predict how this is accomplished or what these assignments are.

Degree of Secrecy: Absolute. The Society of Ormazd does not want its name, members, organization, or secrets known to anyone. Members are under strict orders never to reveal anything about their society to anyone except those about to die, or those about to be recruited. They move as ghosts through society, having members from all walks of life. Those who discover the society's existence are generally targeted for observation, recruitment, or death. Even the society's informants don't know with whom they deal, and if questioned can only say that they aid members of an elite brotherhood who move like shadows through the world and protect all society from unimaginable darkness.

History:

- **673 A.D. –** Abdul Alhazred born in Damascus
- **700 A.D. –** Alhazred serves as court poet in the court of a great Caliph, but is mutilated and expelled for turning his eye towards the Caliph's daughter
- **710 A.D. –** Alhazred comes to the library at the Nameless City after wandering the desert for ten years. He claims to have been shown the whole of reality by the wandering mad god Nyarlathotep and is accepted as a scholar at the city.
- **720 A.D. –** A great disaster causes the Nameless City to be swallowed whole by the desert. There are whispers of a curse.
- **730 A.D. –** Alhazred reappears in Damascus as a crazed hermit and begins work on his masterpiece - Al Azif.
- **738 A.D. –** Alhazred torn apart by invisible demons in plain view of the city.
- **900 A.D. –** Al Azif translated into Greek under the title Necronomicon.
- **1050 A.D. –** A long suppression campaign by the Church

of Rome succeeds in nearly destroying all extant copies of Al Azif in all its translations. A very few copies survive.

- **1100 A.D. –** The first explorers seek the Nameless City. Their expedition vanishes without a trace. Whispers begin to circulate that a protector society dedicated to the Zoroastrian deity Ormazd is responsible for their fate.
- **1200 A.D. –** During the Crusades, a group of Knights Templar in the middle of the Empty Space in the Arabian Desert runs afoul of a group of cultists dedicated to the mad deity Yig and are aided by a mysterious group of nomads. The Templars, to the man, resign their commissions and vanish into the desert, having joined the Society of Ormazd.
- **1585 A.D. –** John Dee and Francis Bacon race to find the Nameless City following Dee's translation of the Necronomicon. The two men are unsuccessful, and Bacon later writes that a mysterious group of Arabs thwarted their every effort, but neither man could find any trace of the organization's identity. Dee begins work on the codex that will one day be known as the Voynich Manuscript. The work contains encoded information about the Black City and the information therein, but Dee leaves no notable cipher for the codex.
- **1600-1900 –** A number of excursions into the Arabian Desert meet mysterious and untimely ends at the hands of the Society of Ormazd. Some vanish altogether, some have survivors who refuse to discuss the circumstances of their party even until the day they die. A few are recruited; the rest are terrified into silence.
- **1912 –** A mysterious manuscript purported to have been written in cipher by John Dee falls into the hands of Wilfrid Voynich, a member of the Society of Ormazd.
- **1930 –** Wilfrid Voynich dies. The manuscript passes into the hands of his widow, Ethel Lillian Voynich. Ethel also inherits membership in the Society of Ormazd.
- **1969 –** The Voynich Manuscript passes to the Beinecke Rare Books Collection at Yale Library. The society keeps a close watch on it.

Expanded Background

No one knows who really founded the Society of Ormazd, or who its shadowy leaders are. What is known amongst its members is that the group traces its lineage back to Abdul Alhazred and the writing of Al Azif, the book that would later become known as the Necronomicon.

Alhazred was a court poet to a great Caliph in Damascus circa 700 A.D. After a scandal involving the Caliph's daughter, Alhazred had his ears, nose, and manhood cut off and was cast out into the desert to die. However, the mad poet survived by selling his soul to the wandering Great Old One known as Nyarlathotep. The visions granted Alhazred brought him to the degenerate nameless Black City in the heart of the Empty Space, in the Arabian Desert. There Alhazred delved into all manner of black sorceries and dark knowledge. The Great Library in the Black City rivaled that in Alexandria but was filled with knowledge far more arcane and forbidden. A great disaster—some say tied to the machinations of the Old One Yig—caused the Nameless City to sink into the desert. All inhabitants were killed, save Alhazred and a circle

of three priests. Alhazred fled across the desert, pursued by these priests, who were determined to never again allow the city's secrets to fall into the hands of man.

Somehow, Alhazred eluded the priests and came once again to Damascus, where he vanished from public view, becoming a hermit and working on his magnum opus, the book called Al Azif, roughly translated, The Howling of Demons in the Night. The book contained extensive treatises on the secrets and mysteries of the Old Ones, and, it was said, instructions on raising the Black City from its sand-covered tomb. It was claimed that an ancient and evil sorcerer sat at the heart

of the city, holding in his mummified fist a heart-sized gem dedicated to the Old One Yhtill, patron of the city, and that any sorcerer who possessed this gem would have undreamed of powers drawn from the energy of the Old Ones themselves, at the cost of his sanity.

In 738 A.D., Alhazred was walking down the streets of Damascus, wearing a mask he had adopted to hide his deformed features, when an invisible demon snatched him into the sky and tore him limb from limb. From the shadows, three priests watched in satisfaction.

The three priests worked diligently for the next few decades, recruiting scholars and warriors from the shadows and swearing them to fealty under the fledgling Society of Ormazd. It can only be assumed that when they passed on, they left their legacy to hand-picked successors, though some whisper that the mysterious circle that guides the Society even to this day are the same three priests, their lives extended by means unknown. It is said that philosophers and sorcerers throughout the ages have joined the Society's ranks. If this is the case, then it is possible that Nicholas Flamel himself may have shared with the Three the secrets of the Philosopher's Stone.

Throughout history, the Society has diligently worked to keep knowledge of the city from being revealed to the world at large. They have recruited from such ranks as the Knights Templar, the British army, and scholars from major educational institutions.

In 1585, the noted occultists Sir John Dee and Sir Francis Bacon had a violent competition to become the first one to locate the Black City since its disappearance. The Society stopped the two at every turn, thwarting even their most basic efforts to get into the desert. This coup has gone down in history as the Society's greatest success. Dee, however, discovered a great deal about the city and its whereabouts, and it is said that he drew upon his own translation of the Necronomicon and on the information he discovered during his quest, to pen the volume that would later become the Voynich Manuscript, in a secret effort to reveal the Nameless City's location. Dee failed; however. If he left a cipher for his codex, it has long since been lost, and the manuscript itself passed harmlessly from scholar to scholar throughout the ages, always tracked by the Society. In 1912, the manuscript was recovered by Wilfrid Voynich, a noted revolutionary, antiquarian and scholar, as well as a secret member of the Society of Ormazd.

When Voynich passed away in 1930, both the manuscript and his membership in the Society passed to his widow, Ethel, who guarded the book until her ow death, when it passed down through the hands of many collectors, its secrets lost to time until in 1969 Hans P. Kraus donated the work to Yale University's Beinecke Rare Book and Manuscript Library, where it still resides today, catalogued under call number MS 408. The Society keeps librarians on staff at Yale to keep an eye on the tome and investigate any scholars who show up to research its contents.

Things have been quiet for the past several decades for the Society overall, until recently, an American scholar named Martin Seymour gained access to knowledge that no man should ever have seen…

THE HELLFIRE CLUB

(Note: Hellfire Clubs are historical fact and have existed at various times throughout history. This "Hellfire Club" society is a careful melding of fact and fiction (more the latter than the former) to create a villainous society that can act as an ongoing foe for Amazing Adventures characters. In reality, the Phoenix Society still exists to this day at Oxford University and is a point of pride for the school and the group. No real-world implications or connections with impropriety should be made or assumed insofar as this fictionalized secret society goes.)

Outline

Goals and Intent: The Hellfire Club is a control society with elements of a fraternal order. Its goal is control through immorality, corruption, and debauchery. In the end, this is a society that wants to see the world burn and sit laughing atop its ashes. But through it all, they want control. They want to be the ones who see it go down, and they want to be the instrument of its slow destruction. This society is a powerful agent of chaos and entropy, and they do not brook competition with their goals.

Reach and Resources: The Hellfire Club is far-reaching and has vast resources available. Their members consist of the movers and shakers in society, powerful men and women in every government all over the world. While they may not have the ability to call down military strikes, they very possibly have "alphabet soup" agents in their pocket, men and women with arrest powers and even, possibly, the ability to call out the S.W.A.T. team on occasion. They prefer, however, to work in the shadows, through corruption. Overt action is not their style. Members can expect funding and contacts at the highest levels of society, and access to all manners of debauched pleasures and fetishes. Sin is the name of the game.

Membership Requirements: Members of the Hellfire Club are inducted. First, a potential member of the society does something to get noticed, something which shows promise towards the group's overall goal of corruption, sin, debauchery, and entropy. At this point, they are observed to ensure that the initial act was not a unique circumstance. If they continue to hold the society's notice, they will be approached and invited to a "party," where they will experience all manner of debauched pleasure. From there, the pit deepens as they descend into ever more lavish and lascivious tortures and pleasures, until they are so far in that there is no escape. At this point, they are formally inducted into the group.

On occasion, a member of the Club will take a fondness to a random young man or woman and take it upon themselves to slowly corrupt and induct the promising young candidate into the Club's circles, gradually breaking down their adherence to societal norms and introducing more debauched ideas one by one until the prospect is hopelessly ensnared. Membership can also be inherited, passed down from a member to their children, heirs, or other family members, usually either by the member themselves, or through their Will upon their death.

Leaving the society is not possible. Anyone who leaves the Hellfire Club is marked for death, and this death is always a slow, drawn-out, and torturous public spectacle at one of the Club's parties. Bodies of former Club members are rarely found, and more rarely identifiable.

The Hellfire Club practically deals in secrets. They have "dirt" on every single member within the group, and on many people who don't even know the group exists. They use these secrets to slander, blackmail, corrupt and control their power bases all over the world. These secrets are used when needed, and kept through torture, blackmail and murder. Members of the Hellfire Club have in a very real way sold their souls for power and are expected to do anything—even betraying a fellow member—to keep and grow said power.

The only responsibilities of a member of the Hellfire Club revolve around hedonism and control. It is expected that a member will indulge the darkest appetites within and serve the Club itself—not individual members of the club, but the Club itself. As the power base of the individual grows, so too does the power of the Hellfire Club. Members are kept in line by virtue of the fact that there always seems to be someone with more power, and only the most clever, canny, and debased individuals can rise through its ranks.

Membership Benefits and Drawbacks: The biggest benefit to membership in the Hellfire Club is access to the power bases of society. Information is always available to be bought, sold, and granted in return for future favors, and money and power are there for the taking and handing out. Of course, should a member accept a favor from a Brother or Sister, he or she can expect to repay that favor three times over at some future date. In addition, all manners of pleasure are available for the asking, and it is possible to make unbelievable connections among the upper crust of society at the Hellfire Club's orgiastic gatherings.

The drawback of membership is that one is always looking over his or her shoulder. Backstabbing, betrayal, and murder are the order of the day in the Hellfire Club. Its members are fanatically loyal to their goals and cause, and will maim, torture, defame and kill anyone who gets in their way. Only the most ruthless people, those who truly have no conscience, can survive to rise in rank.

Operations and Activities: The Hellfire club is insidious and omnipresent. They have agents in all walks of life, at every

level of society. Their main goal is to build power through knowledge, and to control, corrupt, and eventually disintegrate society so that they can build a few world order based upon sin and debauchery. They believe that anarchy and entropy are the core of humanity's true nature, and seek to expose this rotting core in all of humankind's societal structures. Members of the Hellfire club revel in debauched glee at their orgiastic gatherings, engaging in Dionysian rites of sensual pleasure and gratification. There are often injuries and deaths at these parties, which are quickly sloughed off as members who weren't worthy of the club. At these parties, every manner of sinful pleasure is available for the asking—or the taking.

Hierarchy: The group patterns itself after Dante's Inferno. As such, there are nine circles of membership in the Hellfire Club, each corresponding to one of the nine circles of Hell. Circles seven through nine have sub-ranks, the name and number of which vary by level. Members are referred to as brothers (or sisters) of their level. For example, members of the first level are referred to as "Brothers of Limbo." A member of the eighth level at the fourth rank might be a Sister of Fraud, Fourth Bolgia. Alternately, the sister might be addressed by a title associated with her level; for example, Sister of Fraud, False Prophet.

At each of the lowest levels (7, 8, and 9) there are limited members per sub-level. There are three members per sub-level at level 7 (for a total of nine members), and one member per sub-level at levels 8 and 9. This means there are ten members total at level 8, and four total at level 9. Those at the lowest levels (7, 8 and 9) also have the most authority. Those who sit at level nine are known as the Inner Circle and form the ruling council of the Hellfire Club. There is only one member at level nine for each Round, for a total of four Inner Circle members. Their word is law, and they gather to establish the missions, goals, and operations of the society. However, they are constantly maneuvering and backstabbing to one-up each other.

The nine levels are:

1 **Limbo**

2 **Lust**

3 **Gluttony**

4 **Greed**

5 **Anger**

6 **Heresy**

7 **Violence**

Sub-Levels: Three Rings (Outer, Middle, Inner)

Outer Ring: The Violent

Middle Ring: The Suicides

Inner Ring: The Blasphemers

8 **Fraud**

Sub-Levels: Ten Bolgias

First Bolgia: Panderers or Seducers

Second Bolgia: Flatterers

Third Bolgia: Simoners

Fourth Bolgia: Sorcerers, Astrologers, False Prophets

Fifth Bolgia: Barrators

Sixth Bolgia: Hypocrites

Seventh Bolgia: Thieves

Eighth Bolgia: Evil Counsellors

Ninth Bolgia: Sowers of Discord

Tenth Bolgia: Falsifiers, Alchemists, Counterfeiters, Perjurers, and Impostors

9 **Treachery**

Sub-Levels: Four Rounds

Round One: Caina

Round Two: Antenora

Round Three: Ptolomea

Round Four: Judecca

Interior Mobility: Interior mobility is possible, but only by distinguishing oneself through the obtaining of power and influence in local, state and world affairs, and at the cost of a member at a higher circle. The internal motto of the Hellfire Club is "Ut unus cadit, alius surget," or, "As one falls, another shall rise."

Degree of Secrecy: The Hellfire Club is a secret society who likes their name to be known. That is to say, most people in the world have heard of the club, but few know who its members are, where it can be found, or even if it truly exists. The Club thrives on mystery.

HISTORY:

- **1719:** Philip, Duke of Wharton, founds the first Hellfire Club in Great Britain, which is founded as a satire dedicated to making fun of religion and indulging in all manner of activities considered "immoral pleasures" at the time. Members are culled from the upper class, call themselves "devils" and appoint the Devil as the president of the club. Women are admitted as equals in this club.
- **1721:** Duke Wharton's club comes to an end under persecution, as enemies of Philip including Robert Walpole put forth bills against immorality and "horrid impiety." Wharton is removed from Parliament and becomes a Freemason.
- **1730'S-1746:** Sir Francis Dashwood and the Earl of Sandwich are members of a Hellfire Club, also comprised of society's elite. This club meets at the George and Vulture Inn, in London and is not known officially as a Hellfire Club until much later.
- **1746:** Dashwood either comes to control of the existing club or establishes a new club, which is ironically dubbed the Order of the Knights of St. Francis. Their motto is "Fais ce que tu voudras" (Do what thou wilt). The club at first retains the George and Vulture as its meeting place.
- **1747-1751:** The club changes its name several names, including:
  - The Brotherhood of St. Francis of Wycombe
  - The Order of Knights of West Wycombe
  - The Order of the Friars of St Francis of Wycombe.

- **1748:** Excavation of the Hellfire Caves at West Wycombe begins. These caves were designed according to sexual and pagan themes, complete with a subterranean River Styx, which members had to cross over to get to the meeting place. This final cavern rested directly below a church. All the caves remain to this day. One of the chambers is named "Franklin's Cave," after Benjamin Franklin, who is rumored to have visited the club as a good friend of Dashwood.
- **1751:** The club moves their meetings to Medmenham Abbey and adopts the mantle of the Monks or Friars of Medmenham. The club adopts extreme pagan rituals, honoring such deities as Bacchus and Venus in orgiastic rituals and gatherings held twice a month. Rumors abound of Satanic Black Masses, and of rituals including prostitutes dubbed "Nuns," though there is little evidence of these rituals.
- **1762:** Dashwood obtains a seat in the House of Lords.
- **1763:** Dashwood resigns after pushing a highly unpopular cider tax. Noted club member John Wilkes is driven into exile following the scandalous publication of several blasphemous, libelous and scandalous documents. This exile is likely "arranged" by the Earl of Sandwich, constituting the first noted instance of a Club Member deliberately acting to destroy another.
- **1760-1765:** Several pamphlets are published featuring possibly fictionalized descriptions of club activities, which present club members as lunatics and simpletons. The club is gradually discredited.
- **1766:** Medmenham is finished, its members having been discredited or simply gone their separate ways. In reality, the club simply goes underground, its members gradually adopting a new strategy—to corrupt and bring down the institutions that shackle mankind with morality, what the club views as prudish ideals, and law.
- **1781:** The "Phoenix Society" is established by Dashwood's nephew Joseph Alderson and adopts the motto, "uno avulso non deficit alter" (when one is torn away another succeeds). It purports to be continuing Sir Francis' institution, but boasts a very small membership. In reality, the Phoenix Society acts as a public mask to hide the dealings of the true Hellfire Club, which continues underground.
- **1782-1888:** The Hellfire Club continues to recruit and draw members from the upper crust of society and cementing its power base across the globe.
- **1888-1891:** Jack the Ripper murders occur in Whitechapel, England. The murders are relegated to the concept of a madman who hated the immorality of Whitechapel prostitutes; in reality, the murders are an effort to silence a group of women who had served as "Nuns" for the Hellfire Club and were believed to be threats to the organization. The identity of the Ripper remains a mystery.
- **1894:** Carl Feigenbaum is arrested in New York City on charges of murder. Some believe Feigenbaum to be the Ripper. In fact, Feigenbaum is a second-circle Hellfire Club assassin who took over the Ripper's duties between 1891 and 1894, cutting a swath across Europe and the United States before being caught by the authorities and abandoned by the Hellfire Club.
- **1896:** Feigenbaum is executed. By the time of his execution, he has gone utterly mad due to gradual poisoning of his food so that he would not be able to reveal the Club's secrets through testimony.
- **1896-PRESENT:** The Club's activities appear dormant. There are occasional whispers about clubs devoted to chaos, entropy and hedonistic activities. Sometimes a supposed witness comes forward, only to be silenced, disappear, or die under mysterious circumstances.

Expanded Background

The term "Hellfire Club" did not originally refer to an organized worldwide society but was in reference to a group of so-called "Gentlemen's Clubs" that operated in Great Britain and Ireland in the 18th centuries. The two most prominent of these were the Hellfire Club operated by Philip, Duke of Wharton and Sir Francis Dashwood. The first Hellfire Club, founded in 1719 by Philip, Duke of Wharton, was dedicated to blasphemy and the satire and ridicule of religion.

This was a posh idea in Great Britain at the time, particularly behind closed doors and among the societal elite. The club reveled in its own shock value, even purporting that the Devil himself was the president, and with members addressing each other as devils. At the club's parties, participants would often dress like caricatures of Biblical figures and participate in mock religious rituals. Of interest is that the club accepted women as members and equals within its ranks.

Meetings were sometimes held in public at places like the Greyhound Tavern, but as most taverns of the day did not allow women, more often the meetings were held behind closed doors, in homes or at Wharton's riding club. As the club flouted its practices more and more, Wharton's political enemies pushed new bills through Parliament which rendered immorality illegal, and the club came to an abrupt end when Wharton was removed from Parliament. He later went on to become a Freemason.

By the 1730's, another lurid gentlemen's club had arisen in London, this one frequented by Sir Francis Dashwood and John Montagu, 4th Earl of Sandwich. Meeting at the George and Vulture Inn, this club would last for nearly twenty years in the public eye before gradually coming to an end, or more accurately, moving underground to secure its power base.

It is believed that the four-person ruling council, in addition to Dashwood and Montagu, included at various times Robert Vansittart, Thomas Potter, Francis Duffield, Edward Thompson, George Bubb Dodington, William Hogarth, John Wilkes and Paul Whitehead.

Membership in this club was believed to be particularly vast, with "visitors" coming from as far away as the American colonies to take part in their gatherings. It was during this time that the club first began to (internally, at least) model itself after Dante's Inferno.

Dashwood's club was not initially called the Hellfire Club. It went through several name changes, including the

Brotherhood of St. Francis of Wycombe, the Order of Knights of West Wycombe, and the Order of the Friars of St Francis of Wycombe. Finally, after Dashwood had an elaborate series of tunnels created for use of his club, and moved the clubs open meetings to Medmenham Abbey, the club took its final (public) name, the Monks or Friars of Medmenham.

It was under the guidance of Dashwood that the Hellfire Club began to not only expand, but to take on elements of the dark society it was to become. Meetings involved elaborate rituals to ancient pagan gods like Bacchus and Venus, and indulged the basest desires of members, from sensual to sexual to sadistic in nature. Not nearly as enlightened as the original Hellfire Club, Dashwood's group was certainly male-dominated, and women brought into meetings were, by and large, prostitutes who served as the centerpiece of the group's Satanic rites and were referred to as "Nuns" or "Succubi" before being cast out once more, sometimes with financial incentives to keep quiet, sometimes under threat of torture, injury or death.

Publicly, of course, Dashwood and the Earl of Sandwich denied all accusations of impropriety and were careful to leave no evidence of misdeeds. Still, rumors of the club's immoral activities spread throughout London society. Some found the group disgusting; others were desperate to join.

Several factors eventually led to the apparent downfall of Dashwood's society. The first was when Dashwood himself found a seat on the House of Lords and with the title Baron of Le Despencer, thanks to the patronage of the Earl of Bute. Dashwood was forced to resign a year later following his push for a widely unpopular tax on cider. The next scandal within the society was orchestrated by the Earl of Sandwich, who had developed a serious rivalry with John Wilkes stemming from a prank Wilkes had played on Montagu during a Hellfire Club meeting. As both men sat at in the Inner Circle at the time, Montagu wanted to destroy Wilkes.

As such, Montagu managed to bring to light some of Wilkes' more blasphemous and libelous writings, including some that appeared to encourage sedition against the king. Wilkes was forced into exile in Paris, where he proceeded to establish his own branch of the Hellfire Club, in secret.

This marked two major milestones in the history of the society: it is the first time that a member betrayed another to this degree, and it is the first time that a new branch of the Club was established, albeit in complete secrecy. Over the ensuing few years, various scandals and conspiracies both within and without degraded the integrity of Dashwood's club, and it faded from public view. It was assumed that the club had died out; in truth, Dashwood and his friends had scattered across Europe and even to the New World, where the club expanded and grew under the nose of polite society. It had been decided that mystery and secrecy were the way of the future, as club leaders realized the sheer amount of power they could gain through corrupting the masses.

To this end, upon Dashwood's death in 1781, a new "face" of Dashwood's organization was established by his nephew Joseph Alderson. This "Phoenix Society" came into existence in Oxford University and supposedly represented a rise from the ashes of the initial ideals of Dashwood and served as a perfect deflection of the true activities of the Hellfire Club under the surface. The club even adopted a modified version of the Club's motto: "uno avulso non deficit alter" (when one is torn away another succeeds) and claimed this motto referred to the constant renewal of the group through student turnover between under- and upperclassmen.

In truth, the society had adopted the motto, "Ut unus cadit, alius surget" (As one falls, another shall rise), which referred to the means by which members moved through its ranks, and the means by which it operated to establish a New World Order of entropy, chaos and absolute freedom through corruption and degradation.

For the next century the Hellfire Club managed to stay largely out of the public eye and became all but forgotten, a ghost in the night. Several major wars were the direct result of the club's work—among them, the French Revolution, the War of 1812, and the American Civil War. None, however, managed to destabilize the world in the way the Club hoped.

By the late 19th Century the Club had grown complacent which led to carelessness. A number of ladies of the night who had been brought in as Nuns for Club rituals were growing dangerous, threatening to form their own rival groups, and even reveal the inner secrets of the Hellfire Club. An assassin was dispatched in London to eliminate this threat. This man became known as Jack the Ripper. Jack was an expert at his task; he was never caught and not even the members of the Hellfire Club know who he was. It is simply known that in 1888 his job began, in 1891 it was finished, and he vanished back into the ranks of the group.

Unfortunately, the threat had extended beyond London, and another assassin was tapped to take care of the same problem which had cropped up in both Germany and the United States. Carl Feigenbaum reveled in his duties, but was more careless than Jack, and was eventually arrested in New York City in 1894. The group saw an opportunity and attempted to plant evidence marking Feigenbaum as the Ripper but was unsuccessful. Instead, they resorted to using agents within the prison system to slowly poison Feigenbaum's food, driving him mad so that he could not reveal the secrets of the club.

Following this, the Club was shaken out of its complacency and faded back into the shadows, where it remains to this day, quietly and gradually subverting the pillars that hold our law-abiding culture aloft, picking away at the mortar that strengthens them, in fanatical hope that one day, their New World Order will come to fruition.

The Hellfire Club is, in many ways, the incarnation of power and its misuse. Many of their members are untouchables, high-level rulers, aristocrats and lawmakers who live double-lives. If society seems corrupt and irredeemable, that's because the Hellfire Club has made it so. They leave little to no evidence or trace of their presence, and are a quiet, insidious, and dangerous force, always operating against the heroes in the shadows of the world's greatest power elite. If they have an Achilles' heel, it is that they are utterly debased, corrupt, and prone to acts of gross immorality, from which they derive their only pleasure. The trick is catching them in these acts.

BOOK SEVEN: ROGUES' GALLERY AND BESTIARY

THE HIMALAYAS, 1901

The strange portal began to shift, rapidly, between three other groups of people, one of whom William recognized as having a distinct family resemblance. Indeed, she looked just like an adult version of Sylvia's and his own daughter, Janie. Then the young woman reached towards the portal, towards him, and cried, "Grandfather?"

His heart stopped in his chest and he staggered forward, forgetting the danger around him. "I…have a granddaughter?"

Then a searing pain shot through his ribcage as Doctor Serpent seized the opportunity and drove a wicked, Kris-bladed knife into his side.

"Now," the masked figure hissed. "Now, you die," and twisted the blade. William cried out and dropped to his knees.

SOUTH AMERICA, 1940

"Grandfather! Grandfather, no!" Mackie cried. She was oblivious to the maelstrom of battle around her, focused only on the image of her grandfather, a man she'd never known, but whose image she kept by hear heart in a locket every day of her life, laid low by a vicious knife in a cavern somewhere so far away. She staggered forward, one step, then two. She had to get to him. Had to save him.

In the distant, as within a far-off echo chamber, she heard someone cry "Mackie, no!" and then a blur of motion as someone tore past her, just before a sharp, burning pain erupted in her own shoulder. The impact drove her to the ground with a yowl of pain, a bullet wound erupting in her shoulder. She saw stars; her head spun. She managed to turn her head to see where the shot came from and she saw Steve atop one of the enemy and delivering a brutal knockout punch with a meaty fist.

He stood, grim, and loomed over the prone figure. "Nobody hurts Mackie."

The sounds of battle around her quieted; she wasn't sure if it was her injury or if one side had emerged victorious. Still, even through the pain she was intent only on getting to her grandfather. She somehow managed to climb to her feet and stagger forward. Then she found her way blocked by the looming figure of Doctor Serpent. He reached out and placed a hand on her shoulder. She looked up at him, and her head swam again, but in a different way. His eyes… there was something about those eyes, and she couldn't look away.

"The Order of the Dragon rises," he said. "The Order of the Dragon rules."

"Order…of…Dragon," Mackie droned.

"And now," Doctor Serpent hissed. "You die."

THE THIRD YEAR OF THE JALEX-SOLAR WAR

Miranda couldn't move, couldn't fight against the onslaught of mental energy directed towards her. Doctor Serpent's will was like an iron fist, crushing her own. It sauntered towards her in a serpentine manner befitting its identity.

"What an auspicious way to return the Order to its former glory," Doctor Serpent whispered. "By destroying our centuries-old enemies, and the only real threat to our rise. You, the leader of the Knights of William St. John. You're going to die here, on Venus, in these ancient alien ruins. Your body will never be found."



"The Knights," Miranda choked out, "will continue."

"Perhaps," it said. "But you're their leader. They don't have your records. You knowledge. The legacy of William St. John will be snuffed out with your life. So now…you die."

Just then, Doctor Serpent's back arched and it let out a grunt of pain, as a blade of pure fire erupted through its body. A young woman, one of those Miranda had seen through the Ring of Brass, was there, suddenly. She was dressed all in black, lace gloves, lace dress, straight black hair, pale skin and deep, pale, vibrant blue eyes.

"What do you know?" she said. "I think I'm in the future."

She tore the blade free, and Doctor Serpent stumbled right to get out from between the two women. His hold on Miranda broken, she leapt to her feet and retrieved her weapon again.

"Hi," the young woman in black said. "I'm Sandra Stevens. I'm from the past. I don't think that will ever stop being cool."

Miranda kept her weapon trained on Doctor Serpent and moved to join Sandra. "Miranda O'Malley," she said, and fired once, twice, a third time. Each shot rattled Doctor Serpent's body, causing a convulsion and driving it back several steps. The body hit the ground and lay still. Then she grabbed Sandra and dragged her behind the altar in the ancient temple, exchanging fire with the Jalex and humans that still remained. Across the room, Clental also fired his weapon, but his shots were coming less frequently, and Miranda knew if they didn't get him medical attention soon…

She shook her head and buried the terror. Her and Clental were going to get out of here, and they were going to be married.

She turned to Sandra, confident that their cover provided them temporary safety. "So," she said. "The past, eh?"

Sandra was enraptured by the ancient carvings on the wall. "Uh-huh," she said. "2019. These carvings are incredible! I gather we're not on Earth – also something that will never stop being awesome – so where are we?"

"Venus," Miranda said, and risked a peek. It was a standoff for the time being.

"I'm sorry, Vewhat?"

"Venus," Miranda said. "When we terraformed and colonized here we found the ruins of a civilization here, millions of years old."

"These creatures," Sandra said. "Religion is kind of my thing, and these look like something out of a fantasy novel. Here, there are elves, and dwarves. Like, classic elves and dwarves. This here, some sort of red god figure. I can't read the writing. I'm not a linguist. But I think the people who lived here, they could've been the origins for some of our ideas of these creatures. They're fighting over that," she gestured towards the Ring. "This is incredible!"

Miranda popped up, squeezed off a couple shots at Order soldiers who had come too close and to make sure Doctor Serpent's body was still there. It was. She ducked back down and said, "That's fascinating, but do you have anything that'll be useful to us right now? I need to get back to base and report this."

"I…can…help," came Clental's voice over her comms. "If…if we can…get out. Power core…from my fighter."

"Oh, you beautiful bioelectric amphibian!" she cried. "I could just kiss you!"

"Later," Clental said.

Miranda turned to Sandra. "That was my fiancée," she said. "He's across the room, and badly wounded. But if we can get to him, get out, we can blow this place sky high."

"Whoa," Sandra said. "I just came here to help. I have no intention of staying. I literally just joined the Brotherhood in 2019. This is my first mission with them. I've got a life back home. A foster mother, a girlfriend."

"Great," Miranda said. "Then you can activate the explosives before you go home. Just help me get to Clental. He's pretty badly wounded. I need to get him out of here."

Sandra thought for a moment, chewed on the inside of her cheek, then said, "I can do that. How far you think he is? Can we see him?"

Miranda peeked, and pointed. "I'd guess about 50 feet?"

"Perfect," Sandra said. "First things first." She leaned out, followed Miranda's indication to where what to her eyes was a grotesque melding of amphibious living tissue and artificial augmentation exchanged fire with the enemy. The creature was clearly wounded, and badly. She looked back at Miranda. "That's your fiancée? Not for me to judge, I guess. I've never tried this with a non-human before, so bear with me."

She pointed at the creature Clental, and whispered a prayer. Within seconds, his wounds began to knit, and his skin flushed.

Sandra ducked back and said, "It's not much, just a minor healing benediction," she said. "But he's stable. Now for you." She reached out and touched Miranda on the arm. Miranda felt a strange sort of warmth pass through her body, followed by a supreme confidence.

"I can't guarantee you won't take fire," Sandra said, "But that should offset a lot of it. You have one minute. Go, and whatever you do, don't shoot back."

Miranda didn't question. She dashed from her hiding place to Clental. As she ran, she noted out of the corner of her eyes that while the enemy was taking aim at her, they seemed inexplicably unable to pull their triggers. The few that did, their shots went wide. One actually shot an ally.

"Cute trick," she muttered. She made it to Clental and said, "The power core, fast."

Clental produced it from inside his flight suit. It was a fist-sized ball, glowing green, and wired with a complex arrangement of wires and circuit boards, all of which ran to a pressure plate on top.

"I took the liberty of wiring it while I was walking here," he said. "Press a thumb to the pressure plate for two seconds, then drop it. It will have a five second delay."

"Wait here," Miranda said, and kissed his smooth, slick cheek. "I'll be back."

INTRODUCTION

What adventure game is complete without a collection of rogues, monsters, beasts, and other ne'er-do-wells to color the pages of purple prose and action media? Here we offer a brief bestiary and Rogues' Gallery that you can use to enhance your game. These creatures and characters will be presented in a general format with basic abilities, so that you can quickly adapt them based on the level of character or threat level you need for your game. By rolling hit dice and jotting down the specifics of a few abilities, any character or villain herein should be able to be quickly dropped into your game for instant use.

THE BESTIARY

A monster's statistics, sometimes referred to as its stat block, provide the essential information that you need to run the monster.

SIZE

A monster can be Tiny, Small, Medium, Large, Huge, or Gargantuan. Table: Size Categories shows how much space a creature of a particular size controls in combat.

MODIFYING CREATURES

Despite the versatile collection of monsters in this book, you might be at a loss when it comes to finding the perfect

creature for part of an adventure. Feel free to tweak an existing creature to make it into something more useful for you, perhaps by borrowing a trait or two from a different monster or by using a variant or template, such as the ones in this book. Keep in mind that modifying a monster might change its challenge rating.

TYPE

A monster's type speaks to its fundamental nature. Certain spells, magic items, class features, and other effects in the game interact in special ways with creatures of a particular type. For example, an arrow of dragon slaying deals extra damage not only to dragons but also other creatures of the dragon type, such as dragon turtles and wyverns.

The game includes the following monster types, which have no rules of their own. In addition, not all creature types are included in this bestiary, however; they are included here for reference as certain spells and abilities affect certain creature types.

Aberration	Aberrations are utterly alien beings. Many of them have innate magical abilities drawn from the creature's alien mind rather than the mystical forces of the world.
Beast	Beasts are nonhumanoid creatures that are a natural part of the fantasy ecology. Some of them have magical powers, but most are unintelligent and lack any society or language. Beasts include all varieties of ordinary animals, dinosaurs, and giant versions of animals.
Celestial	Celestials are creatures native to the Upper Planes. Many of them are the servants of deities, employed as messengers or agents in the mortal realm and throughout the planes. Celestials are good by nature, so the exceptional celestial who strays from a good alignment is a horrifying rarity. Celestials include angels.
Construct	Constructs are made, not born. Some are programmed by their creators to follow a simple set of instructions, while others are imbued with sentience and capable of independent thought. Golems are the iconic constructs.
Dragon	Dragons are large reptilian creatures of myth and legend, of ancient origin and tremendous power. True dragons, including the good metallic dragons and the evil chromatic dragons, are highly intelligent and have innate magic. Also, in this category are creatures distantly related to true dragons, but less powerful, less intelligent, and less magical, such as wyverns.
Elemental	Elementals are creatures native to the elemental planes. Some creatures of this type are little more than animate masses of their respective elements, including the creatures simply called elementals. Others have biological forms infused with elemental energy. The races of genies, including djinn and efreet, form the most important civilizations on the elemental planes.
Fey	Fey are magical creatures closely tied to the forces of nature. They dwell in twilight groves and misty forests. In some worlds, they are closely tied to the Plane of Faerie. Some are also found in the Outer Planes,. Fey include mythical creatures such as dryads, pixies, and satyrs.
Fiend	Fiends are creatures of wickedness that are native to the Lower Planes. A few are the servants of deities, but many more labor under the leadership of archdevils and demon princes. Evil priests and mages sometimes summon fiends to the material world to do their bidding. If an evil celestial is a rarity, a good fiend is almost inconceivable. Fiends include demons, devils, hell hounds, and succubi.
Giant	Giants tower over humans and their kind. They are humanlike in shape, though some have multiple heads or deformities. Besides true, named giants, creatures such as ogres and trolls are giants.
Goblinoids	Almost as numerous but far more savage and brutal, and almost uniformly evil, are the races of goblinoids (goblins, hobgoblins, and bugbears), orcs, gnolls, serpentfolk, and kobolds.
Humanoid	Humanoids are the main peoples of a fantasy gaming world, both civilized and savage, including humans and a tremendous variety of other species. They have language and culture, few if any innate magical abilities (though most humanoids can learn spellcasting), and a bipedal form.
Monstrosity	Monstrosities are monsters in the strictest sense—frightening creatures that are not ordinary, not truly natural, and almost never benign. Some are the results of magical experimentation gone awry and others are the product of terrible curses. They defy categorization, and in some sense serve as a catch-all category for creatures that don't fit into any other type.
Ooze	Oozes are gelatinous creatures that rarely have a fixed shape. They are mostly subterranean, dwelling in caves and dungeons and feeding on refuse, carrion, or creatures unlucky enough to get in their way. Black puddings and gelatinous cubes are among the most recognizable oozes.
Plant	Plants in this context are vegetable creatures, not ordinary flora. Most of them are ambulatory, and some are carnivorous. The quintessential plants are the shambling mound. Fungal creatures also fall into this category.
Undead	Undead are once-living creatures brought to a horrifying state of undeath through the practice of necromantic magic or some unholy curse. Undead include walking corpses, such as vampires and zombies, as well as bodiless spirits, such as ghosts.

TAGS

A monster might have one or more tags appended to its type, in parentheses. For example, a normal human has the humanoid (human) type. The parenthetical tags provide additional categorization for certain creatures. The tags have no rules of their own, but something in the game, such as a magic item, might refer to them. For instance, a spear that is especially effective at fighting demons would work against any monster that has the demon tag.

ALIGNMENT

A monster's alignment provides a clue to its disposition and how it behaves in a roleplaying or combat situation. For example, a chaotic evil monster might be difficult to reason with and might attack characters on sight, whereas a neutral monster might be willing to negotiate.

The alignment specified in a monster's stat block is the default. Feel free to depart from it and change a monster's alignment to suit the needs of your campaign. If you want a good-aligned green dragon or an evil storm giant, there's nothing stopping you.

Some creatures can have any alignment. In other words, you choose the monster's alignment. Some monster's alignment entry indicates a tendency or aversion toward law, chaos, good, or evil. For example, a berserker can be any chaotic alignment (chaotic good, chaotic neutral, or chaotic evil), as befits its wild nature.

Many creatures of low intelligence have no comprehension of law or chaos, good or evil. They don't make moral or ethical choices, but rather act on instinct. These creatures are unaligned, which means they don't have an alignment.

ARMOR CLASS

A monster's AC takes all elements of its protection into account, including natural and worn armor, Dexterity modifier and natural armor, if any. If a monster has natural armor, wears armor, or carries other protection, this is noted in parentheses after its AC value.

HIT POINTS

A monster usually dies or is destroyed when it drops to 0 hit points.

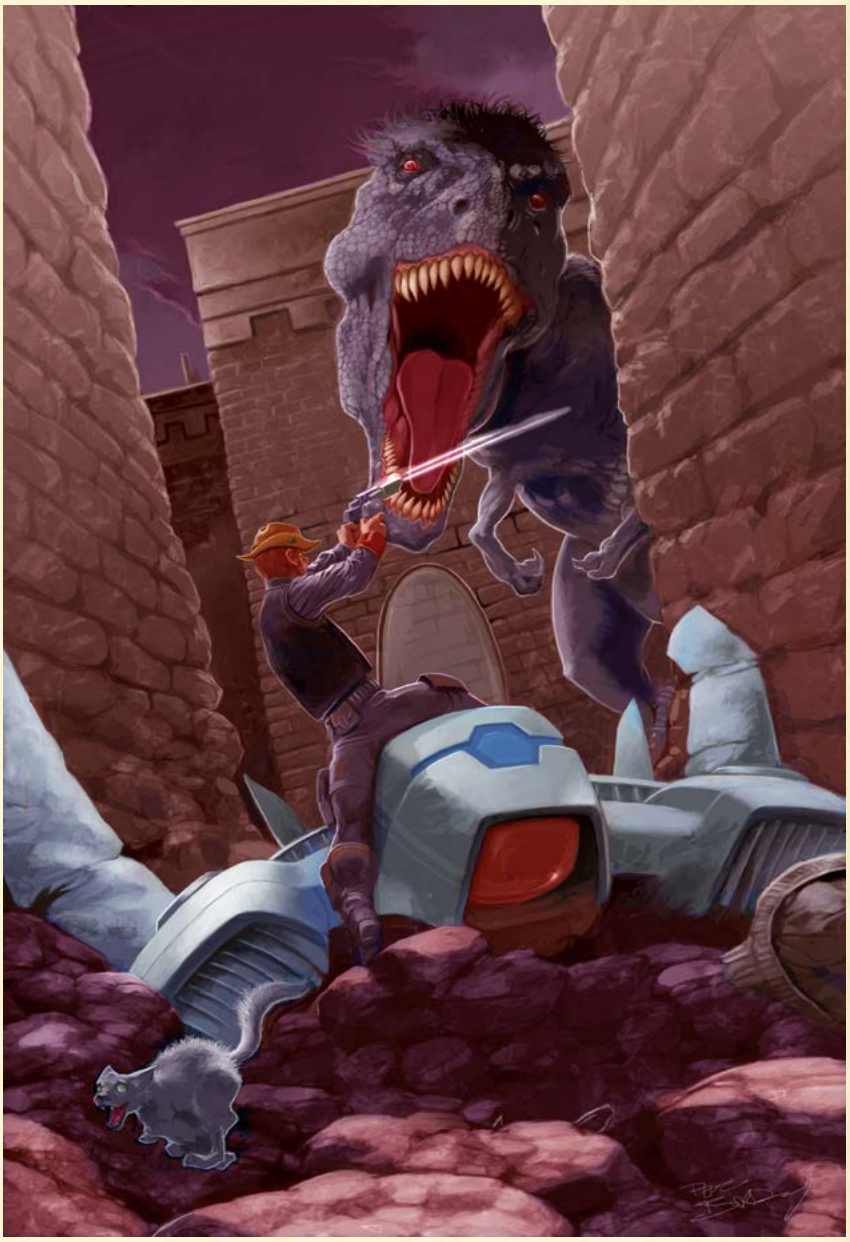
A monster's hit points are presented both as a die expression and as an average number. For example, a monster with 2d8 hit points has 9 hit points on average (2 × 4½).

A monster's size determines the die used to calculate its hit points, as shown in Table: Hit Dice by Size.

TABLE: HIT DICE BY SIZE

Monster Size	Hit Die	Average HP per Die
Tiny	d4	2½
Small	d6	3½
Medium	d8	4½
Large	d10	5½
Huge	d12	6½
Gargantuan	d20	10½

A monster's Constitution modifier also affects the number of hit points it has. Its Constitution modifier is multiplied by the number of Hit Dice it possesses, and the result is added to its hit points. For example, if a monster has a Constitution of 12 (+1 modifier) and 2d8 Hit Dice, it has 2d8 + 2 hit points (average 11).



SPEED

A monster's speed tells you how far it can move on its turn.

All creatures have a walking speed, simply called the monster's speed. Creatures that have no form of ground-based locomotion have a walking speed of 0 feet.

Some creatures have one or more of the following additional movement modes.

Burrow

A monster that has a burrowing speed can use that speed to move through sand, earth, mud, or ice. A monster can't burrow through solid rock unless it has a special trait that allows it to do so.

Climb

A monster that has a climbing speed can use all or part of its movement to move on vertical surfaces. The monster doesn't need to spend extra movement to climb.

Fly

A monster that has a flying speed can use all or part of its movement to fly. Some monsters have the ability to hover, which makes them hard to knock out of the air (as explained in the rules on flying). Such a monster stops hovering when it dies.

ABILITY SCORES

Every monster has six ability scores (Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma) and corresponding modifiers.

SAVING THROWS

The Saving Throws entry is reserved for creatures that are adept at resisting certain kinds of effects. For example, a creature that isn't easily charmed or frightened might gain a bonus on its Wisdom saving throws. Most creatures don't have special saving throw bonuses, in which case this section is absent.

A saving throw bonus is the sum of a monster's relevant ability modifier and its proficiency bonus, which is determined by the monster's challenge rating (as shown in the Proficiency Bonus by Challenge Rating table).

TABLE: PROFICIENCY BONUS BY CHALLENGE RATING

Challenge Rating	Proficiency Bonus
0	+2
⅛	+2
¼	+2
½	+2
1	+2
2	+2
3	+2
4	+2
5	+3
6	+3
7	+3
8	+3
9	+4
10	+4
11	+4
12	+4
13	+5
14	+5
15	+5
16	+5
17	+6
18	+6
19	+6
20	+6
21	+7
22	+7
23	+7
24	+7
25	+8
26	+8
27	+8
28	+8
29	+9
30	+9

SWIM

A monster that has a swimming speed doesn't need to spend extra movement to swim.

The Skills entry is reserved for monsters that are proficient in one or more skills. For example, a monster that is very perceptive and stealthy might have bonuses to Wisdom (Perception) and Dexterity (Stealth) checks.

A skill bonus is the sum of a monster's relevant ability modifier and its proficiency bonus, which is determined by the monster's challenge rating (as shown in the Proficiency Bonus by Challenge Rating table). Other modifiers might apply. For instance, a monster might have a larger-than-expected bonus (usually double its proficiency bonus) to account for its heightened expertise.

VULNERABILITIES, RESISTANCES, AND IMMUNITIES

Some creatures have vulnerability, resistance, or immunity to certain types of damage. Particular creatures are even resistant or immune to damage from nonmagical attacks (a magical attack is an attack delivered by a spell, a magic item, or another magical source). In addition, some creatures are immune to certain conditions.

ARMOR, WEAPON, AND TOOL PROFICIENCIES

Assume that a creature is proficient with its armor, weapons, and tools. If you swap them out, you decide whether the creature is proficient with its new equipment.

SENSES

The senses entry notes a monster's passive Wisdom (Perception) score, as well as any special senses the monster might have. Special senses are described below.

Blindsight

A monster with blindsight can perceive its surroundings without relying on sight, within a specific radius.

Creatures without eyes typically have this special sense, as do creatures with echolocation or heightened senses, such as bats and true dragons.

If a monster is naturally blind, it has a parenthetical note to this effect, indicating that the radius of its blindsight defines the maximum range of its perception.

Darkvision

A monster with darkvision can see in the dark within a specific radius. The monster can see in dim light within the radius as if it were bright light, and in darkness as if it were dim light. The monster can't discern color in darkness, only shades of gray. Many creatures that live underground have this special sense.

Tremorsense

A monster with tremorsense can detect and pinpoint the origin of vibrations within a specific radius, provided that the monster and the source of the vibrations are in contact with the same ground or substance. Tremorsense can't be used to detect flying or incorporeal creatures. Many burrowing creatures have this special sense.

Truesight

A monster with truesight can, out to a specific range, see in normal and magical darkness, see invisible creatures and objects, automatically detect visual illusions and succeed on saving throws against them, and perceive the original form of a shapechanger or a creature that is transformed by magic. Furthermore, the monster can see into the Ethereal Plane within the same range.

LANGUAGES

The languages that a monster can speak are listed in alphabetical order. Sometimes a monster can understand a language but can't speak it, and this is noted in its entry. A "—" indicates that a creature neither speaks nor understands any language.

Telepathy

Telepathy is a magical ability that allows a monster to communicate mentally with another creature within a specified range. The contacted creature doesn't need to share a language with the monster to communicate in this way with it, but it must be able to understand at least one language. A creature without telepathy can receive and respond to telepathic messages but can't initiate or terminate a telepathic conversation.

A telepathic monster doesn't need to see a contacted creature and can end the telepathic contact at any time. The contact is broken as soon as the two creatures are no longer within range of each other or if the telepathic monster contacts a different creature within range. A telepathic monster can initiate or terminate a telepathic conversation without using an action, but while the monster is incapacitated, it can't initiate telepathic contact, and any current contact is terminated.

A creature within the area of an antimagic field or in any other location where magic doesn't function can't send or receive telepathic messages.

CHALLENGE

A monster's challenge rating tells you how great a threat the monster is. An appropriately equipped and well-rested party of four adventurers should be able to defeat a monster that has a challenge rating equal to its level without suffering any deaths. For example, a party of four 3rd-level characters should find a monster with a challenge rating of 3 to be a worthy challenge, but not a deadly one.

Monsters that are significantly weaker than 1st- level characters have a challenge rating lower than 1. Monsters with a challenge rating of 0 are insignificant except in large numbers; those with no effective attacks are worth no experience points, while those that have attacks are worth 10 XP each.

Some monsters present a greater challenge than even a typical 20th-level party can handle. These monsters have a challenge rating of 21 or higher and are specifically designed to test player skill.

EXPERIENCE POINTS

The number of experience points (XP) a monster is worth is based on its challenge rating. Typically, XP is awarded for defeating the monster in combat, although the GM may also award XP for neutralizing the threat posed by the monster in some other manner.

Unless something tells you otherwise, a monster summoned by a spell or other magical ability is worth the XP noted in its stat block. **See Chapter 6: GM's Toolkit** for more information on awarding experience points in your game.

TABLE: EXPERIENCE POINTS BY CHALLENGE RATING

Challenge	XP
0	0 or 10
⅛	25
¼	50
½	100
1	200
2	450
3	700
4	1,100
5	1,800
6	2,300
7	2,900
8	3,900
9	5,000
10	5,900
11	7,200
12	8,400
13	10,000

14	11,500
15	13,000
16	15,000
17	18,000
18	20,000
19	22,000
20	25,000
21	33,000
22	41,000
23	50,000
24	62,000
25	75,000
26	90,000
27	105,000
28	120,000
29	135,000
30	155,000

SPECIAL TRAITS

Special traits (which appear after a monster's challenge rating but before any actions or reactions) are characteristics that are likely to be relevant in a combat encounter and that require some explanation.

Innate Spellcasting

A monster with the innate ability to cast spells has the Innate Spellcasting special trait. Unless noted otherwise, an innate spell of 1st level or higher is always cast at its lowest possible level and can't be cast at a higher level. If a monster has a cantrip where its level matters and no level is given, use the monster's challenge rating.

An innate spell can have special rules or restrictions. For example, a drow mage can innately cast the levitate spell, but the spell has a "self only" restriction, which means that the spell affects only the drow mage.

A monster's innate spells can't be swapped out with other spells. If a monster's innate spells don't require attack rolls, no attack bonus is given for them.

Spellcasting

A monster with the Spellcasting special trait has a spellcaster level and spell slots, which it uses to cast its spells of 1st level and higher. The spellcaster level is also used for any cantrips included in the feature.

The monster has a list of spells known or prepared from a specific class. The list might also include spells from a feature in that class, such as the Divine Domain feature of the cleric or the Druid Circle feature of the druid. The monster is considered a member of that class when attuning to or using a magic item that requires membership in the class or access to its spell list.

A monster can cast a spell from its list at a higher level if it has the spell slot to do so. For example, a drow mage with the 3rd-level lightning bolt spell can cast it as a 5th-level spell by using one of its 5th-level spell slots.

You can change the spells that a monster knows or has prepared, replacing any spell on its spell list with a spell of the same level and from the same class list. If you do so, you might cause the monster to be a greater or lesser threat than suggested by its challenge rating.

Psionics

Though no monsters in this book specifically possess such abilities in their stat block, you may wish to have a creature with psychic powers in your game, and a few of those exist in the **Systems Reference Document** or the **Fifth Edition Fantasy Monster's Tome**. This can be accomplished in one of two ways: the creature can have spell-like abilities, or they may have the actual psychic powers of a Mentalist.

A monster that casts spells using only the power of its mind has the psionics tag added to its Spellcasting or Innate Spellcasting special trait. This tag carries no special rules of its own, but other parts of the game might refer to it. A monster that has this tag typically doesn't require any components to cast its spells.

Psionic creatures normally exercise their psionics through spell-like abilities, representing the fact that their power is alien and unsettling, and not the same as humans who have psychic abilities. Alternately, however, you could choose to give a creature with the psionic tag the abilities of a Mentalist, at your discretion. To do this, simply replace the psionic spell-like abilities of such a creature with proficiency in the Psionics skill and grant the creature psychic senses and appropriate psychic powers to replace their spells.

Actions

When a monster takes its action, it can choose from the options in the Actions section of its stat block or use one of the actions available to all creatures, such as the Dash or Hide action.

Melee and Ranged Attacks

The most common actions that a monster will take in combat are melee and ranged attacks. These can be spell attacks or weapon attacks, where the "weapon" might be a manufactured item or a natural weapon, such as a claw or tail spike.

Creature vs. Target: The target of a melee or ranged attack is usually either one creature or one target, the difference being that a "target" can be a creature or an object.

Hit: Any damage dealt or other effects that occur as a result of an attack hitting a target are described after the "Hit" notation. You have the option of taking average damage or rolling the damage; for this reason, both the average damage and the die expression are presented.

Miss: If an attack has an effect that occurs on a miss, that information is presented after the "Miss:" notation.

Multiattack

A creature that can make multiple attacks on its turn has the Multiattack action. A creature can't use Multiattack when making an opportunity attack, which must be a single melee attack.

Ammunition

A monster carries enough ammunition to make its ranged attacks. You can assume that a monster has 2d4 pieces of ammunition for a thrown weapon attack, and 2d10 pieces of ammunition for a projectile weapon such as a bow or crossbow.

Reactions

If a monster can do something special with its reaction, that information is contained here. If a creature has no special reaction, this section is absent.

Limited Usage

Some special abilities have restrictions on the number of times they can be used.

X/Day: The notation "X/Day" means a special ability can be used X number of times and that a monster must finish a long rest to regain expended uses. For example, "1/Day" means a special ability can be used once and that the monster must finish a long rest to use it again.

Recharge X–Y: The notation "Recharge X–Y" means a monster can use a special ability once and that the ability then has a random chance of recharging during each subsequent round of combat. At the start of each of the monster's turns, roll a d6. If the roll is one of the numbers in the recharge notation, the monster regains the use of the special ability. The ability also recharges when the monster finishes a short or long rest.

For example, "Recharge 5–6" means a monster can use the special ability once. Then, at the start of the monster's turn, it regains the use of that ability if it rolls a 5 or 6 on a d6.

Recharge after a Short or Long Rest: This notation means that a monster can use a special ability once and then must finish a short or long rest to use it again.

Grapple Rules for Monsters

Many monsters have special attacks that allow them to quickly grapple prey. When a monster hits with such an attack, it doesn't need to make an additional ability check to determine whether the grapple succeeds, unless the attack says otherwise.

A creature grappled by the monster can use its action to try to escape. To do so, it must succeed on a Strength (Athletics) or Dexterity (Acrobatics) check against the escape DC in the monster's stat block. If no escape DC is given, assume the DC is 10 + the monster's Strength (Athletics) modifier.

Equipment

A stat block rarely refers to equipment, other than armor or weapons used by a monster. A creature that customarily wears clothes, such as a humanoid, is assumed to be dressed appropriately.

You can equip monsters with additional gear and trinkets however you like, and you decide how much of a monster's equipment is recoverable after the creature is slain and whether any of that equipment is still usable. A battered suit of armor made for a monster is rarely usable by someone else, for instance.

If a spellcasting monster needs material components to cast its spells, assume that it has the material components it needs to cast the spells in its stat block.

Legendary Creatures

A legendary creature can do things that ordinary creatures can't. It can take special actions outside its turn, and it might exert magical influence for miles around.

If a creature assumes the form of a legendary creature, such as through a spell, it doesn't gain that form's legendary actions, lair actions, or regional effects.

Legendary Actions

A legendary creature can take a certain number of special actions—called legendary actions—outside its turn. Only one legendary action option can be used at a time and only at the end of another creature's turn. A creature regains its spent legendary actions at the start of its turn. It can forgo using them, and it can't use them while incapacitated or otherwise unable to take actions. If surprised, it can't use them until after its first turn in the combat.

A Legendary Creature's Lair

A legendary creature might have a section describing its lair and the special effects it can create while there, either by act of will or simply by being present. Such a section applies only to a legendary creature that spends a great deal of time in its lair.

Lair Actions

If a legendary creature has lair actions, it can use them to harness the ambient magic in its lair. On initiative count 20 (losing all initiative ties), it can use one of its lair action options. It can't do so while incapacitated or otherwise unable to take actions. If surprised, it can't use one until after its first turn in the combat.

Regional Effects

The mere presence of a legendary creature can have strange and wondrous effects on its environment, as noted in this section. Regional effects end abruptly or dissipate over time when the legendary creature dies.

BOOK SEVEN:
THE ROGUES' GALLERY

In the following section, we will include stat blocks for the human foes your heroes might face. From mob bosses to Nazis to street gang members and dark cultists, these stat blocks provide a range of potential human foes you can modify as needed. We have placed these human foes before monsters because in most modern games, human beings will be the greatest and most common monsters that the heroes face.

ASSASSIN

Medium humanoid (human), any non-good alignment

ARMOR CLASS 15 (Kevlar vest)
HIT POINTS 78 (12d8 + 24)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	16 (+3)	14 (+2)	13 (+1)	11 (+0)	10 (+0)

SAVING THROWS Dex +6, Int +4
SKILLS Acrobatics +6, Deception +3, Perception +3, Stealth +9
DAMAGE RESISTANCES poison
SENSES passive Perception 13
LANGUAGES Thieves' cant plus any two languages
CHALLENGE 8 (3,900 XP)

SPECIAL TRAITS

ASSASSINATE: During its first turn, the assassin has advantage on attack rolls against any creature that hasn't taken a turn. Any hit the assassin scores against a surprised creature is a critical hit.

EVASION: If the assassin is subjected to an effect that allows it to make a Dexterity saving throw to take only half damage, the assassin instead takes no damage if it succeeds on the saving throw, and only half damage if it fails.

SNEAK ATTACK: Once per turn, the assassin deals an extra 14 (4d6) damage when it hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of the assassin that isn't incapacitated and the assassin doesn't have disadvantage on the attack roll.

ACTIONS

MULTIATTACK: The assassin makes two knife attacks.

LONG KNIFE: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) piercing damage, and the target must make a DC 15 Constitution saving throw, taking 24 (7d6) poison damage on a failed save, or half as much damage on a successful one.

PISTOL: Melee Weapon Attack: +6 to hit, range 10/100 ft., one target. Hit: 9 (1d10+3) (can double-tap).

SNIPER RIFLE: Ranged Weapon Attack: +6 to hit, range 80/320 ft., one target. Hit: 17 (2d12 + 3) piercing damage.



COMMON PERSON

Medium humanoid (human), any alignment

ARMOR CLASS 10
HIT POINTS 4 (1d8)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)

SENSES passive Perception 10
LANGUAGES any one language (usually Common)
CHALLENGE 0 (10 XP)

ACTIONS

CLUB: Melee Weapon Attack: +2 to hit, reach 5 ft., one target. Hit: 2 (1d4) bludgeoning damage.

SHOTGUN: Ranged Weapon Attack: +2 to hit, range 30/100 ft, one target. Hit: 5 (1d8) piercing.

CULTIST

Medium humanoid (human), any non-good alignment

ARMOR CLASS 12 (robes)
HIT POINTS 9 (2d8)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	12 (+1)	10 (+0)	10 (+0)	11 (+0)	10 (+0)

SKILLS Deception +2, Religion +2
SENSES passive Perception 10
LANGUAGES any one language (usually Common)
CHALLENGE 1/8 (25 XP)

SPECIAL TRAITS

DARK DEVOTION: The cultist has advantage on saving throws against being charmed or frightened.

ACTIONS

DAGGER: Melee Weapon Attack: +3 to hit, reach 5 ft., one creature. Hit: 3 (1d4 + 1) slashing damage.

PISTOL: Ranged Weapon Attack: +3 to hit, range 30/100ft., one creature. Hit: 5 (1d8+1) piercing damage. Can double-tap.

CULT FANATIC

Medium humanoid (human), any non-good alignment

ARMOR CLASS 13 (robes)
HIT POINTS 33 (6d8 + 6)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	14 (+2)	12 (+1)	10 (+0)	13 (+1)	14 (+2)

SKILLS Deception +4, Persuasion +4, Religion +2
SENSES passive Perception 11
LANGUAGES any one language (usually Common)
CHALLENGE 2 (450 XP)

SPECIAL TRAITS

DARK DEVOTION: The fanatic has advantage on saving throws against being charmed or frightened.

SPELLCASTING: The fanatic is a 4th-level spellcaster. Its spellcasting ability is Wisdom (spell save DC 11, +3 to hit with spell attacks). The fanatic has the following Hallowed spells prepared:

CANTRIPS (AT WILL): *light, sacred flame, thaumaturgy*

1ST LEVEL (4 SLOTS): *command, inflict wounds, shield of faith*

2ND LEVEL (3 SLOTS): *hold person, spiritual weapon*

ACTIONS

MULTIATTACK: The fanatic makes two melee attacks.

DAGGER: Melee or Ranged Weapon Attack: +4 to hit, reach 5 ft. or range 20/60 ft., one creature. Hit: 4 (1d4 + 2) piercing damage.

PISTOL: Ranged Weapon Attack: +4 to hit, range 30/100 ft., one creature. Hit: 7 (1d10+2) piercing damage. Can double-tap

CULT LEADER

Medium humanoid (human), lawful neutral or evil

ARMOR CLASS 14 (heavy robes)
HIT POINTS 117 (18d8 + 36)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	14 (+2)	15 (+2)	20 (+5)	15 (+2)

SAVING THROWS Int +5, Wis +8, Cha +5
SKILLS Arcana +5, Deception +5, History +5, Religion +5
DAMAGE RESISTANCES cold, fire, lightning
SENSES darkvision 60 ft., passive Perception 15
LANGUAGES any three languages
CHALLENGE 8 (3,900 XP)

SPECIAL TRAITS

KEY OF PROPHECY. The cult leader can always act in a surprise round, but if he fails to notice a foe, he is still considered surprised until he takes an action. He receives a +3 bonus on initiative checks.

INNATE SPELLCASTING. The cult leader's innate spellcasting ability is Wisdom (spell save DC 16). He can innately cast the following spells, requiring no material components:

2/DAY EACH: *detect thoughts, dimension door, haste, slow*

1/DAY EACH: *suggestion, teleport*

SPELLCASTING. The cult leader is a 10th-level spellcaster. His spellcasting ability is Wisdom (spell save DC 16, +8 to hit with spell attacks). The cult leader has the following Hallowed spells prepared:

Cantrips (at will): *guidance, light, sacred flame, spare the dying, thaumaturgy*

1st level (4 slots): *cure wounds, identify, guiding bolt*

BOOK SEVEN:

2nd level (3 slots): *lesser restoration, silence, spiritual weapon*

3rd level (3 slots): *dispel magic, mass healing word, spirit guardians*

4th level (3 slots): *banishment, death ward, guardian of faith*

5th level (2 slots): *flame strike*

ACTIONS

MULTIATTACK. The cult leader makes one melee attack and casts a cantrip.

SWORD. Melee Weapon Attack: +3 to hit, reach 5 ft, one target. Hit: 4 (1d8) slashing damage.

PISTOL. Ranged Weapon Attack: +3 to hit, range 30/100 ft., one target. Hit: 5 (1d10) piercing damage. Can double-tap

REACTION

Esoteric Vengeance. As a reaction when struck by a melee attack, the emerald order cult leader can expend a spell slot to do 10 (3d6) necrotic damage to the attacker. If the emerald order cult leader expends a spell slot of 2nd level or higher, the damage increases by 1d6 for each level above 1st.

GUARD (PRIVATE, SECURITY, OTHER)

Medium humanoid (human), any alignment

ARMOR CLASS 16 (bullet proof vest)
HIT POINTS 11 (2d8 + 2)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	12 (+1)	12 (+1)	10 (+0)	11 (+0)	10 (+0)

SKILLS Perception +2
SENSES passive Perception 12
LANGUAGES any one language (usually Common)
CHALLENGE 1/8 (25 XP)

ACTIONS

CLUB: Melee Weapon Attack: +3 to hit, reach 5 ft. one target. Hit: 4 (1d6+1) bludgeoning damage.

PISTOL. Ranged Weapon Attack: +3 to hit, range 30/100 ft., one target. Hit: 4 (1d8) piercing damage. Can double tap

ORGANIZED CRIME

Organized crime groups range from the classic mafia families to highly organized and powerful L.A. street gangsters. They generally come in three tiers: the street muscle, the lieutenants, and the crime boss.

Crime Boss

Medium humanoid (human), any non-lawful alignment

ARMOR CLASS 16 (bullet proof vest)
HIT POINTS 91 (14d8 + 28)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	15 (+2)	14 (+2)	14 (+2)	11 (+0)	14 (+2)

SAVING THROWS Str +5, Dex +4, Wis +2
SKILLS Athletics +5, Deception +4, Intimidation +4
SENSES passive Perception 10
LANGUAGES any two languages
CHALLENGE 4 (1,100 XP)

SPECIAL TRAITS

PACK TACTICS. The Crime Boss has advantage on an attack roll against a creature if at least one of the Crime Boss's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

MULTIATTACK. The Crime Boss makes three melee or ranged attacks.

SWORD. Melee Weapon Attack: +5 to hit, reach 5 ft, one target. Hit: 7 (1d8 + 3) slashing damage.

DAGGER. Melee or Ranged Weapon Attack: +5 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 5 (1d4 + 3) piercing damage.

PISTOL. Ranged Weapon Attack: +5 to hit, range 30/100 ft., one target. Hit: 9 (1d12+3) piercing damage. Can double-tap.

SUB-MACHINEGUN. Ranged Weapon Attack: range 30/100ft, area effect. Hit: 9 (1d12+3) piercing damage to a line or a 1. Every 5 above AC required, another bullet hits. Dexterity save half damage (DC="to hit" roll). If the crime lord uses the sub machinegun, they take no other actions in the round.

LEADERSHIP (Recharges after a Short or Long Rest). For 1 minute, the Crime Boss can utter a special command or warning whenever a nonhostile creature that it can see within 30 feet of it makes an attack roll or a saving throw. The creature can add a d4 to its roll provided it can hear and understand the Crime Boss. A creature can benefit from only one Leadership die at a time. This effect ends if the Crime Boss is incapacitated.

REACTION

PARRY. The Crime Boss adds 2 to its AC against one melee attack that would hit it. To do so the Crime Boss must see the attacker and be wielding a weapon.

REDIRECT Attack. When a creature the Crime Boss can see targets it with an attack, the Crime Boss chooses an ally within 5 feet of it. The Crime Boss and the ally swap places, and the chosen ally becomes the target instead.

Lieutenant

Medium humanoid (human), any non-lawful alignment

ARMOR CLASS 15 (layers of polyester suit)
HIT POINTS 65 (10d8 + 20)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	16 (+3)	14 (+2)	14 (+2)	11 (+0)	14 (+2)

SAVING THROWS Str +4, Dex +5, Wis +2
SKILLS Athletics +4, Deception +4
SENSES: passive Perception 10

LANGUAGES any two languages
CHALLENGE 2 (450 XP)

ACTIONS

MULTIATTACK: The Lieutenant makes three melee attacks. Or the Lieutenant makes two ranged attacks with their pistol.

SUB-MACHINEGUN: Ranged Weapon Attack: +5 to hit, range 30/100ft., 5ft line or 10ft cone. Hit: 7 (1d8 + 3) piercing damage. Every 5 above DC means an extra bullet strikes. Dexterity save (DC=attack roll) for half damage. Using the sub-machinegun uses all actions

PISTOL: Ranged Weapon Attack: +5 to hit, range 30/100 ft., one target. Hit: 8 (1d10+3) piercing damage. Can double tap.

DAGGER: Melee or Ranged Weapon Attack: +5 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 5 (1d4 + 3) piercing damage.

REACTIONS

PARRY: The Lieutenant adds 2 to its AC against one melee attack that would hit it. To do so, the Lieutenant must see the attacker and be wielding a melee weapon.

Muscle*

Medium humanoid (human), any non-lawful alignment

ARMOR CLASS 12 (leather jacket or layers of tweed and polyester)
HIT POINTS 11 (2d8 + 2)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	12 (+1)	12 (+1)	10 (+0)	10 (+0)	10 (+0)

SENSES passive Perception 10
LANGUAGES any one language (usually Common)
CHALLENGE 1/8 (25 XP)

ACTIONS

DAGGER: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 3 (1d4 + 1) slashing damage.

PISTOL: Ranged Weapon Attack: +3 to hit, range 80 ft./320 ft., one target. Hit: 5 (1d8 + 1) piercing damage. Can double tap.

*This stat block can also represent any good, bully, ruffian, or hood the PCs might encounter—a common mugger, a drunken patron picking a fight in a bar, etc.

SOLDIER

Medium humanoid (human), any alignment

ARMOR CLASS 17 (combat gear)
HIT POINTS 58 (9d8 + 18)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	15 (+3)	14 (+2)	10 (+0)	15 (+2)	10 (+0)

SKILLS Athletics +5, Perception +4
SENSES passive Perception 12
LANGUAGES any one language (usually Common)
CHALLENGE 3 (700 XP)

ACTIONS

MULTIATTACK: The veteran makes two melee or ranged attacks.

BAYONET (MOUNTED): Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 8 (1d10 + 3) slashing damage if used with two hands.

SURVIVAL KNIFE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) slashing damage.

ASSAULT RIFLE*: Ranged Weapon Attack: +5 to hit, range 300/3,000 ft., one target. Hit: 14 (2d8 + 6) piercing damage. Select-fire.

PISTOL: Ranged Weapon Attack: +5 to hit, range 30/100 ft., one target. Hit: 9(1d12+3) piercing damage. Can double-tap.

*Pre-Vietnam, the Assault Rifle will be swapped out with either a heavy sub-machinegun or a heavy rifle with semi-automatic capabilities (can double-tap). Pre-WWII, the heavy rifle will be single shot and cannot double-tap.

SPY

Medium humanoid (human), any alignment

ARMOR CLASS 12 (Dexterity)
HIT POINTS 27 (6d8)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	10 (+0)	12 (+1)	14 (+2)	16 (+3)

SKILLS Deception +5, Insight +4, Investigation +5, Perception +6, Persuasion +5, Sleight of Hand +4, Stealth +4
SENSES passive Perception 16
LANGUAGES any two languages
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

CUNNING ACTION: On each of its turns, the spy can use a bonus action to take the Dash, Disengage, or Hide action.

SNEAK ATTACK (1/Turn): The spy deals an extra 7 (2d6) damage when it hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of the spy that isn't incapacitated and the spy doesn't have disadvantage on the attack roll.

ACTIONS

MULTIATTACK: The spy makes two melee or two ranged attacks.

STILETTO: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

SILENCED PISTOL: Ranged Weapon Attack: +4 to hit, range 10/50 ft., one target. Hit: 6 (1d8 + 2) piercing damage. Can double tap. Wisdom (perception) checks to hear the gunshot are at disadvantage.

BOOK SEVEN: STREET TOUGH

Medium humanoid (human), any non-good alignment

ARMOR CLASS 11 (leather and chains)
HIT POINTS 32 (5d8 + 10)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	11 (+0)	14 (+2)	10 (+0)	10 (+0)	11 (+0)

SKILLS Intimidation +2
SENSES passive Perception 10
LANGUAGES any one language (usually Common)
CHALLENGE 1/2 (100 XP)

SPECIAL TRAITS

PACK TACTICS: The tough has advantage on an attack roll against a creature if at least one of their allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

MULTIATTACK: The tough makes two melee attacks.

LONG KNIFE: Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 5 (1d6 + 2) bludgeoning damage.

HEAVY PISTOL: Ranged Weapon Attack: +2 to hit, range 100/400 ft., one target. Hit: 6 (1d12) piercing damage. Can double-tap

BEASTS

The beasts in this section represent mundane animals (some with prehistoric or unnatural bents such as giant wolves) that your heroes may face in their travels, use as companions, or use as beasts of burden. What sets them apart from monsters is that they are considered a part of the natural world, even if an as-yet undiscovered, cryptozoological part of the natural world.

BEARS

These forest-dwelling omnivores, in general, are not dangerous unless they are threatened. However, bears can develop a taste for human flesh, and can become quite the deadly nuisance if they are fed by people or otherwise lose their innate fear. Polar bears are the only land creatures other than humans that hunt and kill for sport, and they can be aggressive. Cave bears are prehistoric ancestors of bears, huge in stature, and quite deadly and aggressive.

Black Bear

Medium beast, unaligned

ARMOR CLASS 11 (natural armor)
HIT POINTS 19 (3d8 + 6)
SPEED 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	10 (+0)	14 (+2)	2 (-4)	12 (+1)	7 (-2)

SKILLS Perception +3
SENSES passive Perception 13
LANGUAGES —
CHALLENGE 1/2 (100 XP)

SPECIAL TRAITS

KEEN SMELL: The bear has advantage on Wisdom (Perception) checks that rely on smell.

ACTIONS

MULTIATTACK: The bear makes two attacks: one with its bite and one with its claws.

BITE. Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

CLAWS. Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 7 (2d4 + 2) slashing damage.

Brown Bear (Grizzly)

Large beast, unaligned

ARMOR CLASS 11 (natural armor)
HIT POINTS 34 (4d10 + 12)
SPEED 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	10 (+0)	16 (+3)	2 (-4)	13 (+1)	7 (-2)

SKILLS Perception +3
SENSES passive Perception 13
LANGUAGES —
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

KEEN SMELL: The bear has advantage on Wisdom (Perception) checks that rely on smell.

ACTIONS

MULTIATTACK: The bear makes two attacks: one with its bite and one with its claws.

BITE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 8 (1d8 + 4) piercing damage.

CLAWS: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 11 (2d6 + 4) slashing damage.

Cave Bear

Large beast, unaligned

ARMOR CLASS 15 (natural armor)
HIT POINTS 50 (6d10 + 18)
SPEED 40 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	10 (+0)	16 (+3)	2 (-4)	13 (+1)	7 (-2)

SKILLS Perception +3
SENSES Darkvision 60ft, passive Perception 13
LANGUAGES —
CHALLENGE 2 (450 XP)

SPECIAL TRAITS

KEEN SMELL: The bear has advantage on Wisdom (Perception) checks that rely on smell.

ACTIONS

MULTIATTACK: The bear makes two attacks: one with its bite and one with its claws.

BITE: Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 10 (1d10 + 5) piercing damage.

CLAWS: Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 13 (2d8 + 5) slashing damage.

Polar Bear

Large beast, unaligned

ARMOR CLASS 11 (natural armor)
HIT POINTS 34 (4d10 + 12)
SPEED 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	10 (+0)	16 (+3)	2 (-4)	13 (+1)	7 (-2)

SKILLS Perception +3
SENSES passive Perception 13
LANGUAGES —
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

KEEN SMELL: The bear has advantage on Wisdom (Perception) checks that rely on smell.

ACTIONS

MULTIATTACK: The bear makes two attacks: one with its bite and one with its claws.

BITE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 8 (1d8 + 4) piercing damage.

CLAWS: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 11 (2d6 + 4) slashing damage.

BIRD OF PREY

Small beast, unaligned

ARMOR CLASS 12
HIT POINTS 3 (1d6)
SPEED 10 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	15 (+2)	10 (+0)	2 (-4)	14 (+2)	7 (-2)

SKILLS Perception +4
SENSES passive Perception 14
LANGUAGES —
CHALLENGE 0 (10 XP)

SPECIAL TRAITS

KEEN SIGHT: The eagle has advantage on Wisdom (Perception) checks that rely on sight.



ACTIONS

TALONS: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) slashing damage.

DESCRIPTION:

Birds of prey encompass all manner of large predatory birds. They can include falcons, eagles, owls, and even carrion birds like vultures and buzzards. Most birds of prey aren't harmful to human beings and will avoid contact with people when they can. Still, when provoked they can be quite dangerous.

CANINES

Canines cover all manner of domestic and wild dogs, from beagles to wolves and dingoes. They are loyal to a fault and pack animals by nature, but when they are allowed to form a pack of more than a few dogs, they can become quite aggressive, driven by their hunting instinct. Most packs of dogs won't hunt humans unless they are starved or have become aggressive through lack of fear. They are quite intelligent, with some estimates claiming they have the intellect of a 3-year-old child. This makes them clever and capable of using strategy when they hunt.

Dogs are classified as much by their aggressiveness and power as they are by true size. A pitbull, for example, is smaller than a Labrador retriever, but is far more muscular and powerful, so it is classified as a large dog, where the lab may be a medium. In the end, it is left to the GM to decide which stat block suits a given dog.

As a general guideline, large dogs include mastiffs, rottweilers, Dobermans, German shepherds, pitbulls and the like. Medium dogs represent species from spaniels to retrievers. Small dogs are in the realm of dachshunds to beagles.

BOOK SEVEN:

Canine (Dog), Large

Medium beast, unaligned

ARMOR CLASS 12
HIT POINTS 5 (1d8 + 1)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	14 (+2)	12 (+1)	3 (-4)	12 (+1)	7 (-2)

SKILLS Perception +3
SENSES passive Perception 13
LANGUAGES —
CHALLENGE 1/8 (25 XP)

SPECIAL TRAITS

KEEN HEARING AND SMELL: The large dog has advantage on Wisdom (Perception) checks that rely on hearing or smell.

RELENTLESS (1/DAY). When the large dog reaches zero hit points, it instead is reduced to one hit point and gains +5 to its AC until the end of its next turn.

ACTIONS

BITE: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 4 (1d6 + 1) piercing damage. If the target is a creature, it must succeed on a DC 11 Strength saving throw or be knocked prone.

Canine (Dog), Medium

Unaligned Medium beast

HIT POINTS 22 (4d8 + 4)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	14 (+2)	13 (+1)	3 (-4)	12 (+1)	7 (-2)

LANGUAGES none
SKILLS Perception +3, Stealth +4
SENSES darkvision 60 ft.
CHALLENGE 1/2 (100 XP)

ACTIONS

BITE. Melee Weapon Attack: +4 to hit (reach 5 ft.; one creature). Hit: 1d8 + 2 piercing damage, and a Medium or smaller creature is grappled (escape DC 12). A grappled creature takes 1d8 + 2 piercing damage at the end of its turn.

SPECIAL TRAITS

FEROCITY. When the dog drops to 0 hit points, it immediately makes one attack against a creature within 5 feet as a reaction before dying.

Canine (Dog), Small

Unaligned Small beast

ARMOR CLASS 14 (studded leather)
HIT POINTS 9 (2d6 + 2)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	15 (+2)	10 (+1)	3 (-4)	12 (+1)	6 (-2)

SKILLS Perception +3, Stealth +4
SENSES darkvision 60 ft.
LANGUAGES none
CHALLENGE 1/8 (25 XP)

ACTIONS

BITE. Melee Weapon Attack: +4 to hit (reach 5 ft.; one creature). Hit: 1d4 + 2 piercing damage, and a Small or smaller creature is grappled (escape DC 9). A grappled creature takes 1d4 + 2 piercing damage at the end of its turn.

SPECIAL TRAITS

FEROCITY. When the dog drops to 0 hit points, it immediately makes one attack against a creature within 5 feet as a reaction before dying.

Canine (Wolf)

Medium beast, unaligned

ARMOR CLASS 13 (natural armor)
HIT POINTS 11 (2d8 + 2)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	15 (+2)	12 (+1)	3 (-4)	12 (+1)	6 (-2)

SKILLS Perception +3, Stealth +4
SENSES: passive Perception 13
LANGUAGES —
CHALLENGE 1/4 (50 XP)

SPECIAL TRAITS

KEEN HEARING AND SMELL: The wolf has advantage on Wisdom (Perception) checks that rely on hearing or smell.

PACK TACTICS: The wolf has advantage on attack rolls against a creature if at least one of the wolf's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

BITE: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 7 (2d4 + 2) piercing damage. If the target is a creature, it must succeed on a DC 11 Strength saving throw or be knocked prone.

FELINE (GREAT CAT)

Great cats form the entire family of large felines, including lions, tigers, panthers, and others. They are quite deadly and will hunt and kill human beings if they are hungry enough. Some, like panthers and tigers, are solitary hunters, while others, like lions, hunt in prides not unlike wolf packs. Sabre-toothed cats are prehistoric versions of these creatures; they are larger than most great cats and are particularly aggressive.

Feline (Lion)

Large beast, unaligned

ARMOR CLASS 12
HIT POINTS 26 (4d10 + 4)
SPEED 50 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	15 (+2)	13 (+1)	3 (-4)	12 (+1)	8 (-1)

SKILLS Perception +3, Stealth +6
SENSES: passive Perception 13
LANGUAGES —
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

KEEN SMELL: The lion has advantage on Wisdom (Perception) checks that rely on smell.

PACK TACTICS: The lion has advantage on an attack roll against a creature if at least one of the lion's allies is within 5 feet of the creature and the ally isn't incapacitated.

POUNCE: If the lion moves at least 20 feet straight toward a creature and then hits it with a claw attack on the same turn, that target must succeed on a DC 13 Strength saving throw or be knocked prone. If the target is prone, the lion can make one bite attack against it as a bonus action.

RUNNING LEAP: With a 10-foot running start, the lion can long jump up to 25 feet.

ACTIONS

BITE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 7 (1d8 + 3) piercing damage.

CLAW: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) slashing damage.

Feline (Panther)

Medium beast, unaligned

ARMOR CLASS 12
HIT POINTS 13 (3d8)
SPEED 50 ft., climb 40 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	15 (+2)	10 (+0)	3 (-4)	14 (+2)	7 (-2)

SKILLS Perception +4, Stealth +6
SENSES passive Perception 14
LANGUAGES —
CHALLENGE 1/4 (50 XP)

SPECIAL TRAITS

KEEN SMELL: The panther has advantage on Wisdom (Perception) checks that rely on smell.

POUNCE: If the panther moves at least 20 feet straight toward a creature and then hits it with a claw attack on the same turn, that target must succeed on a DC 12 Strength saving throw or be knocked prone. If the target is prone, the panther can make one bite attack against it as a bonus action.



ACTIONS

BITE: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

CLAW: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) slashing damage.

Feline (Sabre-Toothed Cat)

Large beast, unaligned

ARMOR CLASS 12
HIT POINTS 52 (7d10 + 14)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	14 (+2)	15 (+2)	3 (-4)	12 (+1)	8 (-1)

SKILLS Perception +3, Stealth +6
SENSES: passive Perception 13
LANGUAGES —
CHALLENGE 2 (450 XP)

SPECIAL TRAITS

KEEN SMELL: The tiger has advantage on Wisdom (Perception) checks that rely on smell.

POUNCE: If the tiger moves at least 20 feet straight toward a creature and then hits it with a claw attack on the same turn, that target must succeed on a DC 14 Strength saving throw or be knocked prone. If the target is prone, the tiger can make one bite attack against it as a bonus action.

ACTIONS

BITE: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 10 (1d10 + 5) piercing damage.

CLAW: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 12 (2d6 + 5) slashing damage.

Feline (Tiger)

Large beast, unaligned

ARMOR CLASS 12
HIT POINTS 37 (5d10 + 10)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	15 (+2)	14 (+2)	3 (-4)	12 (+1)	8 (-1)

SKILLS Perception +3, Stealth +6
SENSES darkvision 60 ft., passive Perception 13
LANGUAGES —
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

KEEN SMELL: The tiger has advantage on Wisdom (Perception) checks that rely on smell.

POUNCE: If the tiger moves at least 20 feet straight toward a creature and then hits it with a claw attack on the same turn, that target must succeed on a DC 13 Strength saving throw or be knocked prone. If the target is prone, the tiger can make one bite attack against it as a bonus action.

ACTIONS

BITE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 8 (1d10 + 3) piercing damage.

CLAW: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 7 (1d8 + 3) slashing damage.

GIANT ANIMALS

Largely relegated to the realm of myth and legend, these enormous creatures are the obsession of cryptozoologists the world over. Just about any animal can have a giant version; those listed here are just a few of the possibilities your heroes may encounter in their travels. Some, like the Gigantopithecus and dire wolf, are prehistoric versions of modern creatures. Others are hypothetical or outright mythical.

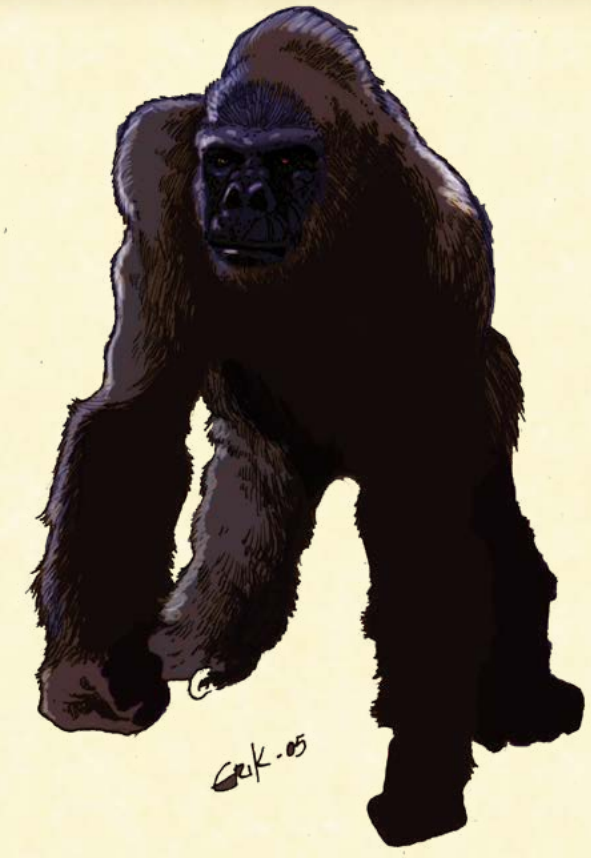
Giant Ape (Gigantopithecus)

Huge beast, unaligned

ARMOR CLASS 12
HIT POINTS 157 (15d12 + 60)
SPEED 40 ft., climb 40 ft.

STR	DEX	CON	INT	WIS	CHA
23 (+6)	14 (+2)	18 (+4)	7 (-2)	12 (+1)	7 (-2)

SKILLS Athletics +9, Perception +4
SENSES: passive Perception 14
LANGUAGES —
CHALLENGE 7 (2,900 XP)



ACTIONS

MULTIATTACK: The ape makes two fist attacks.

FIST: Melee Weapon Attack: +9 to hit, reach 10 ft., one target. Hit: 22 (3d10 + 6) bludgeoning damage.

ROCK: Ranged Weapon Attack: +9 to hit, range 50/100 ft., one target. Hit: 30 (7d6 + 6) bludgeoning damage.

Giant Bat, Vampire

Large beast, unaligned

ARMOR CLASS 13
HIT POINTS 60 (8d10 + 16)
SPEED 10 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	16 (+3)	14 (+2)	2 (-2)	12 (+1)	6 (-2)

SENSES blindsight 60 ft., passive Perception 11
LANGUAGES —
CHALLENGE 2 (450 XP)

SPECIAL TRAITS

ECHOLOCATION. The bat can't use its blindsight while deafened.

KEEN HEARING. The bat has advantage on Wisdom (Perception) checks that rely on hearing.

ACTIONS

BITE. Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) piercing damage plus 7 (2d6) necrotic damage and the target is grappled (escape DC 13). Until this grapple ends, the target is restrained, and the bat can't bite another target. The bat regains hp equal to the necrotic damage dealt.

Giant Bird of Prey (Roc/Thunderbird)

Large beast, neutral

ARMOR CLASS 12
HIT POINTS 19 (3d10 + 3)
SPEED 5 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	12 (+1)	8 (-1)	13 (+1)	10 (+0)

SKILLS Perception +5, Stealth +4
SENSES darkvision 120 ft., passive Perception 15
LANGUAGES Giant Owl, understands Common, Elvish, and Sylvan but can't speak them
CHALLENGE 1/4 (50 XP)

SPECIAL TRAITS

FLYBY: The bird doesn't provoke opportunity attacks when it flies out of an enemy's reach.

KEEN HEARING AND SIGHT: The bird has advantage on Wisdom (Perception) checks that rely on hearing or sight.

ACTIONS

TALONS: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 8 (2d6 + 1) slashing damage.

Giant Octopus/Squid (Leviathan)

Large beast, unaligned

ARMOR CLASS 11
HIT POINTS 52 (8d10 + 8)
SPEED 10 ft., swim 60 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	13 (+1)	13 (+1)	4 (-3)	10 (+0)	4 (-3)

SKILLS Perception +4, Stealth +5
SENSES darkvision 60 ft., passive Perception 14
LANGUAGES —
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

HOLD BREATH: While out of water, the octopus can hold its breath for 1 hour.

UNDERWATER CAMOUFLAGE: The octopus has advantage on Dexterity (Stealth) checks made while underwater.

WATER BREATHING: The octopus can breathe only underwater.

ACTIONS

TENTACLES: Melee Weapon Attack: +5 to hit, reach 15 ft., one target. Hit: 10 (2d6 + 3) bludgeoning damage. If the target is a creature, it is grappled (escape DC 16). Until this grapple ends, the target is restrained, and the octopus can't use its tentacles on another target.

INK CLOUD (Recharges after a Short or Long Rest): A 20- foot-radius cloud of ink extends all around the octopus if it is underwater. The area is heavily obscured for 1 minute, although a significant current can disperse the ink. After releasing the ink, the octopus can use the Dash action as a bonus action.



Giant Wolf (Dire Wolf)

Large beast, unaligned

ARMOR CLASS 14 (natural armor)
HIT POINTS 37 (5d10 + 10)
SPEED 50 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	15 (+2)	15 (+2)	8 (-1)	12 (+1)	7 (-2)

SKILLS Perception +3, Stealth +4
SENSES: passive Perception 13
LANGUAGES —
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

KEEN HEARING AND SMELL: The wolf has advantage on Wisdom (Perception) checks that rely on hearing or smell.

PACK TACTICS: The wolf has advantage on an attack roll against a creature if at least one of the wolf's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

BITE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 10 (2d6 + 3) piercing damage. If the target is a creature, it must succeed on a DC 13 Strength saving throw or be knocked prone.

HORSE

Large beast, unaligned

ARMOR CLASS 10
HIT POINTS 13 (2d10 + 2)
SPEED 60 ft.

BOOK SEVEN:

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	12 (+1)	2 (-4)	11 (+0)	7 (-2)

SENSES: passive Perception 10
LANGUAGES —
CHALLENGE 1/4 (50 XP)

ACTIONS

HOOVES: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 8 (2d4 + 3) bludgeoning damage.

DESCRIPTION

The domesticated beast of burden for civilizations across the world. It is said that among the very first signs of a developing civilization is the domestication of the horse, for transport, carrying and work. These proud creatures are the symbol of strength and freedom for countless cultures across the world, and can be loving and loyal companions, though spirited and difficult to train.

SASQUATCH/YETI

Large beast, unaligned

ARMOR CLASS 16 (natural armor)
HIT POINTS 40 (5d8 + 15)
SPEED 50 ft., climb 40 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	16 (+3)	17 (+3)	9 (-1)	16 (+3)	7 (-2)

SKILLS Athletics +5, Perception +5, Stealth +5
SENSES passive Perception 20
LANGUAGES May learn to understand human language
CHALLENGE 4 (1,100 XP)

SPECIAL TRAITS

KEEN SENSES: The Sasquatch has advantage on Wisdom (Perception) checks.

LIGHTNING SPEED: The Sasquatch has advantage on Initiative checks.

UNCANNY STEALTH. The Sasquatch has advantage on Dexterity (Stealth) checks.

ACTIONS

MULTIATTACK: The ape makes two melee attacks.

FIST: Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 9 (1d8 + 5) bludgeoning damage.

CLUB: Melee Weapon Attack: +7 to hit, reach 5ft, one target. Hit: 10 (1d10 + 5)

ROCK: Ranged Weapon Attack: +5 to hit, range 25/50 ft., one target. Hit: 9 (1d8 + 5) bludgeoning damage.

DESCRIPTION

The Sasquatch, known in Nepal and Tibet as the Yeti, or metoh-kangmi ("Abominable Snowman"), is a cryptozoological primate, a massive hominid creature that walks on two legs, but is covered in fur. Thought by some to be a "missing link,"



or a surviving species of early man, it is somewhere between great ape and human. It is known for its large feet and broad strides, earning it the colloquial nickname "Bigfoot" in the United States and Canada.

Shy and introverted or stealthy hunters. In some regions, these creatures are generally thought to be peaceful and shy, fleeing contact with humans whenever possible, and are so adept at stealth that they have never successfully been proven to exist. In other areas (The Yeti variety, for example), the creature is thought to be aggressive and fierce, a cannibalistic "wild man" which relies upon its speed and stealth to ambush travelers, kill and drag them away.

Found the world over. There are many varieties of this cryptid throughout the world, and it has been reported in some form or another on almost every continent. Some variants include the Skunk Ape (Louisiana, U.S.), Grassman (Ohio, U.S.), Yowie (Australia), Yeren (China), Mande Barung (India), Ban-Manus (Bangladesh), Almas (Mongolia), and Barmanou (Pakistan).

MONSTER STAT BLOCKS

The creatures below are the sort of super- or unnatural creatures your heroes might encounter. These creatures tend to be dark and horrific in nature, and include beings like angels, demons, devils and horrors from beyond the pale. A range of other monsters for your game, from classic urban fantasy to dark fey, can be found in the Fifth Edition Monster Manual.

ABOLETH

Large aberration, lawful evil

ARMOR CLASS 17 (natural armor)
HIT POINTS 135 (18d10 + 36)
SPEED 10 ft., swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
21 (+5)	9 (-1)	15 (+2)	18 (+4)	15 (+2)	18 (+4)

SAVING THROWS Con +6, Int +8, Wis +6
SKILLS History +12, Perception +10
SENSES darkvision 120 ft., passive Perception 20
LANGUAGES Deep Speech, telepathy 120 ft.
CHALLENGE 10 (5,900 XP)

SPECIAL TRAITS

AMPHIBIOUS: The aboleth can breathe air and water.

MUCOUS CLOUD: While underwater, the aboleth is surrounded by transformative mucus. A creature that touches the aboleth or that hits it with a melee attack while within 5 feet of it must make a DC 14 Constitution saving throw. On a failure, the creature is diseased for 1d4 hours. The diseased creature can breathe only underwater.

PROBING TELEPATHY: If a creature communicates telepathically with the aboleth, the aboleth learns the creature's greatest desires if the aboleth can see the creature.

ACTIONS

MULTIATTACK: The aboleth makes three tentacle attacks.

TENTACLE: Melee Weapon Attack: +9 to hit, reach 10 ft., one target. Hit: 12 (2d6 + 5) bludgeoning damage. If the target is a creature, it must succeed on a DC 14 Constitution saving throw or become diseased. The disease has no effect for 1 minute and can be removed by any magic that cures disease. After 1 minute, the diseased creature's skin becomes translucent and slimy, the creature can't regain hit points unless it is underwater, and the disease can be removed only by heal or another disease-curing spell of 6th level or higher. When the creature is outside a body of water, it takes 6 (1d12) acid damage every 10 minutes unless moisture is applied to the skin before 10 minutes have passed.

TAIL: Melee Weapon Attack: +9 to hit, reach 10 ft. one target. Hit: 15 (3d6 + 5) bludgeoning damage.

ENSLAVE (3/DAY): The aboleth targets one creature it can see within 30 feet of it. The target must succeed on a DC 14 Wisdom saving throw or be magically charmed by the aboleth until the aboleth dies or until it is on a different plane of existence from the target. The charmed target is under the aboleth's control and can't take reactions, and the aboleth and the target can communicate telepathically with each other over any distance. Whenever the charmed target takes damage, the target can repeat the saving throw. On a success, the effect ends. No more than once every 24 hours, the target can also repeat the saving throw when it is at least 1 mile away from the aboleth.



LEGENDARY ACTIONS

The aboleth can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. The aboleth regains spent legendary actions at the start of its turn.

DETECT: The aboleth makes a Wisdom (Perception) check.

TAIL SWIPE: The aboleth makes one tail attack.

PSYCHIC DRAIN (Costs 2 Actions): One creature charmed by the aboleth takes 10 (3d6) psychic damage, and the aboleth regains hit points equal to the damage the creature takes.

DESCRIPTION:

An aboleth is a loathsome, sinister monster of fish-like appearance that dwells in subterranean waterways. The aboleth resembles a monstrous greyish-green catfish or carp with four massive trunk-like tentacles protruding from its back. The tentacles can lash out to attack, and the aboleth can also use them to move itself

DESCRIPTION ON LAND. The creature's skin is surrounded by a thin membrane of noxious grease and, when desperate, it can fling a viscous glob of this oily putrescence at its opponents.

INTELLIGENT AND MALIGN. An aboleth utilizes illusions,

deception and trickery to devastating effect. An aboleth's joy is the enslavement of intelligent, good beings, and it will attempt to subjugate enemies rather than destroy them outright. An aboleth can telepathically communicate with any creature, but only speaks with creatures it has successfully enslaved. An aboleth is typically solitary, but up to four may be encountered in one place, on the rarest of occasions.

ANGELS

Angels are celestials, creatures native to the Upper Planes, known to most people as angels. Many of them are the servants of deities, employed as messengers or agents in the mortal realm and throughout the planes. Celestials are good by nature, so the exceptional celestial who strays from a good alignment is a horrifying rarity.

Angel, Deva

Medium celestial, lawful good

ARMOR CLASS 17 (natural armor)
HIT POINTS 136 (16d8 + 64)
SPEED 30 ft., fly 90 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	18 (+4)	18 (+4)	17 (+3)	20 (+5)	20 (+5)

SAVING THROWS Wis +9, Cha +9
SKILLS Insight +9, Perception +9
DAMAGE RESISTANCES radiant; bludgeoning, piercing, and slashing from nonmagical attacks
CONDITION IMMUNITIES charmed, exhaustion, frightened
SENSES darkvision 120 ft., passive Perception 19
LANGUAGES all, telepathy 120 ft.
CHALLENGE 10 (5,900 XP)

SPECIAL TRAITS

ANGELIC WEAPONS: The deva's weapon attacks are magical. When the deva hits with any weapon, the weapon deals an extra 4d8 radiant damage (included in the attack).

INNATE SPELLCASTING: The deva's spellcasting ability is Charisma (spell save DC 17). The deva can innately cast the following spells, requiring only verbal components:

AT WILL: *detect evil and good*

1/DAY EACH: *commune, raise dead*

MAGIC RESISTANCE: The deva has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The deva makes two melee attacks.

MACE: Melee Weapon Attack: +8 to hit, reach 5 ft., one target. Hit: 7 (1d6 + 4) bludgeoning damage plus 18 (4d8) radiant damage.

HEALING TOUCH (3/Day): The deva touches another creature. The target magically regains 20 (4d8 + 2) hit points and is freed from any curse, disease, poison, blindness, or deafness.

CHANGE SHAPE: The deva magically polymorphs into a humanoid or beast that has a challenge rating equal to or less than its own, or back into its true form. It reverts to its true form if it dies. Any equipment it is wearing or carrying is absorbed or borne by the new form (the deva's choice). In a new form, the deva retains its game statistics and ability to speak, but its AC, movement modes, Strength, Dexterity, and special senses are replaced by those of the new form, and it gains any statistics and capabilities (except class features, legendary actions, and lair actions) that the new form has but that it lacks.

DESCRIPTION:

Devas are human in appearance, but utterly beautiful and possessed of an inner radiance that makes them difficult to look upon. They possess long, feathered wings. Also sometimes called Cherubim, they are the angels that are seen as the messengers of the Celestial courts.

Angel, Planetar

Large celestial, lawful good

ARMOR CLASS 19 (natural armor)
HIT POINTS 200 (16d10 + 112)
SPEED 40 ft., fly 120 ft.

STR	DEX	CON	INT	WIS	CHA
24 (+7)	20 (+5)	24 (+7)	19 (+4)	22 (+6)	25 (+7)

SAVING THROWS Con +12, Wis +11, Cha +12
SKILLS Perception +11
DAMAGE RESISTANCES radiant; bludgeoning, piercing, and slashing from nonmagical attacks
CONDITION IMMUNITIES charmed, exhaustion, frightened
SENSES: truesight 120 ft., passive Perception 21
LANGUAGES all, telepathy 120 ft.
CHALLENGE 16 (15,000 XP)

SPECIAL TRAITS

ANGELIC WEAPONS: The planetar's weapon attacks are magical. When the planetar hits with any weapon, the weapon deals an extra 5d8 radiant damage (included in the attack).

DIVINE AWARENESS: The planetar knows if it hears a lie.

INNATE SPELLCASTING: The planetar's spellcasting ability is Charisma (spell save DC 20). The planetar can innately cast the following spells, requiring no material components:

AT WILL: *detect evil and good, invisibility* (self only)

3/DAY EACH: *blade barrier, dispel evil and good, flame strike, raise dead*

1/DAY EACH: *commune, control weather, insect plague*

MAGIC RESISTANCE: The planetar has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The planetar makes two melee attacks.

GREATSWORD: Melee Weapon Attack: +12 to hit, reach 5 ft., one target. Hit: 21 (4d6 + 7) slashing damage plus 22 (5d8) radiant damage.

HEALING TOUCH (4/Day): The planetar touches another creature. The target magically regains 30 (6d8 + 3) hit points and is freed from any curse, disease, poison, blindness, or deafness.

DESCRIPTION

Planetars are tall, muscular and hairless. They are humanoid but have emerald skin with two pairs of enormous feathered wings, pearlescent white and gleaming. Also sometimes called Thrones, these angels are the symbol and embodiment of justice and authority.

Angel, Solar

Large celestial, lawful good

ARMOR CLASS 21 (natural armor)
HIT POINTS 243 (18d10 + 144)
SPEED 50 ft., fly 150 ft.

STR	DEX	CON	INT	WIS	CHA
26 (+8)	22 (+6)	26 (+8)	25 (+7)	25 (+7)	30 (+10)

SAVING THROWS Int +14, Wis +14, Cha +17
SKILLS Perception +14
DAMAGE RESISTANCES radiant; bludgeoning, piercing, and slashing from nonmagical attacks
D**AMAGE IMMUNITIES** necrotic, poison
CONDITION IMMUNITIES Charmed, Exhaustion, Frightened, Poisoned
SENSES truesight 120 ft., passive Perception 24
LANGUAGES all, telepathy 120 ft.
CHALLENGE 21 (33,000 XP)

SPECIAL TRAITS

ANGELIC WEAPONS: The solar's weapon attacks are magical. When the solar hits with any weapon, the weapon deals an extra 6d8 radiant damage (included in the attack).

DIVINE AWARENESS: The solar knows if it hears a lie.

INNATE SPELLCASTING: The solar's spellcasting ability is Charisma (spell save DC 25). It can innately cast the following spells, requiring no material components:

AT WILL: *detect evil and good, invisibility (self only)*

3/DAY EACH: *blade barrier, dispel evil and good, resurrection*

1/DAY EACH: *commune, control weather*

MAGIC RESISTANCE: The solar has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The solar makes two greatsword attacks.

GREATSWORD: Melee Weapon Attack: +15 to hit, reach 5 ft., one target. Hit: 22 (4d6 + 8) slashing damage plus 27 (6d8) radiant damage.

SLAYING LONGBOW: Ranged Weapon Attack: +13 to hit, range 150/600 ft., one target. Hit: 15 (2d8 + 6) piercing damage plus 27 (6d8) radiant damage. If the target is a creature that has 100 hit points or fewer, it must succeed on a DC 15 Constitution saving throw or die.

FLYING SWORD: The solar releases its greatsword to hover magically in an unoccupied space within 5 feet of it. If the solar can see the sword, the solar can mentally command it as a bonus action to fly up to 50 feet and either make one attack against a target or return to the solar's hands. If the hovering sword is targeted by any effect, the solar is considered to be holding it. The hovering sword falls if the solar dies.

HEALING TOUCH (4/Day): The solar touches another creature. The target magically regains 40 (8d8 + 4) hit points and is freed from any curse, disease, poison, blindness, or deafness.

LEGENDARY ACTIONS

The solar can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. The solar regains spent legendary actions at the start of its turn.

TELEPORT: The solar magically teleports, along with any equipment it is wearing or carrying, up to 120 feet to an unoccupied space it can see.

SEARING BURST (Costs 2 Actions): The solar emits magical, divine energy. Each creature of its choice in a 10-foot radius must make a DC 23 Dexterity saving throw, taking 14 (4d6) fire damage plus 14 (4d6) radiant damage on a failed save, or half as much damage on a successful one.

BLINDING GAZE (Costs 3 Actions): The solar targets one creature it can see within 30 feet of it. If the target can see it, the target must succeed on a DC 15 Constitution saving throw or be blinded until magic such as the lesser restoration spell removes the blindness.

DESCRIPTION

Solars are towering humanoids with eyes that resemble topaz gemstones set into their head. Their skin is metallic, and they sport three pairs of white feathered wings. They are sometimes also called Seraphim and form the highest choir of angels.

DEEP ONES

ARMOR CLASS 13 (natural armor)
HIT POINTS 91 (14d8 + 28)
SPEED 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	14 (+2)	10 (+0)	8 (-1)	12 (+1)

SAVING THROWS Str +5, Con +4, Cha +3
DAMAGE VULNERABILITIES fire
DAMAGE RESISTANCES cold
SENSES darkvision 120 ft., passive Perception 9
LANGUAGES Common, Void Speech
CHALLENGE 2 (450 XP)



SPECIAL TRAITS

AMPHIBIOUS. A deep one can breathe air or water with equal ease.

FRENZIED RAGE. On its next turn after a deep one takes 10 or more damage from a single attack, it has advantage on its claws attack and adds +2 to damage.

LIGHTLESS DEPTHS. A deep one is immune to the pressure effects of the deep ocean.

OCEAN CHANGE. A deep one born to a human family resembles a human child, but transforms into an adult deep one between the ages of 16 and 30.

ACTIONS

CLAWS. Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 12 (2d8 + 3) slashing damage.

DESCRIPTION

Deep ones appear as amphibious humanoids with a wide mouth and enormous black eyes. They are hunched and scaled, their hands and feet webbed, and yet there is something unsettlingly human description them…

ELDER GODS. In their fully grown form, the deep ones are an ocean-dwelling race that worships elder gods and they dwell in deep water darkness. They've intermarried with coastal humans to create human-deep one hybrids.

COASTAL RAIDERS. The deep ones keep to themselves in isolated coastal villages and settlements in the ocean for long periods, and then turn suddenly, at the command of their patron gods, into strong, relentless raiders, seizing territory, slaves, and wealth all along the coasts. Some deep ones have even founded small kingdoms lasting generations in backwater reaches or distant chilled seas.

DEMAND SACRIFICES. Deep ones demand tolls from mariners frequently; those who do not leave tribute to them at certain islands or along certain straits find the fish escape their nets, or the storms shatter their hulls and drown their sailors. Over time, some seafaring nations have found it more profitable to ally themselves with the deep ones; this is the first step in their patient plans to dominate and rule. The deep ones are faithful servants of horrific powers inimical to all life on land.

ELEMENTALS

Elementals are creatures native to the elemental planes. Some creatures of this type are little more than animate masses of their respective elements, including the creatures simply called elementals. Others have biological forms infused with elemental energy. The races of genies, including djinn and efreet, form the most important civilizations on the elemental planes.

Elemental, Air

Large elemental, neutral

ARMOR CLASS 15
HIT POINTS 90 (12d10 + 24)
SPEED 0 ft., fly 90 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
14 (+2)	20 (+5)	14 (+2)	6 (-2)	10 (+0)	6 (-2)

DAMAGE RESISTANCES lightning, thunder; bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES Exhaustion, Paralyzed, Petrified, Poisoned, prone, Restrained, Unconscious.
SENSES darkvision 60 ft., passive Perception 10
LANGUAGES Auran
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

AIR FORM: The elemental can enter a hostile creature's space and stop there. It can move through a space as narrow as 1 inch wide without squeezing.

ACTIONS

MULTIATTACK: The elemental makes two slam attacks.

SLAM: Melee Weapon Attack: +8 to hit, reach 5 ft., one target. Hit: 14 (2d8 + 5) bludgeoning damage.

WHIRLWIND (Recharge 4-6): Each creature in the elemental's space must make a DC 13 Strength saving throw. On a failure, a target takes 15 (3d8 + 2) bludgeoning damage and is flung up 20 feet away from the elemental in a random direction and is knocked prone. If a thrown target strikes an object, such as a wall or floor, the target takes 3 (1d6) bludgeoning damage for every 10 feet it was thrown. If the target is thrown at another creature,

that creature must succeed on a DC 13 Dexterity saving throw or takes the same damage and be knocked prone. If the saving throw is successful, the target takes half the bludgeoning damage and isn't flung away or knocked prone.

DESCRIPTION

Air elementals, when they take physical form, appear as massive, billowing clouds or whirlwinds, with dark hollows that resemble a mouth and eyes. Howling winds blow around them and shift their amorphous bodies into many ominous shapes.

Elemental, Earth

Large elemental, neutral

ARMOR CLASS 17
HIT POINTS 126 (12d10 + 60)
SPEED 30 ft., burrow 30 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	8 (-1)	20 (+5)	5 (-3)	10 (+0)	5 (-3)

DAMAGE VULNERABILITIES Thunder
DAMAGE RESISTANCES bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES Exhaustion, Paralyzed, Petrifed, Poisoned, Unconcious
SENSES darkvision 60 ft., tremorsense 60 ft., passive Perception 10
LANGUAGES Terran
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

EARTH GLIDE: The elemental can burrow through nonmagical, unworked earth and stone. While doing so, the elemental doesn't disturb the material it moves through.

SIEGE MONSTER: The elemental deals double damage to objects and structures.

ACTIONS

MULTIATTACK: The elemental makes two slam attacks.

SLAM: Melee Weapon Attack: +8 to hit, reach 10 ft., one target. Hit: 14 (2d8 + 5) bludgeoning damage.

DESCRIPTION

Earth elementals resemble massive, hulking figures that are roughly humanoid in form and are made from stone and dirt. They are completely featureless, save that they possess two glowing gemstones where their eyes would be.

Elemental, Fire

Large elemental, neutral

ARMOR CLASS 13
HIT POINTS 102 (12d10 + 36)
SPEED 50 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	17 (+3)	16 (+3)	6 (-2)	10 (+0)	7 (-2)

DAMAGE RESISTANCES bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES Exhaustion, Grappled, Paralyzed, Petrified, Poisoned, Prone, Restrained, Unconcious
SENSES darkvision 60 ft., passive Perception 10
LANGUAGES Ignan
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

FIRE FROM: The elemental can move through a space as narrow as 1 inch wide without squeezing. A creature that touches the elemental or hits it with a melee attack while within 5 feet of it takes 5 (1d10) fire damage. In addition, the elemental can enter a hostile creature's space and stop there. The first time it enters a creature's space on a turn, that creature takes 5 (1d10) fire damage and catches fire; until someone takes an action to douse the fire, the creature takes 5 (1d10) fire damage at the start of each of its turns.

ILLUMINATION: The elemental sheds bright light in a 30-foot radius and dim light in an additional 30 feet.

WATER SUSCEPTIBILITY: For every 5 feet that elemental moves in water, or for every gallon of water splashed on it, it takes 1 cold damage.

ACTIONS

MULTIATTACK: The elemental makes two touch attacks.

TOUCH: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 10 (2d6 + 3) fire damage. If the target is a creature or a flammable object, it ignites. Until a creature takes an action to douse the fire, the target takes 5 (1d10) fire damage at the start of each of its turns.

DESCRIPTION

Fire elementals appear as massive conflagrations, like a huge bonfire with a clear sentience Description it, and able to move of its own volition, requiring no fuel to sustain it. Tongues of flame constantly flash forth from it in search of things it can set ablaze. Occasionally, two bright yellow eyes will appear in its depths.

Elemental, Water

Large elemental, neutral

ARMOR CLASS 14
HIT POINTS 114 (12d10 + 48)
SPEED 30 ft., swim 90 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	14 (+2)	18 (+4)	5 (-3)	10 (+0)	8 (-1)

DAMAGE RESISTANCES acid; bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES Exhaustion, Grappled, Paralyzed, Petrified, Poisoned, Prone, Restrained, Unconcious

SENSES darkvision 60 ft., passive Perception 10
LANGUAGES Aquan
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

WATER FROM: The elemental can enter a hostile creature's space and stop there. It can move through a space as narrow as 1 inch wide without squeezing.

FREEZE: If the elemental takes cold damage, it partially freezes; its speed is reduced by 20 feet until the end of its next turn.

ACTIONS

MULTIATTACK: The elemental makes two slam attacks.

SLAM: Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 13 (2d8 + 4) bludgeoning damage.

WHELM (Recharge 4-6): Each creature in the elemental's space must make a DC 15 Strength saving throw. On a failure, a target takes 13 (2d8 + 4) bludgeoning damage. If it is Large or smaller, it is also grappled (escape DC 14). Until this grapple ends, the target is restrained and unable to breathe unless it can breathe water. If the saving throw is successful, the target is pushed out of the elemental's space. The elemental can grapple one large creature or up to two Medium or smaller creatures at one time. At the start of each of the elemental's turns, each target grappled by it takes 13 (2d8 + 4) bludgeoning damage. A creature within 5 feet of the elemental can pull out a creature or object out of it by taking an action to make a DC 14 Strength and succeeding.

DESCRIPTION

Water elementals are translucent shapes that constantly shift between swirling columns of water and crashing waves. They are a tempest by nature, chaotic and roiling, and have no features nor form; their body is constantly mutable.

ELEMENTAL, GENIE

Genies are creatures of the elemental planes and are perhaps best known from Middle Eastern mythology. Far from those creatures that Aladdin kept in a lamp, however, Genie are highly civilized and dark creatures who look down upon humanity as little more than insects. The two main classifications of Genie are Djinni and Efreeti (also called jinn and ifreet). Some are good and some are evil, but all are incomprehensible to humankind.

Elemental (Genie), Djinni

Large elemental, chaotic good

ARMOR CLASS 17 (natural armor)
HIT POINTS 161 (14d10 + 84)
SPEED 30 ft., fly 90 ft.

STR	DEX	CON	INT	WIS	CHA
21 (+5)	15 (+2)	22 (+6)	15 (+2)	16 (+3)	20 (+5)

SAVING THROWS Dex +6, Wis +7, Cha +9
DAMAGE IMMUNITIES lightning, thunder
SENSES darkvision 120 ft., passive Perception 13



LANGUAGES Auran
CHALLENGE 11 (7,200 XP)

SPECIAL TRAITS

ELEMENTAL DEMISE: If the djinni dies, its body disintegrates into a warm breeze, leaving behind only equipment the djinni was wearing or carrying.

INNATE SPELLCASTING: The djinni's innate spellcasting ability is Charisma (spell save DC 17, +9 to hit with spell attacks). It can innately cast the following spells, requiring no material components:

AT WILL: *detect evil and good, detect magic, thunderwave*

3/DAY EACH: *create food and water (can create wine instead of water), tongues, wind walk*

1/DAY EACH: *conjure elemental (air elemental only), creation, gaseous form, invisibility, major image, plane shift*

ACTIONS

MULTIATTACK: The djinni makes three scimitar attacks.

SCIMITAR: Melee Weapon Attack: +9 to hit, reach 5 ft., one target. Hit: 12 (2d6 + 5) slashing damage plus 3 (1d6) lightning or thunder damage (djinni's choice).

CREATE WHIRLWIND: A 5-foot-radius, 30-foot-tall cylinder of swirling air magically forms on a point the djinni can see within 120 feet of it. The whirlwind lasts as long as the djinni maintains concentration (as if concentrating on a spell). Any creature but the djinni that enters the

whirlwind must succeed on a DC 18 Strength saving throw or be restrained by it. The djinni can move the whirlwind up to 60 feet as an action, and creatures restrained by the whirlwind move with it. The whirlwind ends if the djinni loses sight of it.

A creature can use its action to free a creature restrained by the whirlwind, including itself, by succeeding on a DC 18 Strength check. If the check succeeds, the creature is no longer restrained and moves to the nearest space outside the whirlwind.

DESCRIPTION

Djinni (also called jinn) are the less hostile of the genie races. They stand nearly twice as tall as a human, and have a humanoid torso, though their lower body disappears into vapor, a vortex formed of wind and mist. They are creatures of air and closely associated to air elementals. They are also quite hostile towards Efreeti.

Elemental (Genie), Efreeti

Large elemental, lawful evil

ARMOR CLASS 17 (natural armor)
HIT POINTS 200 (16d10 + 112)
SPEED 40 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
22 (+6)	12 (+1)	24 (+7)	16 (+3)	15 (+2)	16 (+3)

SAVING THROWS Int +7, Wis +6, Cha +7

DAMAGE IMMUNITIES fire

SENSES darkvision 120 ft., passive Perception 12
LANGUAGES Ignan
CHALLENGE 11 (7,200 XP)

SPECIAL TRAITS

ELEMENTAL DEMISE: If the efreeti dies, its body disintegrates in a flash of fire and puff of smoke, leaving behind only equipment the efreeti was wearing or carrying.

INNATE SPELLCASTING: The efreeti's innate spellcasting ability is Charisma (spell save DC 15, +7 to hit with spell attacks). It can innately cast the following spells, requiring no material components:

AT WILL: *detect magic*

3/DAY: *enlarge/reduce, tongues*

1/DAY EACH: *conjure elemental (fire elemental only), gaseous form, invisibility, major image, plane shift, wall of fire*

ACTIONS

MULTIATTACK: The efreeti makes two scimitar attacks or uses its Hurl Flame twice.

SCIMITAR: Melee Weapon Attack: +10 to hit, reach 5 ft., one target. Hit: 13 (2d6 + 6) slashing damage plus 7 (2d6) fire damage.

HURL FLAME: Ranged Spell Attack: +7 to hit, range 120 ft., one target. Hit: 17 (5d6) fire damage.

DESCRIPTION

Efreeti have vast cities on the elemental plane of fire. They are tyrannical and evil to the core, but also honorable to a fault. They appear as muscular giants, classically demonic in stature with deep red skin, smoldering yellow eyes that burn with constant fire, and tiny black horns atop their heads. Their flesh constantly smokes and radiates heat. They hate the djinn more than anything, and the two races are constantly in opposition.

FIENDS

Fiends are creatures of wickedness that are native to the Lower Planes. A few are the servants of deities, but many more labor under the leadership of archdevils and demon princes. Evil priests and mages sometimes summon fiends to the material world to do their bidding, and more powerful fiends often serve as patrons to occultists. If an evil celestial is a rarity, a good fiend is almost inconceivable. Fiends include demons, devils, hell hounds, succubi and similar creatures.

DEMONS

Demons are creatures of chaos and evil. They inhabit the lower planes and the Outer Dark. Where many devils are fallen celestials, corrupted by their sin, devils are created from the stuff of evil and darkness. Where devils are dealers, tempters and corruptors, demons are destructive and all-consuming. They are deceivers, liars, and betrayers. Those listed here are but a base few of the types of demons that can be encountered by unwary arcanists, occultists and other characters delving into places they don't belong.

Demon, Balor

Huge fiend (demon), chaotic evil

ARMOR CLASS 19 (natural armor)
HIT POINTS 262 (21d12 + 126)
SPEED 40 ft., fly 80 ft.

STR	DEX	CON	INT	WIS	CHA
26 (+8)	15 (+2)	22 (+6)	20 (+5)	16 (+3)	22 (+6)

SAVING THROWS Str +14, Con +12, Wis +9, Cha +12
DAMAGE RESISTANCES cold, lightning; bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES poisoned
SENSES truesight 120 ft., passive Perception 13
LANGUAGES Abyssal, telepathy 120 ft.
CHALLENGE 19 (22,000 XP)

SPECIAL TRAITS

DEATH THROES: When the balor dies, it explodes, and each creature within 30 feet of it must make a DC 20 Dexterity saving throw, taking 70 (20d6) fire damage on a failed save, or half as much damage on a successful one. The explosion ignites flammable objects in that area that aren't being worn or carried, and it destroys the balor's weapons.

FIRE AURA: At the start of each of the balor's turns, each creature within 5 feet of it takes 10 (3d6) fire damage, and flammable objects in the aura that aren't being worn or carried ignite. A creature that touches the balor or hits it with a melee attack while within 5 feet of it takes 10 (3d6) fire damage.

MAGIC RESISTANCE: The balor has advantage on saving throws against spells and other magical effects.

MAGIC WEAPONS: The balor's weapon attacks are magical.

ACTIONS

MULTIATTACK: The balor makes two attacks: one with its longsword and one with its whip.

LONGSWORD: Melee Weapon Attack: +14 to hit, reach 10 ft., one target. Hit: 21 (3d8 + 8) slashing damage plus 13 (3d8) lightning damage. If the balor scores a critical hit, it rolls damage dice three times, instead of twice.

WHIP: Melee Weapon Attack: +14 to hit, reach 30 ft., one target. Hit: 15 (2d6 + 8) slashing damage plus 10 (3d6) fire damage, and the target must succeed on a DC 20 Strength saving throw or be pulled up to 25 feet toward the balor.

TELEPORT: The balor magically teleports, along with any equipment it is wearing or carrying, up to 120 feet to an unoccupied space it can see.

DESCRIPTION

A balor is a lord of the dark realms where the demons rule. It towers over mortals, wreathed in flame, its fiery sword and whip as fearsome as its own bearing. Its form is the classic demon: enormous, horned, with great, clawed hands and feet, and vast bat-like wings.

Demon, Dretch

Small fiend (demon), chaotic evil

ARMOR CLASS 11 (natural armor)
HIT POINTS 18 (4d6 + 4)
SPEED 20 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	11 (+0)	12 (+1)	5 (-3)	8 (-1)	3 (-4)

DAMAGE RESISTANCES cold, fire, lightning
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 60 ft., passive Perception 9
LANGUAGES Abyssal, telepathy 60 ft. (works only with creatures that understand Abyssal)
CHALLENGE 1/4 (50 XP)

ACTIONS

MULTIATTACK: The dretch makes two attacks: one with its bite and one with its claws.

BITE: Melee Weapon Attack: +2 to hit, reach 5 ft., one target. Hit: 3 (1d6) piercing damage.

CLAWS: Melee Weapon Attack: +2 to hit, reach 5 ft., one target. Hit: 5 (2d4) slashing damage.

FETID CLOUD (1/Day): A 10-foot radius of disgusting green gas extends out from the dretch. The gas spreads around corners, and its area is lightly obscured. It lasts for 1 minute or until a strong wind disperses it. Any creature that starts its turn in that area must succeed on a DC 11 Constitution saving throw or be poisoned until the start of its next turn. While poisoned in this way, the target can take either an action or a bonus action on its turn, not both, and can't take reactions.

DESCRIPTION

The dretch is a small, wretched creature with a bloated, humanoid frame that shudders with folds of wretched fat when it moves. Still, it is lightning fast and focused only on spreading chaos and destruction. It hates itself and turns that hate outward, a creature of sheer malice.

Demon, Quasit

Tiny fiend (demon, shapechanger), chaotic evil

ARMOR CLASS 13
HIT POINTS 7 (3d4)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
5 (-3)	17 (+3)	10 (+0)	7 (-2)	10 (+0)	10 (+0)

SKILLS Stealth +5
DAMAGE RESISTANCES cold, fire, lightning; bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 10
LANGUAGES Abyssal, Common
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

SHAPECHANGER: The quasit can use its action to polymorph into a beast form that resembles a bat (speed 10 ft. fly 40 ft.), a centipede (40 ft., climb 40 ft.), or a toad (40 ft., swim 40 ft.), or back into its true form. Its statistics are the same in each form, except for the speed changes noted. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

MAGIC RESISTANCE: The quasit has advantage on saving throws against spells and other magical effects.

ACTIONS

CLAWS (Bite in Beast Form): Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d4 + 3) piercing damage, and the target must succeed on a DC 10 Constitution saving throw or take 5 (2d4) poison damage and become poisoned for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

SCARE (1/DAY): One creature of the quasit's choice within 20 feet of it must succeed on a DC 10 Wisdom saving throw or be frightened for 1 minute. The target can repeat the saving throw at the end of each of its turns, with disadvantage if the quasit is within line of sight, ending the effect on itself on a success.

INVISIBILITY: The quasit magically turns invisible until it attacks or uses Scare, or until its concentration ends (as if concentrating on a spell). Any equipment the quasit wears or carries is invisible with it.

DESCRIPTION

Tiny, grotesque creatures, the quasit is a creature that looks reptilian, aquatic and insectoid at once. It has horns like those of a ram, a body that is thin, wiry and scaled, large, black eyes, and a small, fish-like mouth full of sharp teeth. It is winged and its ability to shapeshift makes it an ideal spy and familiar for evil arcanists, or a go-between for occultists who need to receive orders from their demonic masters.

Demon, Vrock

Large fiend (demon), chaotic evil

ARMOR CLASS 15 (natural armor)
HIT POINTS 104 (11d10 + 44)
SPEED 40 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	15 (+2)	18 (+4)	8 (-1)	13 (+1)	8 (-1)

SAVING THROWS Dex +5, Wis +4, Cha +2
DAMAGE RESISTANCES cold, fire, lightning; bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 11
LANGUAGES Abyssal, telepathy 120 ft.
CHALLENGE 6 (2,300 XP)

SPECIAL TRAITS

MAGIC RESISTANCE: The vrock has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The vrock makes two attacks: one with its beak and one with its talons.

BEAK: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 10 (2d6 + 3) piercing damage.

TALONS: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 14 (2d10 + 3) slashing damage.

SPORES (RECHARGE 6): A 15-foot-radius cloud of toxic spores extends out from the vrock. The spores spread around corners. Each creature in that area must succeed on a DC 14 Constitution saving throw or become poisoned. While poisoned in this way, a target takes 5 (1d10) poison damage at the start of each of its turns. A target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success. Emptying a vial of holy water on the target also ends the effect on it.

STUNNING SCREECH (1/DAY): The vrock emits a horrific screech. Each creature within 20 feet of it that can hear it and that isn't a demon must succeed on a DC 14 Constitution saving throw or be stunned until the end of the vrock's next turn.

DESCRIPTION

A grotesque cross between a humanoid form and a vulture, the vrock is a creature that lives to create carnage. They love nothing more than feeding on living flesh and hoard gems, jewels and other things they deem pretty. They reek of offal and constantly emit toxic spores.

DEVILS

Devils are creatures that are bound by law but are tyrannical in their pursuit of evil. They are schemers, plotters, deal-makers and corruptors, always seeking to turn the souls of humankind. Some scholars believe that where demons are born of evil, devils were once creatures of light who fell from their lofty position, corrupted and steeped in sin. Whatever their origin, the truth is that demons and devils generally hate each other with a deep passion.

Devil, Barbed

Medium fiend (devil), lawful evil

ARMOR CLASS 15 (natural armor)
HIT POINTS 110 (13d8 + 52)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	17 (+3)	18 (+4)	12 (+1)	14 (+2)	14 (+2)

SAVING THROWS Str +6, Con +7, Wis +5, Cha +5
SKILLS Deception +5, Insight +5, Perception +8
DAMAGE RESISTANCES cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 18
LANGUAGES Infernal, telepathy 120 ft.
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

BARBED HIDE: At the start of each of its turns, the barbed devil deals 5 (1d10) piercing damage to any creature grappling it.

DEVIL'S SIGHT: Magical darkness doesn't impede the devil's darkvision.

MAGIC RESISTANCE: The devil has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The devil makes three melee attacks: one with its tail and two with its claws. Alternatively, it can use Hurl Flame twice.

CLAW: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) piercing damage.

TAIL: Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 10 (2d6 + 3) piercing damage.

HURL FLAME: Ranged Spell Attack: +5 to hit, range 150 ft., one target. Hit: 10 (3d6) fire damage. If the target is a flammable object that isn't being worn or carried, it also catches fire.

DESCRIPTION

Barbed devils are human-sized creatures covered in sharp quills. Greedy and debauched to the extreme, these creatures are always looking for another bargain, and are eager to serve as guards and servants to more powerful figures, always looking for an opportunity to usurp that power.

Devil, Bone

Large fiend (devil), lawful evil

ARMOR CLASS 19 (natural armor)
HIT POINTS 142 (15d10 + 60)
SPEED 40 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	16 (+3)	18 (+4)	13 (+1)	14 (+2)	16 (+3)

SAVING THROWS Int +5, Wis +6, Cha +7
SKILLS Deception +7, Insight +6
DAMAGE RESISTANCES cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 12
LANGUAGES Infernal, telepathy 120 ft.
CHALLENGE 9 (5,000 XP)

SPECIAL TRAITS

DEVIL'S SIGHT: Magical darkness doesn't impede the devil's darkvision.

MAGIC RESISTANCE: The devil has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The devil makes three attacks: two with its claws and one with its sting.

CLAW: Melee Weapon Attack: +8 to hit, reach 10 ft., one target. Hit: 8 (1d8 + 4) slashing damage.

STING: Melee Weapon Attack: +8 to hit, reach 10 ft., one target. Hit: 13 (2d8 + 4) piercing damage plus 17 (5d6) poison damage, and the target must succeed on a DC 14 Constitution saving throw or become poisoned for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

DESCRIPTION

Bone devils look like something out of an H.R. Gieger art portfolio, an horrific combination of cadaver, insect and scorpion with flesh and sinew stretched tight over its skeletal structure, the whole the shade of bleached bone. They are taskmasters and torturers in Hell and are driven by lust and envy.

Devil, Chain

Medium fiend (devil), lawful evil

ARMOR CLASS 16 (natural armor)
HIT POINTS 85 (10d8 + 40)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	15 (+2)	18 (+4)	11 (+0)	12 (+1)	14 (+2)

SAVING THROWS Con +7, Wis +4, Cha +5
DAMAGE RESISTANCES cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 11
LANGUAGES Infernal, telepathy 120 ft.
CHALLENGE 8 (3,900 XP)

SPECIAL TRAITS

DEVIL'S SIGHT: Magical darkness doesn't impede the devil's darkvision.

MAGIC RESISTANCE: The devil has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The devil makes two attacks with its chains.

CHAIN: Melee Weapon Attack: +8 to hit, reach 10 ft., one target. Hit: 11 (2d6 + 4) slashing damage. The target is grappled (escape DC 14) if the devil isn't already grappling a creature. Until this grapple ends, the target is restrained and takes 7 (2d6) piercing damage at the start of each of its turns.

ANIMATE CHAINS (Recharges after a Short or Long Rest): Up to four chains the devil can see within 60 feet of it magically sprout razor-edged barbs and animate under the devil's control, provided that the chains aren't being worn or carried. Each animated chain is an object with AC 20, 20 hit points, resistance to piercing damage, and immunity to psychic and thunder damage. When the devil uses Multiattack on its turn, it can use each animated chain to make one additional chain attack. An animated chain can grapple one creature of its own but can't make attacks while grappling. An animated chain reverts to its inanimate state if reduced to 0 hit points or if the devil is incapacitated or dies.

REACTIONS

UNNERVING MASK: When a creature the devil can see starts its turn within 30 feet of the devil, the devil can create the illusion that it looks like one of the creature's departed loved ones or bitter enemies. If the creature can see the devil, it must succeed on a DC 14 Wisdom saving throw or be frightened until the end of its turn.

DESCRIPTION

Chain devils are torturers extreme. They are draped head to toe in wicked, barbed chains, pale flesh crisscrossed with wicked scars peeking through gaps in the chains. They are completely sadistic and relish the idea to cause torment and pain, viewing pain and pleasure as one and the same. There is nothing a chain devil enjoys more than concocting deliciously new and twisted means of torture.

Devil, Fallen Angel

Medium fiend (devil), lawful evil

ARMOR CLASS 18 (plate)
HIT POINTS 153 (18d8 + 72)
SPEED 30 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	16 (+3)	18 (+4)	14 (+2)	14 (+2)	18 (+4)

SAVING THROWS Dex +7, Con +8, Wis +6, Cha +8
DAMAGE RESISTANCES cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
DAMAGE IMMUNITIES fire, necrotic, poison
CONDITION IMMUNITIES poisoned
SENSES truesight 120 ft., passive Perception 12
LANGUAGES Infernal, telepathy 120 ft.
CHALLENGE 12 (8,400 XP)

SPECIAL TRAITS

HELLISH WEAPONS: The fallen angel's weapon attacks are magical, wreathed in what appears to be sickly green flame, and deal an extra 13 (3d8) necrotic damage on a hit (included in the attacks).

MAGIC RESISTANCE: The fallen angel has advantage on saving throws against spells and other magical effects.

CELESTIAL FORM: The fallen angel can assume their former, celestial form once per day for up to four hours. While in this form, they cannot be detected as anything but an angel by any means save truesight. Even spells such as detect evil and good will not reveal their true nature. This form is a powerful glamour only, however, and does not grant them any additional abilities.

ACTIONS

MULTIATTACK: The fallen angel makes three attacks.

LONGSWORD: Melee Weapon Attack: +8 to hit, reach 5 ft., one target. Hit: 8 (1d8 + 4) slashing damage, or 9 (1d10 + 4) slashing damage if used with two hands, plus 13 (3d8) necrotic damage.

HELLFIRE: Ranged Spell Attack: +8 to hit, range 150/600 ft., one target. Hit: 20 (4d8 + 3) necrotic damage, and the target must succeed on a DC 14 Constitution saving throw or be poisoned. The poison lasts until it is removed by the lesser restoration spell or similar magic. This attack manifests as a gout of greenish flame that the fallen angel projects from its hand, sword or eyes.

REACTIONS

Parry: The fallen angel adds 4 to its AC against one melee attack that would hit it. To do so, the fallen angel must see the attacker and be wielding a melee weapon.

DESCRIPTION

Fallen angels are staggeringly beautiful creatures. They appear as humans at peak physical perfection, with sleek black feathered wings and alabaster skin. Once the height of the celestial chorus, they have since fallen into disgrace, betraying their brethren and joining the infernal ranks as vicious and disciplined warriors. Often, they will appear wearing red and black armor, stylized as a mockery of that worn by the celestial host. When not fighting, their favorite thing to do is to masquerade as angels, corrupting the souls of humans in the process.

VARIANT FALLEN ANGELS. There are rumors of other forms of fallen angels, which retain their full suite of angelic powers, simply corrupted towards evil. A fallen deva, planetar, or solar, for example, may still retain their healing touch ability, but could also use it to deal necrotic damage (or it may simply be twisted into a necrotic-only version). In any case, all powers that deal radiant damage would become corrupted to deal poison or necrotic damage instead. Like general fallen angels, variants would be notable for their corrupt visage; while still beautiful, their skin might take on a sickly hue, their wings might turn green, crimson or black; they could take on other subtly corrupt qualities as well.

Devil, Horned

Large fiend (devil), lawful evil

ARMOR CLASS 18 (natural armor)
HIT POINTS 148 (17d10 + 55)
SPEED 20 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
22 (+6)	17 (+3)	21 (+5)	12 (+1)	16 (+3)	17 (+3)

SAVING THROWS Str +10, Dex +7, Wis +7, Cha +7
DAMAGE RESISTANCES cold; bludgeoning, piercing, and slashing from nonmagical attacks not made with silvered weapons
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 13
LANGUAGES Infernal, telepathy 120 ft.
CHALLENGE 11 (7,200 XP)

SPECIAL TRAITS

DEVIL'S SIGHT: Magical darkness doesn't impede the devil's darkvision.

MAGIC RESISTANCE: The devil has advantage on saving throws against spells and other magical effects.

ACTIONS

MULTIATTACK: The devil makes three melee attacks: two with its fork and one with its tail. It can use Hurl Flame in place of any melee attack.

FORK: Melee Weapon Attack: +10 to hit, reach 10 ft., one target. Hit: 15 (2d8 + 6) piercing damage.

TAIL: Melee Weapon Attack: +10 to hit, reach 10 ft., one target. Hit: 10 (1d8 + 6) piercing damage. If the target is a creature other than an undead or a construct, it must succeed on a DC 17 Constitution saving throw or lose 10 (3d6) hit points at the start of each of its turns due to an infernal wound. Each time the devil hits the

wounded target with this attack, the damage dealt by the wound increases by 10 (3d6). Any creature can take an action to stanch the wound with a successful DC 12 Wisdom (Medicine) check. The wound also closes if the target receives magical healing.

HURL FLAME: Ranged Spell Attack: +7 to hit, range 150 ft., one target. Hit: 14 (4d6) fire damage. If the target is a flammable object that isn't being worn or carried, it also catches fire.

DESCRIPTION

Horned devils are the classic devil. They appear as humanoids with deep crimson skin and broad bat wings. Long, curved horns erupt from their heads, and their legs end in cloven feet. A wicked, barbed tail thrashes behind them and they wield a flaming pitchfork.

They are, however, lazy creatures who prefer to seduce or trick others into doing their dirty work for them. They avoid conflict when possible, especially with more powerful creatures. Still, when provoked, they are fearsome indeed. They stand 12 feet tall and their scaly skin is like iron. Their pitchforks are deadly to the extreme, and their ability to rain fire upon their foes strikes fear into even the most stalwart opponents.

Devil, Imp

Tiny fiend (devil, shapechanger), lawful evil

ARMOR CLASS 13
HIT POINTS 10 (3d4 + 3)
SPEED 20 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	17 (+3)	13 (+1)	11 (+0)	12 (+1)	14 (+2)

SKILLS Deception +4, Insight +3, Persuasion +4, Stealth +5
DAMAGE RESISTANCES cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
DAMAGE IMMUNITIES fire, poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 120 ft., passive Perception 11
LANGUAGES Infernal, Common
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

SHAPECHANGER: The imp can use its action to polymorph into a beast form that resembles a rat (speed 20 ft.), a raven (20 ft., fly 60 ft.), or a spider (20 ft., climb 20 ft.), or back into its true form. Its statistics are the same in each form, except for the speed changes noted. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

DEVIL'S SIGHT: Magical darkness doesn't impede the imp's darkvision.

MAGIC RESISTANCE: The imp has advantage on saving throws against spells and other magical effects.

ACTIONS

STING (Bite in Beast Form): Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 5 (1d4 + 3) piercing damage, and the target must make on a DC 11 Constitution saving throw, taking 10 (3d6) poison damage on a failed save, or half as much damage on a successful one.

INVISIBILITY: The imp magically turns invisible until it attacks or until its concentration ends (as if concentrating on a spell). Any equipment the imp wears or carries is invisible with it.

DESCRIPTION

Like quasits, imps make superior familiars for unscrupulous arcanists, due to their ability to assume the form of an animal at will. They are consummate spies and information brokers, always looking for a way to twist a task given to their specific advantage. They enjoy waylaying and misleading humans and can often be distracted by the opportunity to do so. As such, their masters know not to trust them with duties that are time sensitive or of great import.

The imp appears as a classic devil shape, though it is small in stature. It has reddish skin, bat wings and the tail of a scorpion.

OTHER FIENDS

Other fiends exist which are neither devils nor demons, but freely interact with both. These creatures enjoy their freedom, and generally pursue evil for the sake of evil. They are selfish to the extreme and always put their own schemes and ends above those of others, which makes them untrustworthy to the lawful devils, but are not driven to wanton destruction and chaos as are demons.

Fiend, Succubus (Incubus)

Medium fiend (shapechanger), neutral evil

ARMOR CLASS 15 (natural armor)
HIT POINTS 66 (12d8 + 12)
SPEED 30 ft., fly 60 ft.
SKILLS Deception +9, Insight +5, Perception +5, Persuasion +9, Stealth +7
DAMAGE RESISTANCES cold, fire, lightning, poison; bludgeoning, piercing, and slashing from nonmagical attacks
SENSES darkvision 60 ft., passive Perception 15
LANGUAGES Abyssal, Common, Infernal, telepathy 60 ft.
CHALLENGE 4 (1,100 XP)

SPECIAL TRAITS

TELEPATHIC BOND: The fiend ignores the range restriction on its telepathy when communicating with a creature it has charmed. The two don't even need to be on the same plane of existence.

SHAPECHANGER: The fiend can use its action to polymorph into a Small or Medium humanoid, or back into its true form. Without wings, the fiend loses its flying speed. Other than its size and speed, its statistics are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

ACTIONS

CLAW (Fiend Form Only): Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 6 (1d6 + 3) slashing damage.

CHARM: One humanoid the fiend can see within 30 feet of it must succeed on a DC 15 Wisdom saving throw or be magically charmed for 1 day. The charmed target obeys the fiend's verbal or telepathic commands. If the target suffers any harm or receives a suicidal command, it can repeat the saving throw, ending the effect on a success. If the target successfully saves against the effect, or if the effect on it ends, the target is immune to this fiend's Charm for the next 24 hours. The fiend can have only one target charmed at a time. If it charms another, the effect on the previous target ends.

DRAINING KISS: The fiend kisses a creature charmed by it or a willing creature. The target must make a DC 15 Constitution saving throw against this magic, taking 32 (5d10 + 5) psychic damage on a failed save, or half as much damage on a successful one. The target's hit point maximum is reduced by an amount equal to the damage taken. This reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.

ETHEREALNESS: The fiend magically enters the Ethereal Plane from the Material Plane, or vice versa.

DESCRIPTION

The succubus (incubus, in its male form) appears as an astonishingly beautiful woman or man, revealed as fiendish only by its bat wings, long tail and tiny horns. These creatures, however, can assume the form of a normal human at will, allowing it to seduce mortals into serving its schemes and desires, and feeding from the souls of their victims through their draining kiss.

Fiend, Hell Hound

Medium fiend, lawful evil

ARMOR CLASS 15 (natural armor)
HIT POINTS 45 (7d8 + 14)
SPEED 50 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	14 (+2)	6 (-2)	13 (+1)	6 (-2)

SKILLS Perception +5
DAMAGE IMMUNITIES fire
SENSES darkvision 60 ft., passive Perception 15
LANGUAGES understands Infernal but can't speak it
CHALLENGE 3 (700 XP)

SPECIAL TRAITS

KEEN HEARING and Smell: The hound has advantage on Wisdom (Perception) checks that rely on hearing or smell.

PACK TACTICS: The hound has advantage on an attack roll against a creature if at least one of the hound's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

BITE: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 7 (1d8 + 3) piercing damage plus 7 (2d6) fire damage.

FIRE BREATH (Recharge 5–6): The hound exhales fire in a 15-foot cone. Each creature in that area must make a DC 12 Dexterity saving throw, taking 21 (6d6) fire damage on a failed save, or half as much damage on a successful one.

DESCRIPTION

The guard dogs of hell, these creatures resemble large, mangy wolves with greasy fur ranging from reddish-brown to black, claws the color of yellowed bone, and glowing red or yellow eyes that always appear to have flames burning behind them. Like wolves, they are pack hunters, and they are always ravenous.

GHOUL

Medium undead, chaotic evil

ARMOR CLASS 12
HIT POINTS 22 (5d8)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	10 (+0)	7 (−2)	10 (+0)	6 (−2)

DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES charmed, exhaustion, poisoned
SENSES darkvision 60 ft., passive Perception 10
LANGUAGES Common
CHALLENGE 1 (200 XP)

ACTIONS

BITE +2 to hit, reach 5 ft., one creature. Hit: 9 (2d6 + 2) piercing damage.

CLAWS: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 7 (2d4 + 2) slashing damage. If the target is a creature other than an undead, it must succeed on a DC 10 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

DESCRIPTION

Ghouls are gaunt, lanky creatures that appear to be emaciated, hairless humans with sickly, pallid flesh stretched tightly over a starved frame. They have sharp, jagged and broken teeth and claws that appear as though the skin had stretched and pulled away from their bones.

GIBBERING MOUTHER

Medium aberration, neutral

ARMOR CLASS 9
HIT POINTS 67 (9d8 + 27)
SPEED 10 ft., swim 10 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	8 (-1)	16 (+3)	3 (-4)	10 (+0)	6 (-2)

CONDITION IMMUNITIES prone
SENSES darkvision 60 ft., passive Perception 10
LANGUAGES —
CHALLENGE 2 (450 XP)



SPECIAL TRAITS

ABERRANT GROUND: The ground in a 10-foot radius around the mouther is dough like difficult terrain. Each creature that starts its turn in that area must succeed on a DC 10 Strength saving throw or have its speed reduced to 0 until the start of its next turn.

GIBBERING: The mouther babbles incoherently while it can see any creature and isn't incapacitated. Each creature that starts its turn within 20 feet of the mouther and can hear the gibbering must succeed on a DC 10 Wisdom saving throw. On a failure, the creature can't take reactions until the start of its next turn and rolls a d8 to determine what it does during its turn. On a 1 to 4, the creature does nothing. On a 5 or 6, the creature takes no action or bonus action and uses all its movement to move in a randomly determined direction. On a 7 or 8, the creature makes a melee attack against a randomly determined creature within its reach or does nothing if it can't make such an attack.

ACTIONS

MULTIATTACK: The gibbering mouther makes one bite attack and, if it can, uses its Blinding Spittle.

BITES: Melee Weapon Attack: +2 to hit, reach 5 ft., one creature. Hit: 17 (5d6) piercing damage. If the target is Medium or smaller, it must succeed on a DC 10 Strength saving throw or be knocked prone. If the target is killed by this damage, it is absorbed into the mouther.

BLINDING SPITTLE (Recharge 5–6): The mouther spits a chemical glob at a point it can see within 15 feet of it. The glob explodes in a blinding flash of light on impact. Each creature within 5 feet of the flash must succeed on a DC 13 Dexterity saving throw or be blinded until the end of the mouther's next turn.

DESCRIPTION

The gibbering mouther is a spawn of the Great Old One, Shub-Niggurath. It appears as a disgusting, putrid mass of eyes, mouths, formless flesh and other body parts that rolls like a shapeless amoeboid mass, a blob of flesh with countless maws that constantly gibber and yammer incoherently, devouring everything in its path.

HOUND OF TINDALOS

Medium aberration, neutral evil

ARMOR CLASS 17 (natural armor)
HIT POINTS 93 (11d8 + 44)
SPEED 40 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	22 (+6)	18 (+4)	14 (+2)	16 (+3)	18 (+4)

SAVING THROWS Constitution +7, Wisdom +6
SKILLS Acrobatics +9, Perception +6
DAMAGE RESISTANCES necrotic
DAMAGE IMMUNITIES cold, psychic, poison
CONDITION IMMUNITIES exhaustion, poisoned
SENSES darkvision 120 ft., passive Perception 16
LANGUAGES Void Speech
CHALLENGE 8 (3,900 XP)

SPECIAL TRAITS

ENTRANCE BY CORNERS. The hound of Tindalos may only enter the Material Plane at a sharp intersection of surfaces. As a bonus action, the hound can teleport from one location to another within sight of the first, provided it travels from one sharp corner to another.

KEEN SMELL. The hound of Tindalos has advantage on Wisdom (Perception) checks that rely smell.

MAGIC RESISTANCE. The hound of Tindalos has advantage on saving throws against spells and other magical effects.

POUNCE. If the hound of Tindalos moves at least 15 feet straight toward a creature and then hits it with a claw attack on the same turn, that target must succeed on a DC 16 Strength saving throw or be knocked prone. If the target is prone, the hound of Tindalos can make one tongue attack against it as a bonus action.

SLIPPERY. The hound of Tindalos has advantage on ability checks and saving throws made to escape a grapple.

ACTIONS

MULTIATTACK. The hound of Tindalos makes two claw attacks and one bite attack. It can make one tongue attack in place of its two claw attacks.

BITE. Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 14 (3d6 + 4) piercing damage.

CLAW. Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 11 (2d6 + 4) slashing damage.

TONGUE. Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 7 (1d6 + 4) piercing damage plus 7 (2d6) necrotic damage. The target's hp maximum is reduced by an amount equal to the necrotic damage taken. The reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hp maximum to 0.

HUNTER OF THE LOST. The hound can transport itself to a different plane of existence. This works like the plane shift spell, except the hound can only affect itself, not other creatures, and can't use it to banish an unwilling creature to another plane.

DESCRIPTION

Stepping through corners of otherwise solid walls, the hairless doglike creatures coated in blue ichor are relentless pursuers able to cross dimensional barriers in pursuit of prey.

HUNTERS FROM THE VOID. Hideous and strange creatures from the Void, hounds of Tindalos hunt those who travel the planes of existence or break the bonds of time. None know if the hounds take offense to travel through time and space or if there is some quality of such travelers that they find irresistible, but, once they have the scent of such a creature, they rarely lose it. They hunt without rest, draining the creature of all fluids with long, hollow tongues once caught, leaving behind little more than a husk. They possess intelligence and the ability to speak, but no society or civilization of their kind has ever been witnessed. They live only to hunt.

A TASTE FOR HUMANITY. Hounds of Tindalos prefer human prey even when presented with other options.

HIDEOUS BEASTS. The hound resembles a hairless dog, but its forelimbs end in remarkably human-looking hands. It has the head of a bat with large, luminous eyes and a short black beak, sharp as a razor. Notches in the center of the top and bottom of the beak allow a long, blue, hollow proboscis to snake out for feeding. Its skin color varies, though nodules along the hound's spine ooze a blue ichor that coats it most of the time.

MUMMY

Medium undead, lawful evil

ARMOR CLASS 11 (natural armor)
HIT POINTS 58 (9d8 + 18)
SPEED 20 ft.

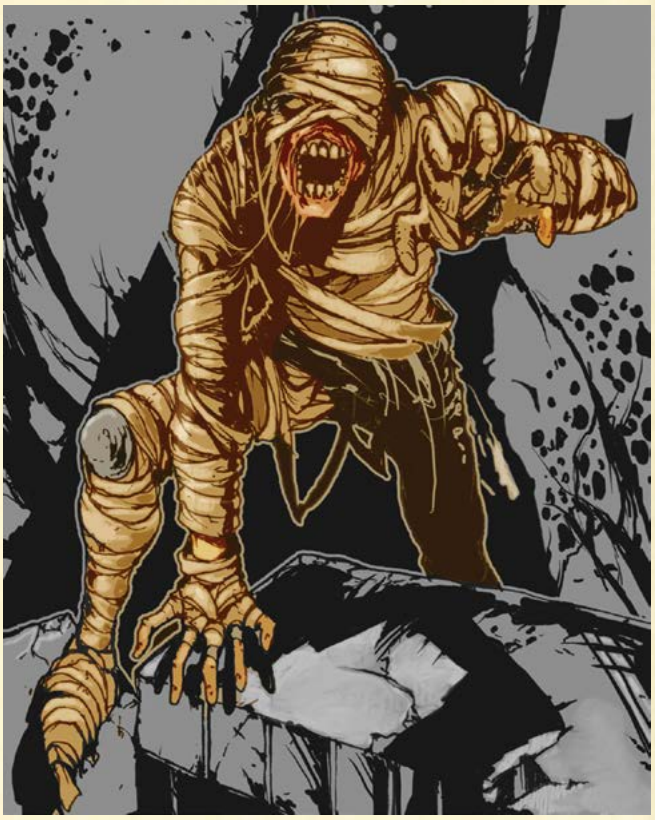
STR	DEX	CON	INT	WIS	CHA
16 (+3)	8 (-1)	15 (+2)	6 (-2)	10 (+0)	12 (+1)

SAVING THROWS Wis +2
DAMAGE VULNERABILITIES fire
DAMAGE RESISTANCES bludgeoning, piercing, and slashing from nonmagical attacks
DAMAGE IMMUNITIES necrotic, poison
CONDITION IMMUNITIES Charmed, Exhaustion, Frightened, Paralyzed, Poisoned
SENSES darkvision 60 ft., passive Perception 10
LANGUAGES the languages it knew in life
CHALLENGE 3 (700 XP)

ACTIONS

MULTIATTACK: The mummy can use its Dreadful Glare and makes one attack with its rotting fist.

ROTTING FIST: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 10 (2d6 + 3) bludgeoning damage plus 10 (3d6) necrotic damage. If the target is a creature, it must succeed on a DC 12 Constitution saving throw or be cursed with mummy rot. The cursed target can't regain hit points, and its hit point maximum decreases by 10 (3d6) for every 24 hours that elapse. If the curse reduces the target's hit point maximum to 0, the target dies, and its body turns to dust. The curse lasts until removed by the remove curse spell or other magic.



DREADFUL GLARE: The mummy targets one creature it can see within 60 feet of it. If the target can see the mummy, it must succeed on a DC 11 Wisdom saving throw against this magic or become frightened until the end of the mummy's next turn. If the target fails the saving throw by 5 or more, it is also paralyzed for the same duration. A target that succeeds on the saving throw is immune to the Dreadful Glare of all mummies (but not mummy lords) for the next 24 hours.

DESCRIPTION

This is the classic mummy, a figure imprisoned and cursed to everlasting unlife, wandering the world seeking vengeance against those it perceives have wronged it. Wrapped from head to toe in ancient strips of moldering linen, this humanoid moves with a shuffling gait. Most commonly associated with ancient Egypt, these creatures can be found in Aztec and Mayan temples as well as the remnants of many other ancient civilizations throughout the world.

NIGHTGAUNT

Large aberration, lawful evil

ARMOR CLASS 17 (natural armor)
HIT POINTS 142 (15d10 + 60)
SPEED 20 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	17 (+3)	18 (+4)	4 (-3)	16 (+3)	16 (+3)

SAVING THROWS Strength +8, Constitution +8, Wisdom +7, Charisma +7
SKILLS Athletics +8, Intimidation +7, Perception +7, Stealth +11



DAMAGE RESISTANCES bludgeoning, necrotic
CONDITION IMMUNITIES blinded, frightened
SENSES blindsight 120 ft., passive Perception 17
LANGUAGES understands Common, Abyssal, and Void Speech, but can't speak
CHALLENGE 10 (5,900 XP)

SPECIAL TRAITS

FLYBY. The nightgaunt doesn't provoke an opportunity attack when it flies out of an enemy's reach.

PACK TACTICS. The nightgaunt has advantage on attack rolls against a creature if at least one of the nightgaunt's allies is within 5 feet of the creature and the ally isn't incapacitated.

MAGIC RESISTANCE. The nightgaunt has advantage on saving throws against spells and other magical effects.

UTTERLY SILENT. The nightgaunt doesn't make a sound and has advantage on Dexterity (Stealth) checks.

VOID TRAVELER. The nightgaunt doesn't require air, food, drink, or ambient pressure.

ACTIONS

Multiattack. The nightgaunt can use its Baneful Presence. It then makes three attacks: two with its clutching claws and one with its barbed tail. If the nightgaunt is grappling a creature, it can use its barbed tail one additional time.

CLUTCHING CLAWS. Melee Weapon Attack: +8 to hit, reach 5 ft., one target. Hit: 13 (2d8 + 4) slashing damage, and the target is grappled (escape DC 16) if it is a Medium or smaller creature. Until this grapple ends, the target is restrained. The nightgaunt has two claws, each of which can grapple only one target. While using a claw to grapple, the nightgaunt can't use that claw to attack.

BARBED TAIL. Melee Weapon Attack: +8 to hit, reach 5 ft., one target. Hit: 8 (1d8 + 4) piercing damage plus 10 (3d6) poison damage.

BANEFUL PRESENCE. Each creature of the nightgaunt's choice that is within 30 feet of the nightgaunt and aware of it must succeed on a DC 16 Wisdom saving throw or have disadvantage on all attack rolls and saving throws for 1 minute. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success. If a creature's saving throw is successful or the effect ends for it, the creature is immune to the nightgaunt's Baneful Presence for the next 24 hours.

DESCRIPTION

The terrible outline of something noxiously thin and bat-winged descends silently from above—a faceless black being with smooth, whale-like skin and horns that curve toward each other. Its barbed tail lashes needlessly as it clutches the air with ugly prehensile paws.

SILENT MALEVOLENCE. Nightgaunts never speak or smile, having only a suggestive blankness where a face ought to be. The beating of a nightgaunt's membranous wings makes no sound; nor does the tickling grasp of its cold, rubbery paws.

NIGHTMARE SERVITORS. These mindless aberrations are creations of an elder god of the Great Abyss, who wages inter-dimensional war with various gods and horrors of the Outer Void. Nightgaunts serve as the advance guard and battle steeds of the ghouls that inhabit the darkest corners of the Shadow Realm and realms of pure dream and fancy. On occasion, they ally themselves with humans and the forces of light against greater chaos and particularly hated demon lords. Such alliances last only so long as is necessary to restore the rule of law and burn out all corruption from a place. Once this is accomplished, they sometimes leave, satisfied in their work, and other times remain to attack the wounded forces of good.

ROBOTS

Robots are automatons that work on electronics, clockwork, electrical systems, computer programs, or another mechanical or electronic means. They are designed to fulfill specific purposes, be it doing jobs that are too dangers to people, acting as soldiers in futuristic war zones, or even information gatherers. This section provides a few examples combat and security-oriented robots that you can use or modify in your games.

Robot, Military Combat Infantry Bot

Medium construct (robot), unaligned

ARMOR CLASS 15 (natural armor)
HIT POINTS 110 (17d8 + 34)
SPEED 50 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	15 (+2)	14 (+2)	11 (+0)	12 (+1)	18 (+4)

SAVING THROWS: Dex +6, Con +6, Wis +5
SKILLS: Perception +5, Survival +5
DAMAGE RESISTANCES: cold, fire; bludgeoning, piercing, and slashing damage from nonmagical weapons
DAMAGE IMMUNITIES: poison, psychic
Damage Vulnerabilities: lightning
CONDITION IMMUNITIES: poisoned, stunned, charmed, exhaustion, frightened
SENSES: darkvision 120 ft., passive Perception 15
CHALLENGE: 8 (3,900 XP)

SPECIAL TRAITS

EMP VULNERABILITY: When the drone takes lightning damage, it must make a DC 15 Constitution saving throw. If it fails, it is stunned until the end of its next turn. This ignores the drone's immunity to the stunned condition.

INTEGRATED WEAPONRY: The drone's weapons are integrated into its body. These weapons cannot be dropped, thrown, or disarmed.

STABLE PLATFORM: The drone is equipped with treads rather than legs. It makes any saving throw to resist being knocked prone or moved with advantage.

ACTIONS

MULTIATTACK. The drone makes one bash attack and two blade attachment attacks.

BLADE Attachment. Melee Weapon Attack: +9 to hit, reach 5 ft., one target. Hit: 15 (3d6 + 5) slashing damage.

BASH. Melee Weapon Attack: +9 to hit, reach 5 ft., one target. Hit: 18 (3d8 + 5) bludgeoning damage and a target creature must succeed on a DC 15 Strength saving throw or be knocked prone.

REACTOR OVERLOAD (Recharge 5-6). All creatures within 10 feet of the drone take 44 (8d8) lightning damage, or half damage with a successful DC 16 Dexterity saving throw. A creature that fails its saving throw is stunned until the start of the drone's next turn.

Robot, Security Drone (Corporate)

Medium construct (robot), unaligned

ARMOR CLASS 16 (natural armor)
HIT POINTS 76 (8d10 + 32)
SPEED 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
21 (+5)	12 (+1)	18 (+4)	10 (+0)	10 (+0)	12 (+1)

SAVING THROWS: Dex +4 Con +7
SKILLS: Athletics +9, Perception +4
DAMAGE RESISTANCES: cold, fire; bludgeoning, piercing, and slashing damage from nonmagical weapons
DAMAGE IMMUNITIES: poison, psychic
DAMAGE VULNERABILITIES: lightning
CONDITION IMMUNITIES: poisoned, stunned, charmed, exhaustion, frightened
SENSES darkvision 60 ft., passive Perception 13
CHALLENGE: 7 (2,900 XP)

SPECIAL TRAITS

ADDITIONAL LEGS: Four legs allow the Security Drone to climb at a speed equal to its base speed and to ignore difficult terrain.

PISTON REACH. The drone's melee attacks have a deceptively long reach thanks to the pistons powering them.

EMP VULNERABILITY: When the drone takes lightning damage, it must make a DC 15 Constitution saving throw. If it fails, it is

INTEGRATED WEAPONRY: The drone's weapons are integrated into its body. These weapons cannot be dropped, thrown, or disarmed. stunned until the end of its next turn. This ignores the drone's immunity to the stunned condition.

ACTIONS

MULTIATTACK. The Drone makes two blade attachment attacks.

BLADE ATTACHMENT. Melee Weapon Attack: +8 to hit, reach 10ft, one target. Hit: 15 (2d8 + 6) piercing damage.

GUN EMPLACEMENT: Ranged Weapon Attack: +4 to hit. range 30/100 ft., one target. Hit: 6 (1d10+1) piercing damage

Robot, Security Drone (Personal)

Medium construct (robot), unaligned

ARMOR CLASS 15 (natural armor)
HIT POINTS 52 (7d8 + 21)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	11 (+0)	16 (+3)	6 (-2)	11 (+0)	7 (-2)

SAVING THROWS: Con +5
SKILLS: Athletics +4
DAMAGE RESISTANCES: cold, fire; bludgeoning, piercing, and slashing damage from nonmagical weapons
DAMAGE IMMUNITIES: poison, psychic
DAMAGE VULNERABILITIES: lightning
CONDITION IMMUNITIES: poisoned, stunned, charmed, exhaustion, frightened
SENSES: darkvision 60 ft., passive Perception 10
CHALLENGE: 3 (700 XP)

SPECIAL TRAITS

EMP VULNERABILITY: When the drone takes lightning damage, it must make a DC 15 Constitution saving throw. If it fails, it is stunned until the end of its next turn. This ignores the drone's immunity to the stunned condition.

INTEGRATED WEAPONRY: The drone's weapons are integrated into its body. These weapons cannot be dropped, thrown, or disarmed.

ACTIONS

FIST. Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d6+2) bludgeoning damage.

INTEGRATED SHOTGUN. Ranged Weapon Attack: +2 to hit, range 30/100., one target. Hit: 4 (1d8) piercing damage. Double Barrel

BOOK SEVEN:
Robot, Security Turret

Small construct (robot), unaligned

ARMOR CLASS 10 (natural armor)
HIT POINTS 6 (1d6)
SPEED 0 ft.

STR	DEX	CON	INT	WIS	CHA
1 (-5)	10 (+0)	16 (+3)	1 (-5)	11 (+0)	1 (-5)

DAMAGE RESISTANCES: cold, fire; bludgeoning, piercing, and slashing damage from nonmagical weapons
DAMAGE IMMUNITIES: poison, psychic
DAMAGE VULNERABILITIES: lightning
CONDITION IMMUNITIES: poisoned, stunned, charmed, exhaustion, frightened
SENSES: darkvision 60 ft., passive Perception 10;
CHALLENGE: 0 (25 XP)

SPECIAL TRAITS

HIDDEN EMPLACEMENT: When the turret is not active, any creature must make a DC 15 Perception test in order to spot the turret.

STATIONARY ASSET: The turret cannot move, and automatically succeeds at any saving throw made to resist being knocked prone or moved.

EMP VULNERABILITY: When the drone takes lightning damage, it must make a DC 15 Constitution saving throw. If it fails, it is stunned until the end of its next turn. This ignores the drone's immunity to the stunned condition.

INTEGRATED WEAPONRY: The turret's weapon is integrated into its body. This weapon cannot be dropped, thrown, or disarmed.

ACTIONS

LIGHT SMG. Ranged Weapon Attack: +2 to hit, range 30/100., automatic fire. Hit: 4 (1d8) piercing damage.

SERPENTFOLK

Medium humanoid, neutral evil

ARMOR CLASS 12
HIT POINTS 40 (9d8)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	14 (+2)	11 (+0)	14 (+2)	11 (+0)	14 (+2)

SAVING THROWS Charisma +4
SKILLS Deception +6, Perception +2, Stealth +4
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 60 ft., passive Perception 12
LANGUAGES Abyssal, Common, Draconic, Infernal, Void Speech
CHALLENGE 1 (200 XP)

SPECIAL TRAITS

MAGIC RESISTANCE. The serpentfolk has advantage on saving throws against spells and other magical effects.

INNATE SPELLCASTING. The serpentfolk's innate spellcasting ability is Charisma (spell save DC 12). The serpentfolk can innately cast the following spells, requiring no material components:

3/DAY EACH: *charm person, disguise self*

ACTIONS

MULTIATTACK. The serpentfolk makes two attacks: one with its bite and one with its scimitar.

BITE. Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 4 (1d4 + 2) piercing damage plus 3 (1d6) poison damage.

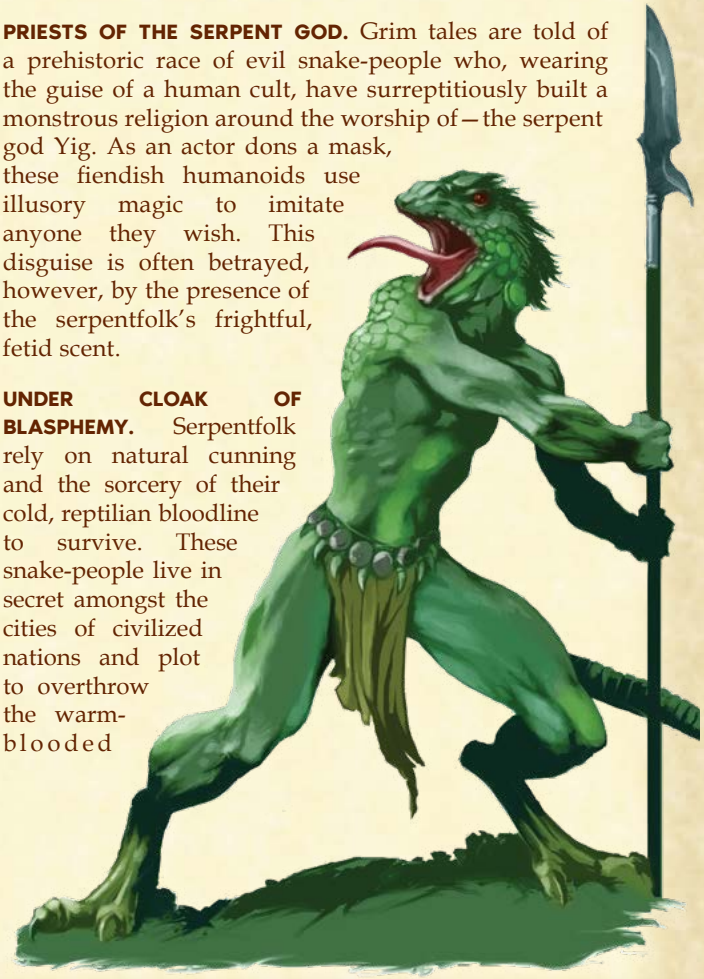
SCIMITAR. Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) slashing damage.

PISTOL. Ranged Weapon Attack: +4 to hit, range 30/100 ft., one target. Hit: 6 (1d8 + 2) piercing damage. Can double tap.

DESCRIPTION

The hooded cultist utters a sibilant phrase. Then, like a fading mask of fog, his face suddenly vanishes and in its stead leers a monstrous serpent's head. His terrible, slit eyes blaze unblinkingly as his scaly hands twist and contort in arcane gestures.

PRIESTS OF THE SERPENT GOD. Grim tales are told of a prehistoric race of evil snake-people who, wearing the guise of a human cult, have surreptitiously built a monstrous religion around the worship of—the serpent god Yig. As an actor dons a mask, these fiendish humanoids use illusory magic to imitate anyone they wish. This disguise is often betrayed, however, by the presence of the serpentfolk's frightful, fetid scent.



UNDER CLOAK OF BLASPHEMY. Serpentfolk rely on natural cunning and the sorcery of their cold, reptilian bloodline to survive. These snake-people live in secret amongst the cities of civilized nations and plot to overthrow the warm-blooded

inheritors of the world "when the stars are right." Known as "they that walk the night," the serpentfolk live to serve their dark god's hideous, evil agenda. Many seek to become powerful spellcasters and master assassins to better serve their cruel life's purpose. The Queen of Serpents considers the serpentfolk abominations, corrupted versions of true serpents, and there is great enmity between her followers and the followers of Yig.

THE SNAKE THAT SPEAKS. In defiance of the creation myths surrounding the World Serpent Veles, the serpentfolk worship their Great Old One progenitor as the true Father of Serpents, knowing him by many names—Set, Quetzelcoatl, and Ningishzida among them. As their insidious cults grow in size—swollen with allied horrors like the Servants of Yig, the scitalis, and other reptilian monstrosities—the serpentfolk move further and further from their shadowed jungle enclaves to corrupt the credulous kingdoms of man.

SERVANT OF YIG

Medium aberration, neutral evil

ARMOR CLASS 12
HIT POINTS 90 (12d8 + 36)
SPEED 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	16 (+3)	14 (+2)	12 (+1)	14 (+2)

SAVING THROWS Dexterity +4, Constitution + 5, Wisdom +3, Charisma +4
SKILLS Perception +5, Persuasion +4, Stealth +6
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES poisoned
SENSES blindsight 10 ft., darkvision 60 ft., passive perception 11
LANGUAGES Abyssal, Common, Draconic, Infernal, Void Speech
CHALLENGE 4 (1,100 XP)

SPECIAL TRAITS

Magic Resistance. The Servant of Yig has advantage on saving throws against spells and other magical effects.

INNATE SPELLCASTING. The Servant of Yig's innate spellcasting ability is Charisma (spell save DC 12). The servant can innately cast the following spells, requiring no material components:

3/DAY EACH: *charm person, fear*

1/DAY: *confusion*

ACTIONS

MULTIATTACK. The servant of Yig makes two attacks: one with its bite and one with its glaive.

BITE. Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 4 (1d4 + 2) piercing damage plus 10 (3d6) poison damage. The target must succeed on a DC 13 Constitution saving throw or become poisoned. While poisoned this way, the target is incapacitated and takes 7 (2d6) poison damage at the start of each of its turns. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.



GLAIVE. Melee Weapon Attack: +4 to hit, reach 10 ft., one creature. Hit: 7 (1d10 + 2) slashing damage.

CONSTRICT. Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 6 (1d8 + 2) bludgeoning damage, and the target is grappled (escape DC 14). Until this grapple ends, the creature is restrained, and the Servant of Yig can't constrict another target.

DESCRIPTION

PROGENY OF THE SERPENT GOD. Servants of Yig are monstrous humanoid-serpent hybrids that often serve as sentinels and assassins for the dreadful Old One Yig and his horrid devotees. The speckled, brownish hide and obscene stench of these long, scaly creatures contrasts the cold and otherworldly beauty of their emotionless countenance.

ABHORRENT EXECUTIONERS. Legends speak of a curse that dooms anyone foolish enough to betray Yig or raise his ire. Indeed, those condemned by the Great Old One are visited by these odious servants to meet an unpleasant end. When these unnerving creatures aren't engaged as masterfully covert hunters, they serve as the duly deranging guardians of dark, forbidden places.

THE SWOLLEN DEATH. The Servants of Yig are the Old One's children and were created in his horrible image. Their unholy venom causes the body of a creature slain by the poison to swell until its plump flesh ruptures with a repulsive "pop."

BOOK SEVEN: SHAMBLING MOUND

Large plant, unaligned

ARMOR CLASS 15 (natural armor)
HIT POINTS 136 (16d10 + 48)
SPEED 20 ft., swim 20 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	8 (-1)	16 (+3)	5 (-3)	10 (+0)	5 (-3)

SKILLS Stealth +2
DAMAGE RESISTANCES cold, fire
DAMAGE IMMUNITIES lightning
CONDITION IMMUNITIES blinded, deafened, exhaustion
SENSES blindsight 60 ft. (blind beyond this radius), passive Perception 10
LANGUAGES —
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

LIGHTNING ABSORPTION: Whenever the shambling mound is subjected to lightning damage, it takes no damage and regains a number of hit points equal to the lightning damage dealt.

ACTIONS

MULTIATTACK: The shambling mound makes two slam attacks. If both attacks hit a Medium or smaller target, the target is grappled (escape DC 14), and the shambling mound uses its Engulf on it.

SLAM: Melee Weapon Attack: +7 to hit, reach 5 ft., one target. Hit: 13 (2d8 + 4) bludgeoning damage.

ENGULF: The shambling mound engulfs a Medium or smaller creature grappled by it. The engulfed target is blinded, restrained, and unable to breathe, and it must succeed on a DC 14 Constitution saving throw at the start of each of the mound's turns or take 13 (2d8 + 4) bludgeoning damage. If the mound moves, the engulfed target moves with it. The mound can have only one creature engulfed at a time.

DESCRIPTION

Another spawn of the Great Old One Shub-Niggurath, the shambling mound appears as a mass of tangled vines and dripping slime rising on two trunk-like legs, reeking of rot and freshly turned earth.

SHOGGOTH

Huge aberration, chaotic neutral

ARMOR CLASS 18 (natural armor)
HIT POINTS 387 (25d12 + 225)
SPEED 50 ft., climb 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
26 (+8)	14 (+2)	28 (+9)	12 (+1)	16 (+3)	13 (+1)

SKILLS Perception +9
DAMAGE RESISTANCES fire, bludgeoning, piercing
DAMAGE IMMUNITIES: cold, thunder, slashing
CONDITION IMMUNITIES: blinded, deafened, prone, stunned, unconscious
SENSES darkvision 120 ft., tremorsense 60 ft., passive Perception 19
LANGUAGES Void Speech
CHALLENGE 19 (22,000 XP)

SPECIAL TRAITS

ANAEROBIC. A shoggoth doesn't need oxygen to live. It can exist with equal comfort at the bottom of the ocean or in the vacuum of outer space.

ABSORB FLESH. The body of a creature that dies while grappled by a shoggoth is completely absorbed into the shoggoth's mass. No portion of it remains to be used in raise dead, reincarnate, and comparable spells that require touching the dead person's body.

AMORPHOUS. A shoggoth can move through a space as small as 1 foot wide. It must spend 1 extra foot of movement for every foot it moves through a space smaller than itself, but it isn't subject to any other penalties for squeezing.

HIDEOUS PIPING. The fluting noises made by a shoggoth are otherworldly and mind-shattering. A creature that can hear this cacophony at the start of its turn and is within 120 feet of a shoggoth must succeed on a DC 15 Wisdom saving throw or be confused (as the spell confusion) for 1d4 rounds. Creatures that roll a natural 20 on this saving throw become immune to the Hideous Piping for 24 hours. Otherwise, characters who meet the conditions must repeat the saving throw every round.

KEEN SENSES. A shoggoth has advantage on Wisdom (Perception) checks that rely on hearing or smell.

ROLLING CHARGE. If the shoggoth moves at least 20 feet straight toward a creature and hits it with a slam attack on the same turn, that creature must succeed on a DC 20 Dexterity saving throw or be knocked prone. If the creature is knocked prone, the shoggoth immediately moves into the creature's space as a bonus action and crushes the creature beneath its bulk. The crushed creature can't breathe, is restrained, and takes 11 (2d10) bludgeoning damage at the start of each of the shoggoth's turns. A crushed creature remains in its space and does not move with the shoggoth. A crushed creature can escape by using an action and making a successful DC 19 Strength check. On a success, the creature crawls into an empty space within 5 feet of the shoggoth.

ACTIONS

MULTIATTACK. The shoggoth makes 1d4 + 1 slam attacks. Reroll the number of attacks at the start of each of the shoggoth's turns.

SLAM. Melee Weapon Attack: +14 to hit, reach 15 ft., one target. Hit: 30 (4d10 + 8) bludgeoning damage, and the target is grappled (escape DC 18) and restrained. The shoggoth can grapple any number of creatures simultaneously, and this has no effect on its number of attacks.

DESCRIPTION

BLASPHEMOUS AMOEBOID. A shoggoth is an intelligent, gelatinous blob that can reshape itself at will. Created by an elder race as servants, the shoggoths rebelled long ago and slew their masters without pity. Since that time, they've lived in isolated or desolate regions, devouring whatever they encounter and absorbing its flesh into their own amorphous, shifting forms…

CONSTANT GROWTH. When in a spherical form, a shoggoth's mass is enough to have a 10- to 15-foot diameter, though this is just an average size. Shoggoths continue growing throughout their lives, though the eldest among them grow very slowly indeed, and some shoggoths may shrink from starvation if they deplete a territory of resources.

MUTABLE FORM. A shoggoth can form eyes, mouths, tentacles, and other appendages as needed, though it lacks the control to truly polymorph into another creature's shape and hold it.

SPIDER OF LENG

Large aberration, chaotic evil

ARMOR CLASS 15 (natural armor)
HIT POINTS 144 (17d10 + 51)
SPEED 30 ft., climb 20 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	16 (+3)	16 (+3)	17 (+3)	10 (+0)	10 (+0)

SAVING THROWS Dex +6, Con +6, Int +6
SKILLS Athletics +5, Perception +3, Stealth +6
DAMAGE RESISTANCES poison
CONDITION IMMUNITIES charmed, poisoned, unconscious
SENSES darkvision 240 ft., passive Perception 13
LANGUAGES Common, Void Speech
CHALLENGE 7 (2,900 XP)

SPECIAL TRAITS

ELDRITCH UNDERSTANDING. A spider of Leng can read and use any scroll.



INNATE SPELLCASTING. The spider of Leng's innate spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). It can innately cast the following spells, requiring no material components:

AT WILL: *comprehend languages, detect magic, shocking grasp*

3/DAY EACH: *shield, silence*

1/DAY EACH: arcane eye, confusion, hypnotic pattern, stoneskin

POISONOUS BLOOD. An attacker who hits a spider of Leng with a melee attack from within 5 feet must make a successful DC 15 Dexterity saving throw or take 7 (2d6) poison damage and be poisoned until the start of its next turn.

SHOCKING RIPOSTE. When a spider of Leng casts shield, it can also make a shocking grasp attack for 9 (2d8) lightning damage against one enemy within 5 feet as part of the same reaction.

ACTIONS

MULTIATTACK. A spider of Leng makes two claw attacks, two staff attacks, or one of each.

CLAW. Melee Weapon Attack: +6 to hit, reach 5 ft., one target. Hit: 14 (2d10 + 3) slashing damage plus 4 (1d8) poison damage.

SPIT VENOM. Ranged Weapon Attack: +6 to hit, range 60 ft., one target. Hit: 16 (3d8 + 3) poison damage, and the target must make a successful DC 14 Constitution saving throw or be poisoned and blinded until the end of its next turn.

STAFF OF LENG. Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 9 (2d6 + 2) bludgeoning damage plus 13 (2d12) psychic damage, and the target must make a successful DC 15 Wisdom saving throw or be stunned until the start of the spider's next turn.

REACTION

ANCIENT HATRED. When reduced to 0 hp, the spider of Leng makes one final spit venom attack before dying.

DESCRIPTION

These bloated purple spiders have small claws on their front legs that serve them as hand-like manipulators. Their abdomens are a sickly purple-white.

HATE HUMANOIDS. The nefarious spiders of Leng are highly intelligent. They are a very ancient race, steeped in evil lore and hideous malice, with an abiding hatred for all humanoid races. They sometimes keep ghostwalk spiders as guardians or soldiers.

DANGEROUS BLOOD. Their blood is poisonous and corrosive to most creatures native to the Material Plane. The folk of Leng prize it in the making of etheric harpoons and enchanted nets.

BOOK SEVEN: VAMPIRE

Medium undead (shapechanger), lawful evil

ARMOR CLASS 16 (natural armor)
HIT POINTS 144 (17d8 + 68)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	18 (+4)	18 (+4)	17 (+3)	15 (+2)	18 (+4)

SAVING THROWS Dex +9, Wis +7, Cha +9
SKILLS Perception +7, Stealth +9
DAMAGE RESISTANCES necrotic; bludgeoning, piercing, and slashing from nonmagical attacks
SENSES darkvision 120 ft., passive Perception 17
LANGUAGES the languages it knew in life
CHALLENGE 13 (10,000 XP)

SPECIAL TRAITS

SHAPECHANGER: If the vampire isn't in sunlight or running water, it can use its action to polymorph into a Tiny bat or a Medium cloud of mist, or back into its true form. While in bat form, the vampire can't speak, its walking speed is 5 feet, and it has a flying speed of 30 feet. Its statistics, other than its size and speed, are unchanged. Anything it is wearing transforms with it, but nothing it is carrying does. It reverts to its true form if it dies. While in mist form, the vampire can't take any actions, speak, or manipulate objects. It is weightless, has a flying speed of 20 feet, can hover, and can enter a hostile creature's space and stop there. In addition, if air can pass through a space, the mist can do so without squeezing, and it can't pass through water. It has advantage on Strength, Dexterity, and Constitution saving throws, and it is immune to all nonmagical damage, except the damage it takes from sunlight.

LEGENDARY RESISTANCE (3/DAY): If the vampire fails a saving throw, it can choose to succeed instead.

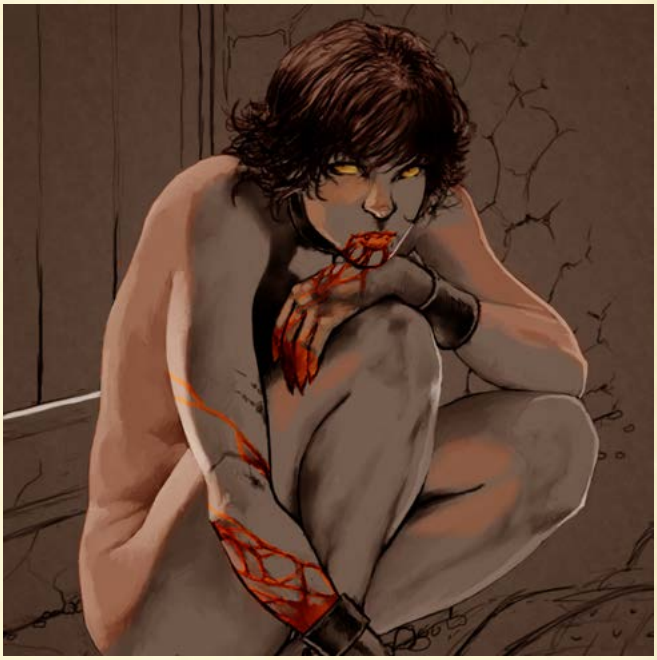
MISTY ESCAPE: When it drops to 0 hit points outside its resting place, the vampire transforms into a cloud of mist (as in the Shapechanger trait) instead of falling unconscious, provided that it isn't in sunlight or running water. If it can't transform, it is destroyed. While it has 0 hit points in mist form, it can't revert to its vampire form, and it must reach its resting place within 2 hours or be destroyed. Once in its resting place, it reverts to its vampire form. It is then paralyzed until it regains at least 1 hit point. After spending 1 hour in its resting place with 0 hit points, it regains 1 hit point.

REGENERATION: The vampire regains 20 hit points at the start of its turn if it has at least 1 hit point and isn't in sunlight or running water. If the vampire takes radiant damage or damage from holy water, this trait doesn't function at the start of the vampire's next turn.

SPIDER CLIMB: The vampire can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

VAMPIRE WEAKNESSES: The vampire has the following flaws:

FORBIDDANCE: The vampire can't enter a residence without an invitation from one of the occupants.



HARMED BY RUNNING WATER: The vampire takes 20 acid damage if it ends its turn in running water.

STAKE TO THE HEART: If a piercing weapon made of wood is driven into the vampire's heart while the vampire is incapacitated in its resting place, the vampire is paralyzed until the stake is removed.

SUNLIGHT Hypersensitivity: The vampire takes 20 radiant damage when it starts its turn in sunlight. While in sunlight, it has disadvantage on attack rolls and ability checks.

ACTIONS

Multiattack (Vampire Form Only): The vampire makes two attacks, only one of which can be a bite attack.

UNARMED STRIKE (VAMPIRE FORM ONLY): Melee Weapon Attack: +9 to hit, reach 5 ft., one creature. Hit: 8 (1d8 + 4) bludgeoning damage. Instead of dealing damage, the vampire can grapple the target (escape DC 18).

BITE (BAT OR VAMPIRE FORM ONLY): Melee Weapon Attack: +9 to hit, reach 5 ft., one willing creature, or a creature that is grappled by the vampire, incapacitated, or restrained. Hit: 7 (1d6 + 4) piercing damage plus 10 (3d6) necrotic damage. The target's hit point maximum is reduced by an amount equal to the necrotic damage taken, and the vampire regains hit points equal to that amount. The reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0. A humanoid slain in this way and then buried in the ground rises the following night as a vampire spawn under the vampire's control.

CHARM: The vampire targets one humanoid it can see within 30 feet of it. If the target can see the vampire, the target must succeed on a DC 17 Wisdom saving throw against this magic or be charmed by the vampire. The charmed target regards

the vampire as a trusted friend to be heeded and protected. Although the target isn't under the vampire's control, it takes the vampire's requests or actions in the most favorable way it can, and it is a willing target for the vampire's bite attack. Each time the vampire or the vampire's companions do anything harmful to the target, it can repeat the saving throw, ending the effect on itself on a success. Otherwise, the effect lasts 24 hours or until the vampire is destroyed, is on a different plane of existence than the target, or takes a bonus action to end the effect.

CHILDREN OF THE NIGHT (1/DAY): The vampire magically calls 2d4 swarms of bats or rats, provided that the sun isn't up. While outdoors, the vampire can call 3d6 wolves instead. The called creatures arrive in 1d4 rounds, acting as allies of the vampire and obeying its spoken commands. The beasts remain for 1 hour, until the vampire dies, or until the vampire dismisses them as a bonus action.

LEGENDARY ACTIONS

The vampire can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. The vampire regains spent legendary actions at the start of its turn.

MOVE: The vampire moves up to its speed without provoking opportunity attacks.

UNARMED STRIKE: The vampire makes one unarmed strike.

BITE (Costs 2 Actions): The vampire makes one bite attack.

DESCRIPTION

The classic and legendary undead, the vampire is the heart of horror for many people. It is a reflection of the darkest desires of mankind, of unrestrained, bestial lust. Vampires have taken many forms in literature over the centuries, from the aristocratic Count Dracula to the bestial Count Ruthven, from the elegant and statuesque vampires of Anne Rice to the sparkly variety that we all love to hate. Their powers are largely the same across the board, the differences cosmetic.

ETERNAL STRATEGISTS. Vampires are eternal creatures and they know it. For all their power, they are also keenly aware of their weaknesses. They will spend years, even decades studying their foes and prey from afar before ever making a move. They are more inclined to work through agents than to engage enemies directly. They have patience, and they have time.

THE POWER BEHIND THE THRONE. Vampires make for outstanding long-term archenemies. They have friends, servants and slaves everywhere. They have power beyond reckoning. They are not above seducing the friends and loved ones of their enemies and bringing them across. They are, if nothing else, powerful and consummate survivors.

VAMPIRE SPAWN

Medium undead, neutral evil

ARMOR CLASS 15 (natural armor)
HIT POINTS 82 (11d8 + 33)
SPEED 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	16 (+3)	16 (+3)	11 (+0)	10 (+0)	12 (+1)

SAVING THROWS Dex +6, Wis +3
SKILLS Perception +3, Stealth +6
DAMAGE RESISTANCES necrotic; bludgeoning, piercing, and slashing from nonmagical attacks
SENSES darkvision 60 ft., passive Perception 13
LANGUAGES the languages it knew in life
CHALLENGE 5 (1,800 XP)

SPECIAL TRAITS

REGENERATION: The vampire regains 10 hit points at the start of its turn if it has at least 1 hit point and isn't in sunlight or running water. If the vampire takes radiant damage or damage from holy water, this trait doesn't function at the start of the vampire's next turn.

SPIDER CLIMB: The vampire can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

VAMPIRE WEAKNESSES: The vampire has the following flaws:

FORBIDDANCE: The vampire can't enter a residence without an invitation from one of the occupants.

HARMED BY RUNNING WATER: The vampire takes 20 acid damage when it ends its turn in running water.

STAKE TO THE HEART: The vampire is destroyed if a piercing weapon made of wood is driven into its heart while it is incapacitated in its resting place.

SUNLIGHT HYPERSENSITIVITY: The vampire takes 20 radiant damage when it starts its turn in sunlight. While in sunlight, it has disadvantage on attack rolls and ability checks.

ACTIONS

MULTIATTACK: The vampire makes two attacks, only one of which can be a bite attack.

CLAWS: Melee Weapon Attack: +6 to hit, reach 5 ft., one creature. Hit: 8 (2d4 + 3) slashing damage. Instead of dealing damage, the vampire can grapple the target (escape DC 13).

BITE: Melee Weapon Attack: +6 to hit, reach 5 ft., one willing creature, or a creature that is grappled by the vampire, incapacitated, or restrained. Hit: 6 (1d6 + 3) piercing damage plus 7 (2d6) necrotic damage. The target's hit point maximum is reduced by an amount equal to the necrotic damage taken, and the vampire regains hit points equal to that amount. The reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.

DESCRIPTION

Vampire Spawn are younger vampires, still under the thrall of their masters. They have most of the same traits as a full vampire, but at a weaker level. If there's one thing a spawn

wants, it's freedom from enthrallment, and that can happen in one of two ways: their master can release them…or their master can die. Either way, the spawn will then become a full vampire themselves.

WEREWOLF

Medium humanoid (human, shapechanger), chaotic evil

ARMOR CLASS 11 in humanoid form, 12 (natural armor) in wolf or hybrid form
HIT POINTS 58 (9d8 + 18)
SPEED 30 ft. (40 ft. in wolf form)

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	14 (+2)	10 (+0)	11 (+0)	10 (+0)

SKILLS Perception +4, Stealth +3
DAMAGE IMMUNITIES bludgeoning, piercing, and slashing from nonmagical attacks not made with silvered weapons
SENSES passive Perception 14
LANGUAGES Common (can't speak in wolf form)
CHALLENGE 3 (700 XP)



SPECIAL TRAITS

SHAPECHANGER: The werewolf can use its action to polymorph into a wolf-humanoid hybrid or into a wolf, or back into its true form, which is humanoid. Its statistics, other than its AC, are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

KEEN HEARING AND SMELL: The werewolf has advantage on Wisdom (Perception) checks that rely on hearing or smell.

ACTIONS

MULTIATTACK (Humanoid or Hybrid Form Only): The werewolf makes two attacks: one with its bite and one with its claws or spear.

BITE (Wolf or Hybrid Form Only): Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 6 (1d8 + 2) piercing damage. If the target is a humanoid, it must succeed on a DC 12 Constitution saving throw or be cursed with werewolf lycanthropy.

CLAWS (Hybrid Form Only): Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 7 (2d4 + 2) slashing damage.

SPEAR (Humanoid Form Only): Melee or Ranged Weapon Attack: +4 to hit, reach 5 ft. or range 20/60 ft., one creature. Hit: 5 (1d6 + 2) piercing damage, or 6 (1d8 + 2) piercing damage if used with two hands to make a melee attack.

DESCRIPTION

Werewolves can be encountered in any of three forms: a normal human form, a full (albeit giant) wolf form, or a humanoid-wolf hybrid.

CURSED WANDERERS. Most werewolves are afflicted with the curse of lycanthropy, an incurable illness that causes them to shift to beast form each night during the three nights of the full moon. Some werewolves scour the world seeking a cure; others remove themselves from human civilization, living far out in the wilderness to avoid harming others. Still others lock themselves away, using cages and chains to restrain themselves during the lunar cycle. Still, there are those who embrace their state and the evil that it brings with it…

VORACIOUS HUNTERS. A werewolf in lupine or hybrid form loses its humanity. It may recognize loved ones, but this just fuels its unreasoning rage and hunger more, and it will seek out those its human form loves. While in beast form, the wolf is driven by one overwhelming desire—to hunt, kill and consume.

ZOMBIE

Medium undead, neutral evil

ARMOR CLASS 8
HIT POINTS 22 (3d8 + 9)
SPEED 20 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	6 (-2)	16 (+3)	3 (-4)	6 (-2)	5 (-3)

SAVING THROWS Wis +0
DAMAGE IMMUNITIES poison
CONDITION IMMUNITIES poisoned
SENSES darkvision 60 ft., passive Perception 8
LANGUAGES understands the languages it knew in life but can't speak

CHALLENGE 1/4 (50 XP)

SPECIAL TRAITS

UNDEAD FORTITUDE: If damage reduces the zombie to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the zombie drops to 1 hit point instead.

ACTIONS

SLAM: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 4 (1d6 + 1) bludgeoning damage.

DESCRIPTION

This walking corpse wears only a few soiled rags, its flesh rotting off its bones as it stumbles forward, arms outstretched.

SHAMBLING CORPSE. This is the classic zombie, the mindless, shambling corpse brought to life by science gone wrong, cosmic radiation, an incurable disease or the darkest necromancy. It is mindless and possessed of only one drive: to kill.

VARIANT ZOMBIES. There are many ways to alter the zombie here to make it a variant. Classic voodoo zombies are afflicted by special magical spells and drug cocktails and are completely under the control of the mambo who raised them. Romero-type zombies pass on their affliction with a simple bite—anyone bitten by such a zombie must succeed at a DC 15 Constitution save or the infection takes hold. Thereafter, the victim must make a Death Save every day, dying after their third failure and rising as a new zombie. Regardless of how many successful Death Saves the character makes, they cannot fight off the infection once it takes hold; successful Death Saves just allow them one more day of life. Cutting off the bitten limb within 1d6 minutes of being bitten may stave off the infection; another DC 15 Constitution save is allowed in this case.



APPENDIX A: ADVANCED FIREARMS RULES



Firearms pose an interesting problem in a game such as this. We want the game to remain fast and furious, without excess rules to bog things down, but certainly it has to be acknowledged that firearms change the playing field quite a bit, and can do things that archaic weapons cannot; amongst these capabilities is the ability to fire more projectiles, faster. The streamlined rules for firearms presented in the core game provide a heavily abstracted method of handling firearms that is easy, intuitive and fast play.

That being said, some enthusiasts want a more detailed system for handling firearms, which while still abstracted and fast play, is somewhat more simulationist than the normal rules. For this reason, we present this set of advanced firearms rules which are based upon those from the original, SIEGE engine version of the game.

In this rules set, firearms are given a far more detailed treatment, including a variety of models and makes, which have special rules concerning recoil and rate of fire. These are detailed under "Combat," below.

In the table that follows, the following details are present:

- "Caliber" represents the size of the cartridge fired.
- "Range" is the range increment for determining penalties to hit; for each range increment past the first, the weapon suffers a cumulative -2 to hit its target to its maximum range, generally five times its range increment.
- "Dam" is the damage inflicted per shot.
- "Rec" is the recoil penalty suffered (cumulative) for firing multiple shots, if possible.
- "Acc" represents a bonus to hit with this weapon based on its accuracy, which can improve chances to hit, and helps offset recoil penalties.
- "RoF" stands for "rate of fire" and represents the number of shots that can be fired per combat round
    - A designation of "B" means the weapon is capable of burst fire.
    - A designation of "A" means it is fully automatic. Details on burst and automatic fire are found in the Combat section.
- "Rcv" is general information about how and where the weapon loads.
- "Cap" is the number of bullets it holds when fully loaded.
- "Year" is the year this weapon first became available to the public, which is useful to GM's determining what weapons are available in their game.

Finally, as a point of interest, most automatic weapons with a magazine or box receiver can increase their capacity by one, via loading a cartridge into the chamber and then once again filling the magazine to maximum. As such, and particularly for semiautomatic pistols, capacity is often referred to as x+1. A P-08 Luger, for example, has a capacity of 8+1, or "8 bullets in the magazine, plus one in the chamber." This will usually apply only to the first load of the weapon, however; if a weapon's magazine is expended in combat, and the hero reloads, they don't gain the benefit of that extra round.

Weapon	Caliber	Range	Dam	Rec	Acc	RoF	Rcv	Cap	Year
Pistols									
Browning .25	.25 ACP	30′	d8	4	1	3	Grip	10	1905
Walther PPK	.380 ACP	30′	d10	5	1	3	Grip	7	1930
P-08 Luger or Walther P38	9mm Para	30′	d10	3	2	3	Grip	8	1908, 1939
Colt M1911A1	.45 ACP	30′	d12	3	2	3	Grip	7	1911
Browning 1910	.32 ACP	30′	d8	3	2	3	Grip	8	1910
Mauser 1934 or HSc	.32 ACP	30′	d8	3	2	3	Grip	8	1934
Mauser C96 "Broomhandle"	7.63x25mm, 9mm Para ("Red 9" variant)	30′	d10	3	2	3	Grip	10	1896
Beretta Model 1931	7.65mm	30′	d10	3	2	3	Grip	8	1931
Colt Model 1917	.45 ACP	30′	d12	4	2	3	Revolver (DA)	6	1917
Colt "Peacemaker" SA Army / Colt SA Navy	.45 ACP	30′	d12	n/a	2	1	Revolver (SA)	6	1872
Glock 19	9mm Para.	30′	d10	3	3	3	Grip	10	1982
Walther P99	9mm Para.	30′	d10	3	2	3	Grip	16	1997
SIG P229	.40 S&W	30′	d10	4	1	3	Grip	12	1992
Magnum Research MR-40 Eagle	.40 S&W	30′	d10	3	1	3	Grip	11	2010
Ruger SR9c	9mm Para	30′	d10	3	2	3	Grip	10/ 17	2010
.38 police special ("Saturday night special")	.38	30′	d8	3	2	3	Revolver (DA)	6	1898
Sub-machine guns									
Thompson Submachine Gun (Tommy Gun)	.45 ACP	100′	d12+2	4	1	3/A	Box or Drum	30 or 100	1919
Uzi 9mm	9mm Para	100′	d10	3	1	3/A	Box	25/ 32	1954
Ingram MAC-10	.45 ACP	100′	d12+2	4	1	3/A	Box	30	1970
Shotguns									
20 Gauge Sawed Off Double Barrel	20 Gauge	10′	d8	5	0	2/B	Individual	2	All
Remington Model 11 or Browning Auto 5	12 Gauge	30′	d10	3	0	3	Tubular	5	1949
Remington Model 17	20 Gauge	30′	d10	n/a	0	1	Tubular	5	All
12 Gauge Double Barrel	12 Gauge	30	d10	4	0	2/B	Individual	2	All
Rifles									
M1 Garand	.30	200′	2d8+6	2	2	3	Clip	8	1936
KAR-98K	8mm Mauser	200′	2d8+4	n/a	2	1	Clip	5	1935
MAS 36	7.5mm MAS	200′	2d8+4	1	1	3	Box	5	1936
Sharps .50	.50	200′	4d6	n/a	3	1	Cartridge	1	1850
Springfield 1903	.30-.06	200′	2d8+6	n/a	2	1	Clip	5	1903
Winchester 1873	.30-30, .44-40	200′	1d12+2	3	2	2	Tubular	7	1873
Machine Guns									
Browning M1918A2*	30-06	200′	2d8+6	3	0	A	Box	20	1918

*This weapon generally unavailable to non-military personnel.

OTHER FIREARMS

This table is far from comprehensive. The **Amazing Adventures Companion** for the original version of this game has an expansive table of new firearms which can be dropped into your Fifth edition games with little adaptation. We hope to eventually update that entire volume to the Fifth Edition rules set, but for now, many of the additions and options in there are easily imported into this version of the game exactly as they sit.

In addition, a bit of research into just about any firearm you would like to include in your game will show that the table above should allow you to model it accurately enough for in-game use. You will notice that damage is generally based on caliber, as is recoil. Accuracy, range and rate of fire are based on the weapon itself and are often determined by a combination of caliber and barrel length, among other factors. Receiver, capacity, and year are all simply real-world information.

USING THIS TABLE WITH THE STANDARD RULES

For those who are fine with the way the standard firearms rules work but want more variety in the types of weapons available, the table above can be used with the standard rules in Chapter 5. Simply ignore the Accuracy and Recoil columns of the weapons. If a weapon has a Rate of Fire greater than 1, it can be used to double-tap. If it has a Rate of Fire of "A" it can be used for burst, hosing or spraying. If it has a rate of fire with a number or "A" it is assumed to have selectable fire.

FIREARMS RULES

People often complain that firearms in game systems should more damage than swords. As much as we'd like to believe it, this just isn't so. Imagine the damage from smacking someone at the base of the neck and shoulder with an overhanded swing from a broadsword. Now imagine that same person taking a hit from a .40 caliber bullet. The sword does just as much, if not more, damage (and it's a lot gorier, to boot). Firearms are just a lot harder to counter, have a greater range and accuracy than ancient weapons do, greater penetration, and may have the advantage of firing off multiple rounds, fast.

Rate of Fire, Accuracy and Recoil

Firearms have three important ratings: accuracy, rate of fire and recoil.

Accuracy. Each firearm has an accuracy (Acc) rating. This is a bonus to hit when firing the weapon, based on how well made it is, how long the barrel is, and a variety of other factors that go into building a firearm. This bonus adds to any other bonuses a PC might have when shooting.

For example, Dirk has a Dexterity bonus of +2 and a proficiency bonus of +2, making him +4 to hit with ranged weapons under normal circumstances. His .40 caliber handgun also has an accuracy bonus of +2, meaning that his total attack bonus with his .40 caliber is +6.

Rate of fire. Firearms are listed with a rate of fire (RoF): 1, 2, or 3. Some are designated Automatic (A). The way these work is simple. Weapons may fire one projectile per rate of fire, per attack.

Recoil. The first shot with any weapon suffers no penalty. Additional shots beyond the first, however, and up to the maximum rate of fire, suffer a cumulative recoil penalty indicated on the chart as "Rec." This is due to the weapon's kick when you pull the trigger.

For example, Dirk pulls his .40 caliber handgun and fires three shots. It is designated as having a recoil of 3. The first shot he fires suffers no penalty; Dirk is at his full +6, as above. The second shot suffers -3, meaning Dirk attacks at +3. His third shot is at -6, negating his entire attack bonus as the recoil increases with each quick shot.

Reloading Firearms

Reloading a firearm that is magazine-fed, or is a revolver with a speed-loader, when its capacity has been spent requires a standard action to accomplish. You can move and make use of any bonus actions or reactions you may have during or after the reload.

Firearms that must be reloaded round-by-round (bolt-action, lever-action, pump-action, and breach-fed weapons) or are belt fed (some heavy machineguns) require an action and a bonus action to reload. If you do not have bonus actions, you may use a bonus action for the purposes of reloading a firearm.

Automatic Weapons

Fully automatic weapons may fire in bursts of 3, 5, 10, or 50 shots. A burst of 3 or 5 rounds imparts advantage to hit, and for every increment of 5 above the target's AC the attack roll achieves, an additional bullet strikes home.

For example, Dirk whips a Tommy gun out of a violin case and opens up with a 5-round burst on Big Tony. Big Tony has an AC of 14. Dirk fires, adding advantage to his roll from the burst, and hits with a 24! Since he beat Tony's AC by 10, two increments of 5, a grand total of three bullets hit home. Tony's probably hurting a lot.

Firing bursts of 10 or 50 shots is treated as an area effect attack. A 10-shot burst is called "hosing" a target and deals damage to a 5′ path in a straight line up to the weapon's maximum range (or until it hits a solid enough object to stop the hail of bullets); all characters make a Dexterity check for half damage, adding any cover bonuses they may have as a bonus to the Dexterity check. The DC of the save is equal to the attacker's "to hit" roll, minus 12. Rules for multiple hits apply as per burst fire, above; for every 5 above the AC of a target in the area of effect, an additional bullet strikes home.

A 50 shot burst is called "spraying" an area and is treated the same as a 10-shot burst but affects a 10′ wide path. In this case, the attacker also gains advantage to his attack roll, but in a spray, no more than 3 bullets may hit any individual target in the area.

Note that if a weapon has less than 50 shots but is fully automatic, it can still spray, but uses its entire magazine. Spraying an area requires a magazine capacity, however, of at least 20 rounds to be effective; otherwise only a single round maximum may hit, dexterity saves are made at advantage and a success negates the damage entirely. The weapon must then be reloaded as standard.

For a hosing or spraying attack, if full cover is available (i.e. the target can dive behind a wall or car), the target's Dexterity save can completely negate damage, but this also results in the target being "pinned" and unable to act for one full round (i.e. the target loses their next action).

Point Blank Range

Firearms, like any ranged weapon, have two range increments: their base range and their maximum range. Shots beyond the base range are at disadvantage. There is, however, another range for firearms: point blank range. Shots taken at point blank range, or closer than ten feet, are made at advantage.

Variant: Point Blank and Other Ranged Weapons

At the GM's option, point blank range can apply to any ranged weapon. This is not recommended, however, as other ranged weapons are significantly slower than firearms and as such are much easier to avoid by targets who can see the attack coming, as it is drawn or slung, if not once it's actually fired. Drawing a bow, for example, takes longer than the "point and click" of a firearm.

That being said, many rifles are slower to bring to bear than handguns, so at the GM's option, again, point blank range may only apply to handguns, unless the target is not moving and unaware, in which case it applies to any ranged attack.

Firearms in Melee Combat

Firearms are not easy to bring to bear in melee combat. Because your target will be attempting to knock the gun away or otherwise stop you from shooting them, you are at disadvantage to try and shoot someone with whom you are currently engaged in melee combat, unless you have at least one ally also engaging the same opponent at the same time.

Shotguns

The default assumption for shotguns is the solid slug. If using solid slugs, treat a pump-action shotgun as any other single-action gun (See RoF for individual models in Chapter 3, Equipment). Slugs do normal damage at any range increment. Emptying both barrels of a double-barreled shotgun loaded with solid slugs results in double-damage but requires a full round to reload the weapon.

Loading the weapon with bird or buckshot does double damage at point blank range, normal damage at first increment, and half damage beyond the first increment. When using shot, however, the weapon's accuracy rating increases by +2 - the tradeoff is less damage at ranges beyond point blank, since the shot scatters. Emptying both barrels of a double-barreled shotgun loaded with shot is treated as a 50-shot "spraying" burst (see above), keeping reduced damage for range increments in mind.

Bonus Actions

Some character classes provide bonus actions that allow characters an additional attack. When applied to firearms, the use of a bonus action, when allowed, for an additional attack grants one additional shot with the firearm, at no penalty. Thus, even if you take three shots at +0, -2 and -4, when you use a bonus action to take a fourth shot, your penalty is reset to +0. For ease of bookkeeping, the GM may allow two shots at no penalty, followed by the penalty shots, so +0, +0, -2, -4. It's really up to you how you track it—the key is, an extra attack from a bonus action gives an extra shot at no penalty.

Extra Attack Feature

For classes that have the Extra Attack Feature, allowing an additional attack for every time the attack action is taken, the weapon can double its rate of fire, allowing two shots at each increment—thus, for the +0, -2, -4 weapon above, you would attack with six shots at +0, -2, -4, +0, -2, -4 (or +0, +0 -2, -2, -4, -4, if you prefer).

Even if you have the Extra Attack Feature, remember that you are limited to only one bonus action and one reaction per round, unless you have another ability that expressly grants more than one. You do not get two bonus actions just because you can attack twice.

In no case can a bonus action or Extra Attack feature be used for an additional burst or full-auto shot; such abilities constitute the entire attack for the round.

APPENDIX B: BLACK POWDER FIREARMS AND EXPLOSIVES

Because not every game may find it appropriate to include black powder, we are including this information in the Appendix instead of in the core text. Should you wish to incorporate these weapons in your game, the rules are here.

Black powder weapons are, as you might expect, different from modern firearms. They were exceptionally primitive, but they can be quite intimidating in battle. The biggest drawback to these weapons is that they are exceptionally slow to load. With a flintlock, this process involvs pouring powder into the barrel of the weapon, placing the ball onto a patch of fabric, using a rod to tamp the ball down tightly into the barrel, pouring a different kind of powder into a pan on the size of the weapon (called the "frizzen"), then cocking the gun, aiming and firing (while hoping that the spark from your flint and steel ignites the priming powder, causing it to in turn light the powder in the barrel, which leads to the gun firing, sometimes a second or two later.

With a matchlock (earlier than a flintlock) the process was similar, but also required lighting a fuse (the match), which would fall onto the priming pan when the trigger was pulled, lighting the powder.

With a percussion cap weapon, caps much like those used in modern cap guns were used to spark the powder and cause the weapon to fire.

Later flintlock and percussion cap weapons used conical shaped bullets instead of balls, which threaded into the rifled barrel and didn't require the use of a patch. Even still, the basic process was similar. These guns were not fast to reload once discharged. This is why many people during the era of these guns also carried swords, knives, hatchets and other implements of destruction.

SPECIAL RULES FOR BLACK POWDER WEAPONS

Firearms

Black powder weapons, unfortunately, are much easier fouled than more modern firearms and can jam and even, in some cases, explode. They are very dangerous weapons in this respect. When using a black powder weapon, on a roll of natural 1, the gun does not fire due to being jammed or the powder simply not igniting. In addition, roll an extra 2d6. On a result of 2-11, the result indicates the number of rounds it will take to clear the fouled weapon before it can be used again. On a result of 12, the weapon explodes from the jam, dealing normal damage to the user.

On the up side, black powder weapons are exceptionally effective against armored metal plates. Against such weapons, the effective AC of breastplates, half plate, or plate armor is reduced by 3.

Cannons

Cannons range in size depending upon the weight of the ball they hurl, from 1 lb. to 120 lbs. Other than the swivel gun, all cannons must be maneuvered into firing position. It takes one full round to change the firing position of a cannon. It takes a movement action to rotate a swivel gun. A minimum range of 1/2 the range increment is required, except for the Swivel Gun.

Firing a cannon requires a crew of at least two to fire swivel and 12-pound canon, a crew of 3 to fire a 60-pound canon and a crew of 4 to fire the 120-pound canon. This allows for one shot every two rounds. The firing time is doubled for each missing crew member. For example, it requires a crew of 3 to fire a 60-pound canon every two rounds. If only one individual is firing the canon it would take 6 rounds per shot.

Damage indicated corresponds to a direct hit. Those within a 10-foot blast radius suffer the damage indicated. Damage from the explosion is reduced by 2d10 out to 20 feet, and by an additional 2d10 to 30 feet (ex. A 120 lbs. cannon scores 10d10 on a direct hit, 8d10 from 10-20 feet, and 6d10 at 20-30 feet). Beyond 30 feet, no damage is dealt. Swivel guns do no damage beyond a 20 feet blast radius.

A miss requires a roll for deviation. Roll 1d8 for direction of deviation, and 1d6x10 in feet. On a roll of natural 1, apply the same rules as a misfire with a black powder pistol or rifle.

Grenades

Grenades require an action to light, but may then be hurled as a bonus action. They deal 3d6 damage in a 10 feet blast radius, and 1d6 to 20 feet. A miss requires a roll for deviation. Roll 1d8 for direction of deviation, and 1d4x5 in feet. Yes, this makes it possible to drop a grenade behind you. On a roll of natural 1, there is a 10% chance the grenade explodes in the hand of the wielder, inflicting double damage and causing the loss of the limb.

Gunpowder

While gunpowder burns (with an ounce consuming itself in 1 round and illuminating as much as an oil lamp) or even explodes in the right conditions, it is chiefly used to propel a bullet out of the barrel of a pistol or a rifle, or it is formed into a grenade. An ounce of gunpowder is needed to propel a bullet. Gunpowder is sold in small kegs (15-pound capacity and 20 pounds total weight, 250 gp each) and in water-resistant powder horns (2- pound capacity and total weight, 35 gp for a full powder horn). If gunpowder gets wet, it cannot be used to fire a bullet.

Weapon Proficiencies

Regarding weapon proficiencies, in general, black powder weapons are exotic weapons, and no character class is assumed to have proficiency with their use. Any character can, however, sacrifice a tool proficiency they gain in order to become proficient with a type of black powder weapon (pistols or long arms), with the approval of the Castle Keeper.

Cannons do not require proficiency to use; when properly crewed, proficiency bonus can always be added.

Grenades are considered simple weapons.

READING THE TABLE

There are several new fields in this table with which readers may be unfamiliar.

"Caliber" is largely for reference of the player and Castle Keeper, and relates to the size of the bullet.

"Range" is the range increment, after which all shots are at Disadvantage.

"Dmg" is the damage the weapon inflicts. All firearms inflict piercing damage.

"Acc" represents the bonus or penalty applied to each shot based on the accuracy of the weapon.

"Rel" describes the number of rounds, sometimes with a die value, that it takes to reload the weapon. Reloading primitive firearms was an involved process that generally took longer than the few seconds or so it takes to swap out a magazine or thumb a few rounds into the chamber of a modern weapon.

TABLE: BLACK POWDER WEAPONS

Weapon	Caliber	Rng.	Dmg.	Acc.	Cap	Rel.	Cost
Pistols							
Wheel-lock	Var.	15′	D10	-2	1	2	215gp
Flintlock (Short)	Var.	20′	D10	-1	1	2	225gp
Flintlock (Long)	Var.	25′	D10	0	1	2	225gp
Percussion (Short)	Var.	25′	D12	+1	1	1	250gp
Percussion (Long)	Var.	30′	D12	+2	1	1	250gp
Pepper Box	Var.	10′	D8	-2	4-6	1d4	300gp
Long Arms							
Arquebus	.60-.90	75′	2d8	-3	1	d4+1	400gp
Matchlock	.38	75′	2d8	-2	1	2	450gp
Flintlock	.38	100′	2d8+2	-1	1	2	500gp
Scattergun	Shot	30′	D8	+1	1	d4+1	400gp
Long Rifle	.40	125′	2d8+2	+2	1	2	550gp
Cannons							
Cannon, 12 lb. †	12lb.	150ft.	5d10††	0	1	2	1000gp
Cannon, 60 lb. †	60lb.	150ft.	8d10††	0	1	2	2500gp
Cannon, 120 lb. †	120lb.	200ft.	10d10††	0	1	2	5000gp
Cannon, Swivel Gun (1 lb.) †	1lb.	200ft.	3d10††	0	1	2	750gp
Grenades							
Grenade	n/a	10ft.	3d6/1d6‡	0	n/a	n/a	50gp

† Requires a crew of at least two to fire swivel and 12 lbs cannon, a crew of 3 to fire 60 lbs. cannon and a crew of 4 to fire the 120 lbs. cannon. This allows for one shot every two rounds.

†† Damage indicated corresponds to a direct hit, out to a 10-foot radius. Total blast radius is 30 ft., and damage is reduced by 2d10 per 10 feet beyond the initial 10. If this reduces damage to zero, the effective blast radius is likewise reduced. A swivel gun, then, has a total blast radius of 20 feet, dealing 3d10 out to 10 feet, and 1d10 to 20 feet.

‡ 3d6 damage in a 10 foot blast radius, and 1d6 from 15 to 20 feet.



APPENDIX C: 5TH EDITION FANTASY ARCHETYPES

This appendix provides a number of archetypes that are specifically designed to allow you to bring your Fifth Edition Fantasy characters into your **Amazing Adventures** modern game (and in one case, vice-versa!) In some cases, there is crossover between these archetypes and existing AA classes, so they can complement the character classes in this book as well.

The classes represented in this appendix include the fighter, the rogue, the monk, and the paladin, with the Gadgeteer being given a new archetype that is quite appropriate for a fantasy game. All-in-all they should give you a good handle on how fantasy heroes fit into a modern game, as well as the other way around.



ADAPTING FANTASY CLASSES TO MODERN GAMES

There are a few quick changes you'll need to make in order to adapt fantasy classes to modern games. These are largely discussed in **Chapter 1: Basic Character Creation,** but just to go over them again, here are the quick steps to take.

STEP ONE: CHECK YOUR CLASS

Some of the classes in a 5e fantasy game replace those in **Amazing Adventures,** and vice-versa. The Arcanist is equivalent to the Wizard. The Hallowed is equivalent to the Cleric. The Hooligan is equivalent to the Rogue. The Occultist is equivalent to the Warlock. The Pugilist is equivalent to the Monk.

Though a few changes have been made here and there, those are largely to adapt the fantasy genre to the modern, so simply replacing modern classes with their fantasy equivalents (or vice versa) is best practice in these cases. As such, any archetypes, paths, schools, domains, patrons, or martial arts styles/monastic traditions are swappable by any character with an equivalent class between the two games.

Why Reprint Classes?

As discussed in **Chapter 1,** these classes were adapted and reprinted specifically to allow for a complete game in a self-contained package, without the need for 5e fantasy rulebooks to play. The end result is that if you *do* have the 5e Fantasy books, your game may be enhanced, but they are simply not necessary. All the major archetypes for modern and futuristic gaming are included in this book.

The one *possible* exception is the Fighter, and a great deal of debate was had behind the scenes about its inclusion. In the end, it was determined that it was possible to do military and mercenary types using a combination of the Raider, Hooligan, and Gumshoe classes, and so the straight Fighter, while potentially a lot of fun to play in a modern game, wasn't strictly necessary. As such, to save space and reduce the number of 'ported base classes, the fighter was left as a fantasy option, with the new archetypes here providing an unique opportunity to bring your warrior into your multi-genre game.

STEP TWO: CHECK PROFICIENCIES

When bringing a fantasy character into a modern game (or

vice versa) you will need to update the class proficiencies. Skill proficiencies are largely going to be the same, though in the case of characters like the Gadgeteer that have a Science proficiency, you may want to substitute this out with another skill of your choosing.

Modern tool proficiencies don't exist in fantasy games. Fantasy characters, depending on their bent, may be given access to choose one or more modern tool kits, while modern characters going the other way may see fantasy equivalents substituted for modern kit choices.

Alternately, you may leave skill and tool proficiencies exactly as they are, relegating the gaining of modern versions to the Background the character chooses. See **Chapter 2: Rounding Out the Character** for modern Backgrounds.

STEP THREE: ARMOR PROFICIENCIES AND AC

Weapons and armor proficiencies need to be adjusted. Modern characters going to a fantasy game need to be assigned fantasy armor types: the vast majority of characters moving to a 5e fantasy game from **Amazing Adventures** will have access to light and/or medium armor, but not heavy armor. Fantasy characters must be given an AC progression: Strong, Medium, or Weak. Using the examples in **Chapter 1**, this should not prove difficult to assign.

You will also need to assign an ability score bonus to add to AC. In 5e fantasy, all classes add Dexterity to their AC. You are welcome to stick with this trope, but **Amazing Adventures** helps to differentiate classes by adding what could be considered the class primary ability bonus to AC instead of Dexterity. For some classes such as the Rogue, Dexterity is already the primary. For others, different abilities may be added. In determining which ability score to add, consider the class' approach to combat and consult the following:

STRENGTH: This character bulls their way through combat, effectively parrying blows, hurling heavy objects in the way of projectiles, etc.

DEXTERITY: This character moves quickly and acrobatically, using speed and hand-eye coordination to dodge incoming attacks.

CONSTITUTION: This character is tough enough to soak damage and keep on coming, shrugging off minor cuts and bruises as though they weren't even there.

INTELLIGENCE: This character can quickly analyze his opponent's combat style and is able to predict intellectually from where the next attack might come, and what form it is likely to take, and not be there when the attack lands.

WISDOM: This character follows their gut instincts and has developed a sort of sixth sense that allows them to react mentally to potential danger, and to intuitively react a split second before it happens.

CHARISMA: This character uses taunts, jibes, intimidation, and banter to throw enemies off balance. They are either so imposing or uncannily attractive that they are actually distracting to their opponent, causing the opponent to be off-balance and simply miss, or unconsciously pull punches.

If you are using modern armor, determine which types of armor are applicable—for the most part, modern armor, just like fantasy, falls into light, medium, and heavy classifications, so adapting this shouldn't be difficult.

STEP FOUR: WEAPON PROFICIENCIES

When it comes to weapon proficiencies, again, consider the character's approach to combat. For the most part, every character in a modern game should have proficiency in shotguns, as these tend to be "point and click" weapons.

Characters with even basic combat training will have proficiency in pistols and potentially rifles.

Characters with a strong combat thrust (fighters, paladins, rangers, and the like) will have proficiency in all firearms.

Druids are a special case and will be the sole class that likely eschews firearms entirely, as they represent the antithesis of what a druid stands for.

For the most part, modern characters moving to a fantasy game keep whichever ancient weapon proficiencies they already have and lose their firearms proficiencies.

USE OF CLASS ABILITIES. In general, any class ability in a fantasy game that would apply to the use of a ranged weapon in that game, also applies to a ranged weapon (including firearms) in a modern game.

There you have it! Those are the four basic steps you need to take, to bring just about any fantasy character into a modern game.

FIGHTER MARTIAL ARCHETYPES

The fighter is your quintessential all-purpose battering ram. There's plenty of reasons why players might want to bring such a character into a modern game—they function as soldiers, mercenaries, and in many other capacities where you need someone that can deal out the damage. The first step in bringing the fighter into your **Amazing Adventures** game is to make the few adjustments required to meet AC and proficiencies.

ARMOR: If you use modern armor, Fighters are proficient with all forms from leather coats to full tactical combat gear.

WEAPONS: Fighters are proficient with any weapon, including firearms and explosives.

ARMOR CLASS: Fighters have differing approaches to combat. Some tend to approach combat like a bull in a china shop, parrying blows as they come in or heaving heavy objects into their path to stop projectiles. Others bob, twist, weave, and move to avoid attacks. Still others suck up damage and power through. As a fighter, choose one ability score from Strength, Dexterity, or Constitution. You add this ability bonus to your AC. Once chosen, this ability cannot be changed. You do not add this ability bonus and Dexterity (nor Dexterity twice); you add only the ability bonus from your chosen ability.

APPENDICIES

DEFENSE PROGRESSION: Fighters use the strong Defense progression as presented in **Chapter One: Basic Character Creation.**

FIGHTING STYLE CLASS ABILITY: In a modern, futuristic, or other multi-genre game involving guns or directed energy weapons, the Archery fighting style is re-named "Marksman (Markswoman/Marksperson)," and applies to any ranged weapon: guns, bows, thrown weapons, slings…any weapon with a range increment is bolstered by this fighting style.

THE ARCHER

Archers are those fighters who are heavily focused on the use of the bow and arrow, or the crossbow, in combat. These warriors eschew guns and modern weapons, becoming one with that most ancient of ranged weapons. They devote their lives to the study and use of the bow, to its symbolism, to what it means. To the archer, the bow is their symbol and mark. Its silence and deadly accuracy strike fear into the enemy. Whether a hunter-turned-warrior, or a martial artist trained in the mysterious eastern ways, the archer is a warrior to be feared.

Playing the Archer. You know that a single, silent, well-placed shot from the dark, is deadlier, and more terrifying, than any hail of bullets. You have disdain for guns, simply because they are brash, crude, and boorish. That doesn't mean you're incapable of using them, and you may even carry a sidearm; you just view them as a last resort.

You prefer to strike both at a distance, but from where you can see your enemies' eyes. You are shadowy and stealthy, patient and keen-eyed. Whether it's putting an arrow through a hole the size of a poker chip or taking down three enemies with three arrows fired from a single shot, you value precision and accuracy over all else.

Deadly Shot

Beginning when you choose this archetype at third level, you increase the die type for damage with any bow or crossbow by one. Thus, a short bow that normally does 1d6 damage, instead for you does 1d8 damage. You may also double-tap with a bow, just as though it were a semi-automatic pistol (see "Double tap" under Firearms rules in **Chapter 5: Rules of Play**).

You may not double-tap with a longbow or crossbow; the size and mechanics of these weapons are too cumbersome to allow it.

Disabling Shot

At 7th level, you may choose to disable an enemy rather than dealing damage. When you make a successful attack against an enemy, you force them to make a Constitution check with a DC equal to 8 plus the damage you deal. On a failure, they do not suffer damage, but are prone and incapacitated until they receive healing (either mundane or magical) or complete a short rest. You may choose whether they are unconscious or not. The target may attempt a new save at the end of each of their turns, ending the effect on themselves with a success. After using this ability, you must complete a short rest before using it again.

Combat Sense

At 10th level, your senses have become so attuned that you instantly react to danger. Your AC increases by 1, you gain advantage on Wisdom (perception) checks to avoid surprise, and you gain expertise on Initiative checks, adding double your Dexterity bonus.

Impossible Shot

At 15th level you can perform astounding (some would say impossible) feats of accuracy with your bow. You ignore half cover when making shots, treat three-quarters cover as half, and total cover as three-quarters cover. When using this ability, you may not double-tap with your bow, but you may use Action Surge and Extra Attack. At the GM's option, you may also use this ability to perform other stunts, such as shooting a tiny chandelier cable to make it fall to the ground, placing an arrow through a tiny opening, or the like. The AC to strike such an object or perform such a trick is 15 if the target is tiny, 13 if it is small, 10 if it is medium, and 8 if large or larger.

Twin Shot

At 18th level, you may fire two arrows from your bow at once. This attack may only be done on your first attack in any melee round, and you may target either one or two creatures or objects with the shot. You make a single attack roll, applying it at both targets. After making this attack, you may then double-tap or perform any extra shots from Action Surge, Extra Attack, or another ability as normal.

THE GUNSLINGER

The high noon duel in a Wild West town. A cowboy slinging a bullet directly through the heart at the center of an Ace. A sharpshooter cutting a card in half with her Winchester repeater or shooting a cigarette out of the mouth of an European aristocrat. The Hong Kong action star firing dual pistols in a hail of bullets and never running out of ammunition. All of these are different takes on the classic gunslinger archetype.

Playing the Gunslinger. There are as many different takes on the gunslinger as there are makes of guns. Some are eagle-eyed sharpshooters who believe in taking their time and sighting in just the right shot. Others believe in throwing as much ammo in the air as possible to raise the body count as high as they can. Still others are the quick draw experts who stand toe to toe with their foes, modern day samurai focused only on winning their personal ranged version of an *iaijutsu* duel. If there is one archetype that fits into just about any setting of play, it's the gunslinger.

Modifying the Gunslinger for primitive tech. Many of the abilities of the gunslinger depend on their ability to fire more than one shot in rapid succession. In games with black powder firearms, this can be tricky. While there's not much of a way around it for muskets, it can be done with pistols.

A character in a renaissance or colonial-period game who wishes to portray a gunslinger should be thought to have a brace of pistols. When they fire multiple shots, they are then simply pulling a number of pistols from their brace to fire.

Generally speaking, a black powder firearm takes a full round to reload after firing. It is left to the GM to determine whether gunslingers, with their mystical or near-mystical abilities, can do so faster.

Likewise, the Gunslinger can be ported into a fantasy game which doesn't have gunpowder, by applying the abilities herein to crossbows in lieu of handguns and changing the name to "bowslinger."

Sharpshooter

When you choose this archetype at 3rd level, you learn how to make special, precise, or trick shots with a firearm. These abilities are driven by a pool of dice called shooting dice. You have a number of shooting dice equal to your Dexterity bonus. These dice are d8s. You gain a new shooting die any time your Dexterity bonus increases. Your dice increase to d10s at 10th level.

Saving Throws. If a trick shot requires the victim or target to make a saving throw to resist its effects, your save DC is calculated as follows:

Trick Shot save DC = 8 + your proficiency bonus + your Dexterity modifier.

Trick Shots. You learn three trick shots of your choice, detailed below. Trick shots will enhance your attack in some way or allow you to make a specialized shot to accomplish a specific goal. You learn two additional maneuvers of your choice at levels 7, 10, and 15. When you learn new maneuvers, you can also choose to replace one you already know with a different one.

Quick Draw

Also, at 3rd level when you choose this archetype, you add your proficiency bonus to initiative.

Eagle Eye

At 7th level, you no longer suffer disadvantage when using a firearm in melee combat. You also ignore up to half cover when firing a ranged weapon at a target that normally has this level of protection.

Rapid Reload

At 10th level, you may reload a firearm as a bonus action instead of a standard action. When you reach 15th level, you no longer need to use an action of any kind to reload a firearm, and you never run out of ammunition.

Lighting Shot

Starting at 15th level, you no longer suffer disadvantage on your second shot when performing a double tap.

Deadeye Shot

At 18th level, when you shoot at any opponent who has not yet acted in a given round, that creature is denied its ability bonus to armor class, and you gain advantage on your first shot. If you hit that creature, you deal an extra die of damage for each shot that hits. After using this ability, you must complete a short rest before using it again.

Trick Shots

The trick shots below may be selected whenever you gain new trick shots from your Sharpshooter class ability. Note that not all trick shots require (or allow for) rolling your shooting die; some simply require expenditure of the die.

If a trick shot requires expending a die but does not indicate that the die need be rolled, you do not get to roll the die to add its result to your attack or damage.

When you do add your shooting die result to an attack, it applies to only a single die roll—that is, if you spend a shooting die on an attack wherein you double-tap, the shooting die applies to only one shot, not to both the standard and disadvantaged attacks.

With the exception of Damaging Shot and Precise Shot, no trick shot may be used with fully automatic burst or spray attacks, and if used with Damaging Shot and Precise Shot, the die result applies only to the first bullet in the burst or spray.

Called Shot. When you take the attack action with a firearm, you may expend one shooting die. Roll the shooting die; the result serves as a bonus to your attack roll. In addition, if you hit, you force the target to succeed at a Constitution save. If they fail, you may inflict one of the following conditions on the target: Blinded, Deafened, or Stunned (if you choose this condition, the target gets advantage on their save). The target may repeat the save at the end of each of its turns, ending the effect on itself with a success. If you use this ability, you may not make any other attacks, as standard actions, bonus actions, nor using the Extra Attack class feature.

Damaging Shot. When you successfully strike another with a firearm in ranged combat, you may expend one shooting die. Roll the shooting die; the result is additional damage dealt by the shot, if it strikes. You may choose to use this ability after you make the attack.

Disarming Shot. When you take the attack action with a firearm, you may expend one shooting die. If your attack hits, you deal no damage, but the target must succeed at a Strength saving throw, or they lose one object they are currently holding, which flies from their hand and lands a number of feet away equal to 5 times the result of your shooting die.

Diverting Shot. When you strike a creature with a firearm, you may expend one shooting die. You deal no damage, but the next person to attack that creature before the end of your next turn gains the result of your shooting die, both to hit and damage.

Kneecap. When you take the attack action with a firearm, you may expend one shooting die. The result counts as bonus damage on your roll if you hit. In addition, if you hit, the creature must succeed at a Constitution save or be prone and restrained for 1d6 rounds, after which their movement

is halved until the creature completes a short rest or receives healing (either mundane or magical) or complete a short rest.

LONG SHOT. When you take the attack action with a firearm against a creature at a range longer than close range, you may expend shooting dice to eliminate disadvantage on the attack. Each shooting die expended in this manner reduces the effective distance by one range increment. You may expend more than one shooting die in this manner. That is, if your range increment is 25/100ft, and you are attack a creature that is 30 feet away, you may expend a shooting die to treat the creature as though it were only 5 feet away. If the creature is 75 feet away, you may expend 2 shooting dice to treat it as though it were within 25 feet away.

Alternately, you may expend shooting dice to extend the weapon's long range by 1 increment per shooting die expended. Thus, in the example above, if a creature is 150 feet away, you may expend 2 shooting dice to add 50ft (2 range increments of 25ft each) to your long range, though you would still be at disadvantage for long range.

POUNDING SHOT. When you successfully strike a creature with a firearm, you may expend a shooting die. The result of the die counts as extra damage on your attack, and for that attack and every subsequent shot that strikes on your turn, you may force the creature to move 5 feet in any direction you choose.

Thus, if you fire four shots, with all four hitting, and spend your shooting die on the first shot, you roll the die to deal extra damage on that shot only, dealing normal damage on the remaining three shots, and moving the creature up to 20 feet (5 feet per shot that strikes the target) in any direction of your choosing.

PRECISE SHOT. When you make an attack with a firearm and miss a target, you may expend one shooting die. You may reroll the attack, keeping the result of the reroll, and you gain the result of your shooting die as a bonus to damage.

RICOCHET. When you take the attack action with a firearm to attempt to hit a target behind cover, you may expend one shooting die. You add the result of the die to your attack, and you may attack a target you are aware of who is behind full cover.

STABLE SHOT. When firing from an unstable platform such as a moving vehicle, you may expend a shooting die to remove the disadvantage from doing so. The result of your shooting die also serves as a bonus to your next attack roll with a firearm.

STAGGERING SHOT. When you successfully attack and damage a creature with a ranged attack with a firearm, you may expend a shooting die to force the creature to succeed at a Constitution save. If it fails, it loses its next action and is frightened of you. The creature may attempt a Wisdom save at the end of each of its turns to remove the frightened condition. You also add the result of your shooting die to your damage.

SUPPRESSIVE FIRE. When you take the attack action with a firearm, you may spend a shooting die to force everyone in a 30-foot cone to succeed at a Dexterity save or fall prone and suffer half damage from your attack. A successful save means the attack has no effect against that creature. Those who are prone may not stand until the end of your next turn.

TRIPLE-TAP. When you double-tap with a firearm, you may spend a shooting die to make a third shot, effectively triple-tapping. Like your double-tap, this third shot is at disadvantage, but you may add the result of your shooting die to the attack roll.

TWOFER. When you take the attack action on your turn with a firearm against a target that is directly in front of another target in your line of fire, you may expend a shooting die. Roll the die; the result is bonus damage dealt. You then apply the attack roll to both targets; the first target suffers full damage, and if you successfully strike the secondary target, it takes half damage.

THE SOLDIER

The Soldier specializes in coordinated battle. They are trained not just in weapons and combat, but in strategy, tactics, and in fighting alongside others. They also stand for something special. They appreciate order and a cause, even if that cause is simply their brothers in arms. A soldier is the one to have in your corner when the time comes to plan an operation, whether it's to infiltrate, assault, or defend a fortified position.

PLAYING THE SOLDIER. You are a well-balanced individual, capable of examining all aspects of a situation before diving in. Your training has taught you the skills to survive in almost



any situation, and you live by a code. You inspire confidence in your comrades, and you're as willing to take a bullet for them as you are unwilling to leave one behind. You are the consummate warrior upon whom your teammates can always rely to get the job done, one way or another.

Military Training

Your military training has taught you how to uncover information, spot hidden things, and sense the motives of others, as well as getting you in outstanding physical condition. When you choose this archetype at 3rd level, choose three of the following skills. You gain proficiency in those skills. Athletics, Investigation, Insight, Perception, Survival.

Embolden Allies

At 3rd level, you also gain the ability to embolden your allies. As a bonus action, you may choose one ally who can see and hear you. That ally gains advantage on their next attack roll, ability check, or saving throw made before the end of your next turn. After using this ability, you must complete a long rest before using it again. At 15th level, you may use this ability a number of times equal to your Charisma bonus between long rests.

Brothers in Arms

At 7th level, you have become expert in coordinated battle tactics. You gain advantage on melee attack rolls so long as you have one ally within 5 feet of you who is not incapacitated.

Formation Fighting

At 10th level, you can rely upon your allies to cover your back while in battle, and you provide them the same cover. When you are in melee combat and you have one ally within 5 feet of you who is not incapacitated, you and your ally each improve your AC by +1. If you have more than 1 ally within five feet of you, you choose which one gains the AC bonus.

Sniper

You are a crack shot with a rifle. At 15th level, when you are using a rifle, you increase its long range by an amount equal to its standard range, and you double its standard range. Thus, if you have a rifle whose range is 300/3,000, its range instead becomes 600/3,300. You also gain advantage on all shots you take within standard range. When using this ability, you may not take multiple shots, even if the gun would normally allow this, and you may not make any additional attacks.

Indomitable Will

You have a will to push through the hardest and most tragic conditions to get the job done, no matter what. At 18th level, when an attack brings you to 0 hit points or below, you are neither unconscious nor incapacitated, and you immediately gain temporary hit points equal to 1d10 plus your Constitution bonus. You also gain advantage on all attack rolls and saving throws until you complete a long rest. After using this ability, you must complete a long rest before using it again.

GADGETEER ARCHETYPE

The following archetype serves as an example of going the opposite direction as the others here—it brings an **Amazing Adventures** character class into your 5e Fantasy game. Still, the alchemist could also serve as an **Amazing Adventures** gadgeteer archetype as well.

THE ALCHEMIST

The Alchemist is a scientist whose knowledge is strongly focused on chemistry, on the use of concoctions, tonics, salves, balms, liniments, and even potions to create astounding effects. From hurling vials of Greek Fire at an enemy to Dr. Jekyll's transformative serum, the alchemist knows how to create astounding, if single-use, effects from their scientific knowledge.

Playing the alchemist. You understand that science can accomplish wonderful things, and that the entire cosmos is balanced upon delicate and sometimes explosive chemical reactions. Even the human body is a constant furnace of chemical fires, which when properly tweaked, can cause major changes to good or ill. Your understanding is such that the effects which you produce may to others seem magical, but you are dismissive of the idea of "magic." After all, isn't that just another form of science?

With the exception of alterations listed here, alchemists are still required to abide by all the rules for gadget creation in chapters 1 and 4 of this work, including the requirement to justify and explain exactly how a concoction works, and to name the compound something other than the spell name upon which it is based.

Saving Throws

You have proficiency in Intelligence and Wisdom saving throws.

Recipe Book

Instead of gadgets, the effects that you purchase are chemical compounds, be they elixirs, unguents, salves, or another form of mixture. When you choose this archetype at level one, the initial effects that you purchase represent a recipe book to which you have access. They are the only effects that you can purchase until you create a new elixir. You may add new elixirs to your recipe book every level, and they can be of up to any level you can use. You add these elixirs simply by spending gadget points to purchase them.

Whenever you create a chemical compound or potion of level 1 or greater, you gain a number of uses equal to your Intelligence bonus. When you complete a long rest, you regain gadget points for any compound you have completely used. In addition, you may break down and neutralize any compounds you have not used that you choose to break down, regaining gadget points for each compound you break down in this way.

You only regain gadget points for compounds that have been completely expended. For example, if you create an explosive compound of level one effectiveness, and your Intelligence bonus is +3, you gain 3 uses. If you expend all 3 uses, you

regain the points for that compound at the end of a long rest. You do not regain points if you only expend 1 or 2 uses, but you may choose to break down and neutralize the leftovers, effectively expending your supplies in a harmless way, to regain the points.

Reliable Compound

At first level when you choose this archetype, you gain 2 cantrip-level compounds without spending gadget points. In addition, any cantrip-level compounds you create are not restricted in usage (you have an unlimited supply), though you still must spend gadget points to create such compounds. You may choose to break down cantrip-level compounds to regain points at the end of a long rest, as described in your Recipe Book, above.

Chemical Genius

Your knowledge of science and chemistry is unmatched. Beginning at second level, you gain advantage on any checks you make using a portable science lab or the Science skill.

Gadget Points

Each level beginning with second, you gain additional gadget points equal to your proficiency bonus plus your Intelligence bonus. These points may be spent right away or saved to purchase larger recipes later on.

Instant Concoction

Starting at 6th level, you may spend a bonus action or reaction to instantly create a concoction that you need but do not have currently prepared by mixing the various chemicals and potions you carry with you. Creating this concoction requires you to expend gadget points equal to the effect's level, and to succeed at a DC 15 Intelligence (portable science lab) check. This concoction can be of any level up to your maximum allowable and need not be currently in your recipe book. You only gain a single use of this concoction, however, and you regain the gadget points spent when you complete a long rest.

Compound Admixture

At 10th level, you can combine the effects of potions and compounds you possess. By spending a bonus action, you quickly create a semi-stable compound from any two chemical compounds you possess. You may then use them together, combining their effects from a single use. You may, for example, combine a vial of Greek Fire (*fireball*) with a vial of impenetrable oil slick (*grease)* to impose both effects simultaneously when you toss the final compound. After using this ability, you must complete a short rest before using it again.

Explosive Reaction

At 17th level, you gain an extra 8 gadget points, in addition to your normal Intelligence plus proficiency bonus. In addition, from this point forward, you treat any compound you create as though it were one effective level higher than it is. For example, if you have Greek Fire (*fireball*) in your recipe book at level 5, when you create it, it counts as level six (but still carries the point cost of a level 5 gadget).

MONK MONASTIC TRADITION

Following is a monastic tradition for Monk characters. This tradition can slip seamlessly into any modern or fantasy game. It's different than other monastic traditions in that it represents someone who was raised in a certain climate, who has it ingrained into them. It represents less of an actual formalized training style and more a survivalist approach. The monastery of the Feral is the wilds and wilderness, as opposed to a cloistered school.

Monks and Pugilists

In **Amazing Adventures,** the Pugilist forms an analogue to the Monk, and martial arts styles are largely equivalent to monastic traditions. As such, the Feral can be used for either the 5e Fantasy Monk or the **Amazing Adventures** Pugilist, with no changes needed at all. For the most part, the Pugilist should replace the Monk in an AA game, as the Pugilist has been slightly tweaked to function better in a modern game. Still, any monastic traditions from your fantasy game can slot easily to function as Martial Arts Styles for the Pugilist.

THE FERAL

There have been stories since the beginning of civilization about humans who were abandoned or lost as children, only to miraculously survive—and even thrive—in the wilds. These people are ferals, those who learned on their own the true laws of the jungle. Most are actually raised by animals, be they wolves, apes, or great cats. Others, however, simply survived on their own, alone, and those tend to be the most savage. Eventually, the feral is brought back to civilization and trained in some way to survive in the human jungle, but few ever truly adapt, and the Call of the Wild constantly beckons them back….

PLAYING THE FERAL. You were raised among beasts from a young age. It may be that you were lost as an infant, your parents killed by the very great apes who took you in. You may have been abandoned at a young age by some heartless soul, only to have been found and reared by a black bear or a pack of wolves. Regardless, your heart is with the wilderness, with the forests and jungles, and the beasts of the wild. You have little patience for the lies, manipulation, and backstabbing nature of civilization. You are blunt and direct, often to a fault, and while you can be very aggressive, you also instinctively know when it's best to put your tail between your legs and retreat.

Skills of the Wild

Beginning when you choose this monastic tradition at 3rd level, you gain unique skills tied to your background having been raised in the wilds. You gain proficiency in the Perception and Survival skills. You also gain a special kind of movement. Choose one of the following: climbing, swimming, or brachiation. The movement you choose grants movement rate equal to your ground walking speed.

Brachiation allows you to move through trees and foliage, or above the ground, so long as you have something from and to which you can climb, swing, and leap.

Lord/Lady of the Wild

Also beginning when you choose this monastic tradition at 3rd level, you come into your own as Lord or Lady of the Wilds. As an action, you may spend a point of *ki* to use the *animal friendship, darkvision, pass without trace, speak with animals,* or *animal messenger* spells as spell-like abilities. Beginning at 6th level, you may use *conjure animals* in this fashion, though the animals you summon in this manner are beasts and arrive, rather than appearing, and depart when the spell ends. Beginning at 11th level, you may as an action spend 2 points of ki to use *dominate beast* in this fashion. You require no material components to cast these spells. Wisdom is your spellcasting ability for these spells.

Improvised Weapons

Beginning at 6th level, you are proficient in the use of your environment in battle. You have proficiency in any improvised weapon. In addition, when using an improvised weapon, you deal your normal monk open hand damage, plus 1d4. This additional damage increases to 1d6 at 11th level, and 1d8 at 17th level.

Beast Master

Beginning at 11th level, you gain an animal companion with which you form a psychic bond. This animal may be any creature with a challenge equal to or less than half of your current character level. You may communicate with this animal, speaking with and understanding it as though you speak its language. As an action, you can see through your companion's eyes and hear what it hears until the start of your next turn, gaining the benefits of any special senses that the familiar has. During this time, you are deaf and blind with regard to your own senses. At 17th level, you gain a second animal companion. In addition, when you use *conjure animals,* you cast it as though using a 5th level spell slot.

Beast Apotheosis

At 17th level, you gain the ability to take on the abilities and traits of any beast you choose. As an action, you may spend 5 ki points and choose one beast of any challenge up to half your level. You gain all of the traits of that beast, including any special senses, traits, natural weapons, proficiencies, and actions.

You retain your alignment, personality, ability scores, hit points, and hit dice. You also retain all of your skill and saving throw proficiencies, in addition to gaining those of the creature. If the creature's AC is higher than yours, you gain the creature's AC. If the creature has the same proficiency as you and the bonus in its stat block is different than yours, you still use yours. If the creature has any legendary or lair actions, you can't use them.

You retain the benefit of any features from your class, race, or other source. You still appear as a normal human, however, though your features may take on a distinctly feral edge. This transformation lasts for 1 hour or until you choose to end it, using a bonus action.

PALADIN OATH

The Paladin is essentially a holy warrior. While often thought of in a fantasy sense, this character class can function quite well in a modern game. They are the men and women whose word is their bond, who put their cause and oath above all other things. They are driven by their sense of honor and purpose, single-minded in their pursuit of a goal, their support of an organization, or their status as paragons of a specific ideal. The following Sacred Oath, the Oath of the Demon Hunter, can serve in either a fantasy or modern game.

THE DEMON HUNTER

The Demon Hunter may or may not be a paragon of virtue, but they seek, above all else, to destroy supernatural evils that serve as a threat to humankind or the world. Demons, Devils, and fiends of all kinds are their sworn enemies. Many are devoted to the ideals of light and law, but just as many become corrupted by their efforts, twisting into an absolutist view of light and dark, and losing any sense of perspective.

Playing the demon hunter. Something happened to you at some point in your life to make you starkly, unavoidably aware that evil is a real, palpable force. It is out there, and it seeks to corrupt and destroy humanity wherever it can. Perhaps you were raised by a secret order of hunters. You may have been recruited by such an order after seeing something you couldn't un-see. Perhaps you swore an oath after seeing the degradations and depredations of a supernatural evil and have devoted your life to an independent quest. Whatever the reason, you are aware that demons, devils, undead, and shapeshifters are out there, and you seek to send them all back to the grave.

Tenets of the Hunter

SEEK OUT THE SUPERNATURAL. Seek out and learn all you can about supernatural evils of all types.

DESTROY SUPERNATURAL THREATS. Your driving goal is to send any demon, devil, or other abomination screaming back to hell.

PROTECT THE INNOCENT. Most people aren't able to stand against this level of evil. You will sacrifice your life to protect innocent lives.

SINGLE-MINDEDNESS. The work is everything. Do not be distracted by the temptations of ordinary life.

Oath Spells

You gain oath spells at the paladin levels listed.

Level	Spells
3rd	*protection from evil and good, shield of faith*
5th	*Spiritual weapon, suggestion*
9th	*Glyph of warding, protection from energy*
13th	*Guardian of faith, locate creature*
17th	*Flame strike, hold monster*

Channel Divinity

When you take this oath at 3rd level, you gain the following two Channel Divinity options.

Bane of Darkness. As an action, you imbue your weapon with positive energy, using your Channel Divinity. For 1 minute, you gain advantage on any attack rolls made against fiends, undead, and shapeshifters, and you deal +1d4 radiant damage on successful attacks against these creatures.

Supernatural Senses. As a bonus action or reaction, you can expend a use of channel divinity to gain blindsight for 1 hour. During this time, you gain advantage on any Wisdom (perception) check to avoid surprise, and you are instantly aware of the supernatural nature of any creature you encounter who is a fiend, undead, or shapeshifter, even if they are disguised.

Smite Hellspawn

Starting at 7th level, your attacks count as magical and silvered, even if they are not normally. At 18th level, if a creature you face has vulnerability to a type of substance, attack, or energy, your attack takes on that quality. Thus, if a creature has vulnerability to fire, for example, your attacks against it deal fire damage.

Rebuke Hellspawn

Starting at 15th level, whenever you are damaged by a fiend, undead, or shapeshifter, you may as a reaction force that creature to succeed at a Charisma save or suffer 2d10 radiant damage. After using this ability, you must complete a short rest before using it again.

Source of the Slayer

At 20th level, you gain the ability to tap into the lineage of every hunter who has ever lived, granting you astounding strength and power. Activating this transformation requires an action. For 1 minute, you gain 2d10 temporary hit points, and your Strength and Dexterity scores increase by +4 each. This may take your score above 20. You gain advantage on all attack rolls against fiends, undead and shapeshifters, and you deal +1d8 radiant damage on successful attacks against these creatures. After using this ability, you must complete a long rest before using it again.

ROGUE ARCHETYPES

In **Amazing Adventures,** the role of the rogue is filled by the Hooligan, and indeed, the two classes are so similar as to be interchangeable. If you wish to run a roguish character in an **Amazing Adventures** campaign, there is no reason to not simply use the Hooligan; it provides the same abilities and is already tweaked for modern play. In addition, the archetypes below can be applied to either rogues or Hooligans. Likewise, the roguish archetypes in the 5e Fantasy **Player's Handbook** can be used for your Hooligan characters.

The new archetypes below are the acrobat, a high-flying daredevil who functions great as a cat burglar or former circus act gone renegade; the duelist, a warrior-oriented rogue who focuses on dexterity and derring-do; and the pirate, who in fantasy games is a bandit that plies their trade on the high seas, but in modern games could also apply to roving street gangs, groups of train robbers in the Wild West, or even starfighter bands of smugglers and criminals in a science fiction game.

THE ACROBAT

The acrobat is a consummate tumbler, gymnast, and contortionist. This character uses their body to make a living by performing feats of gymnastic and aerial expertise. They are the characters that walk high wires without a net, perform flips and leaps on the flying trapeze, and confuse enemies with their speed and ability to contort their bodies into odd shapes.

Playing the acrobat. Some acrobats make their way as vigilantes, using their martial arts to do battle with the forces of evil. Others function as cat burglars, gaining entrance to museums and mansions through means and entrances inaccessible to mundane thieves. Still others are nothing more than circus performers who get pulled into a life of adventure through no fault of their own when extraordinary circumstances land on their doorstep. Whatever the reason, an acrobat can be a valuable ally or a deadly adversary to your heroes.

Acrobatic Expertise

Beginning at level 3 when you choose this archetype, you gain expertise in both the acrobatics and athletics skills, adding double your proficiency bonus to ability checks made with either skill. You also gain a climbing speed equal to your normal movement speed.

Lightning Reflexes

Also, when you choose this archetype at level 3, you may use the bonus action granted by your Cunning Action to make a Dexterity (acrobatics) check, Strength (athletics) check, or use your Thieves' tools to disarm a trap or open a lock.

Aerial Tumbling

Starting at 9th level, you may choose to use Dexterity instead of Strength for determining jump distance. In addition, whenever you make a long jump, you can cover 1.5 x your Strength or Dexterity score if you move at least 10 feet on foot immediately before the jump. If you jump from a standing position, you can cover half that distance.

When you make a high jump, you can reach a height of 6 + your Strength or Dexterity modifier if you move at least 10 feet on foot immediately before the jump. When you make a standing high jump, you can jump half that distance.

You may also make a jump as part of your bonus action granted by cunning action.

Nimble Strike

Starting at 13th level, you may use a bonus action to make a Dexterity (acrobatics) check opposed by your opponent's passive Perception score. If you succeed, you gain advantage on your next attack against that opponent.

Now You See Me...

Beginning at 17th level, whenever an opponent would normally deal damage against you with a melee or ranged attack, you may use your reaction to attempt a Dexterity (acrobatics) check against their attack roll. If you succeed, the attack misses, and you may immediately make an attack against that opponent with advantage. This attack is in addition to any normal attacks you would have on your turn. If you hit, you may deal sneak attack damage even if you have already made a sneak attack on your turn. After using this ability, you must complete a short rest before using it again.

THE DUELIST

A fast and nimble swashbuckler with a tongue as sharp as their blade, the duelist is a master of the use of two blades simultaneously and is able to use their own wit as a weapon. Duelists have a talent for getting their comrades into trouble with their jibes and reckless nature but are just as good at getting out of trouble. Typically, the duelist wields a rapier and parrying dagger (called a main gauche), but there have been instances in fiction and history of duelists using long swords and short swords, paired small axes, or other weapons designed to be used in tandem.

Playing the duelist: The duelist represents everything from a swashbuckling Musketeer to a dour, wandering puritan adventurer. At the GM's option, the duelist could feasibly be used with paired firearms, representing the two-gun, Hong-Kong-style action hero, a different flavor of gunslinger than that presented above. Likewise, they could present a different take on the buccaneer than the Pirate archetype listed below.

Two-Weapon Fighting

When you choose this archetype at 3rd level, you gain the Two-Weapon fighting style. When you engage in two-weapon fighting, you can add your ability modifier to the damage of the second attack.

Feint

Also, when you choose this archetype at 3rd level, you may use the bonus action granted by your Cunning Action to make a Dexterity (acrobatics), Charisma (persuasion), or Charisma (intimidation) check. Once per turn, if you use your bonus action for any of these purposes, opposed by your opponent's passive Perception, you gain advantage on the next attack you make.

Acerbic Wit

Beginning at 9th level, when an opponent would normally deal damage to you with a melee attack, you may use a reaction to attempt a Charisma (persuasion) check opposed by your opponent's Wisdom (insight) check. If you are successful, you



add your proficiency bonus to your Armor Class until the end of your next turn. After using this ability, you must complete a long rest before using it again. At 13th level, you may use this ability a number of times equal to your Charisma modifier between rests.

At 17th level, you may expend one use of this ability to attempt a Charisma (persuasion) check when an ally would normally be dealt damage by an opponent with a melee attack. This check is opposed by your ally's opponent's Wisdom (insight) check. If you are successful, your ally adds their proficiency bonus to their Armor Class until the end of your next turn

Extra Attack

Beginning at 13th level, you can attack twice, instead of once, whenever you take the Attack action on your turn.

Devastating Riposte

Beginning at 17th level, once per turn, when an opponent misses you with a melee attack in combat, you may use your reaction to immediately make a single attack against that opponent. This attack does not combine with the Extra Attack feature but is in addition to any normal attacks you would have in the round. You may add your sneak attack damage if your attack is successful, even if you have already made a sneak attack this turn.

THE PIRATE

Whether the scourge of the seven seas or the terror of the Amazon Basin, pirates are those renegades who ply their mercenary trade to plunder others for riches and pleasure, though there are some of a more noble bent who serve as privateers for a sovereign state or rebels against a tyrannical government. Still others plunder from desperation, having been cast off from normal life.

Playing the pirate: Pirates run a wide gamut of character types. Consider Robert Louis Stevenson's Long John Silver, arguably the archetypal literary pirate, against a Viking raider, against real-world pirates that terrorize the modern waterways of the Indian and Pacific Oceans, against intrepid historic explorers like Captain Cook. Modern pirates can even be cast as biker gangs terrorizing desert roads in a post-apocalyptic wasteland, or starship smugglers sneaking spice under the nose of an evil galactic empire.

Seamanship

When you choose this archetype at 3rd level, you gain proficiency in the Survival skill and navigator's tools. You also gain a special language: signaling. This language is unique to mariners (or whatever pirates represent in your setting) and involves such things as smoke signals, flag-based signaling, Morse code, and a unique spoken dialect.

Taunt

Also, when you choose this archetype at 3rd level, once per turn when an opponent attempts to attack you, you may use your reaction to attempt a Charisma (persuasion) or Charisma (intimidation) check opposed by your opponent's Wisdom (insight) check. If you succeed, your opponent suffers disadvantage on the next attack they make against you.

Iron Stomach

Beginning at 9th level, you gain proficiency with Constitution saving throws. You also gain resistance to poison damage.

Wet the Deck with Blood

Starting at 13th level, when you reduce an enemy to 0 hit points in melee combat, you may gain temporary hit points equal to the damage dealt on your last blow against that opponent. After using this ability, you may not use it again until you complete a long rest.

Stunning Betrayal

Starting at 17th level, you gain advantage on Charisma (deception) checks. You may also use the bonus action granted by your Cunning Action to make a Charisma (deception) check in combat opposed by your opponent's Wisdom (insight) check. If you succeed, you gain advantage on your next attack against that opponent and if your attack is successful you score a critical hit. After using this ability, you must complete a short rest before using it again.

OTHER FIFTH EDITION FANTASY CLASSES IN AMAZING ADVENTURES

Amazing Adventures is a standalone RPG that is designed to allow you to play just about any kind of game you can imagine, without stepping on the toes of the pre-existing Fifth Edition Fantasy game upon whose rules it is based. To that end, we have avoided reprinting too many classes from that game.

Still, if you own one or more 5e Fantasy books, you can, if you like, bring those character classes into your modern, renaissance, Wild West, science fiction, Gothic horror or other genre game. Each fulfills an unique archetype or archetypes within the context of play and adapting them to other genres requires some imagination and outside the box thinking. Let's look at how they might fit below.

THE BARBARIAN

The Barbarian is an outsider, a man or woman unconstrained by the rules and restrictions of civilized society, who makes their own way in the world. In a game set in the Golden Age of Piracy all the way up through the Victorian era, barbarians can represent characters from any number of tribal cultures, with a warrior mindset, a deep respect for nature, and a disdain for the trappings of so-called civilized society. Barbarians value straightforward speech and dealings, blunt honestly, and living by one's word. They can be Viking warriors, ancient Celts, Mongols, Huns, or any number of ancient warrior cultures.

In a modern game, they can represent those people who have adopted a warrior culture, who eschew society's boundaries. They can be mountain men or women, who live off the grid in the wilds. They can be members of a biker gang who travel the nation, living by their own code, the rest of the world be damned. There are plenty of ways a barbarian character can fit into a modern game. As with any class, you may wish to re-name them to suit your campaign, as especially in a modern context, the term "Barbarian" carries something of a negative connotation.

Generally speaking, in a modern game, barbarians have proficiency in pistols, shotguns, and rifles. Whether they are proficient in the use of sub-machineguns and other military-style hardware is left to the GM's discretion.

THE BARD

The bard fits pretty seamlessly in just about any modern-era or post-high-fantasy game. They are performers and entertainers with a touch of the mystic about them. They can be actors, musicians, storytellers, stage magicians, or dancers who are so connected to their craft that they are able to mystically affect their viewers. As living muses, they become superstars at what they do, or they ply their trade in secretive, subtle ways to manipulate their audiences. If you're looking to play a rock star who moonlights as a demon hunter as she travels from town to town, the Bard is the way to do it.

Generally speaking, in a modern game, bards have the same firearms proficiencies as a Socialite.

THE DRUID

Druids, in a modern game, are members of New Age covens who find that their ritualistic prayers have genuine, physical manifestations. While most members of Wiccan, Reclaiming, Hermetic, or other magical groups use their magical rituals to subtly influence the flow of energy around their lives and those of others, true druids can actually cause the vines of the forest to entangle their enemies, can actually speak with and befriend animals, and can even heal with a touch and turn themselves into the very beasts they cherish.

Druids in a Colonial game from the 1600s through the 1800s can also exist alongside Barbarians, as the shaman or "witch doctors" of their tribes. They can also represent magi from animistic cultures, such as certain traditions from various Far Eastern cultures. As with any class, rename and tweak the class to suit your campaign, and always be aware of issues of cultural appropriation. In a modern game, druids represent characters who generally eschew firearms, but may be proficient with shotguns in a pinch.

THE RANGER

The role of the ranger in a modern game is fairly obvious: they crossover very well with Barbarians, representing those who live off the grid in harmony with nature. They are hunters and survivalists with knowledge of living off the land. They serve as guides in the wild, or simply those who want to be left alone, but keep getting pulled into adventure despite their best efforts. They can also, like Barbarians, represent members of roving biker gangs, who prefer to stay outside of cities, camping in the deserts and living life on their own terms. In a modern game, rangers are proficient with pistols, shotguns, and rifles.

THE SORCERER

The sorcerer fills an unique niche among spellcasters, and they need very little modification to fit into a modern game alongside arcanists, hallowed, and occultists. They are, in some ways, a psychic mage, who has an intuitive understanding of the nature of magic and the way it weaves throughout the world. This understanding allows them to manipulate the very essence of magic itself, using Sorcery Points to alter the way their spells function.

They are also those who have a touch of the supernatural about them. Sorcerers are not completely human; at some point in their bloodline, someone had relations with a fey, demon, angel, or other supernatural creature, which produced an offspring with raw power in their blood. These characters require almost no modifications for a modern game—just drop them right in. In terms of firearms proficiencies, they have the same as the Occultist.

NONHUMAN RACES IN AMAZING ADVENTURES

For the same reasons as we did not reprint every class from the Fifth Edition Fantasy game, we have also opted not to import demihuman and nonhuman character races: we have no desire to step on the toes of the game that made this one possible. That being said, if you wish to run a game where in the 21st century, elves and trolls walk among human beings, bringing demihuman races into your modern game is as simple as dropping them in. Here are some quick guidelines for doing so, as well as a new demihuman race for your game: the Fey.

PLAYING A DEMIHUMAN RACE

The first step towards playing a demihuman race in your game is to ensure the GM will allow it. Every GM has different ideas for their campaign, and if magic and the supernatural are not a part of those ideas, then it may simply be inappropriate to play a pugilist who is a roaring gnomish death machine.

Once your GM gives you the okay, for the most part, all you need to do is choose the demihuman race you wish to play from the Systems Reference Document, or your favorite (approved) Fifth Edition Fantasy book. The tweaks you need to make to the game are fairly simple:

1. If you are using point buy character creation, demihuman characters gain only 30 points to spread among ability scores, instead of the 36 that humans gain. This is because demihuman races get their own benefits in the form of abilities like darkvision, additional proficiencies, and the like.
2. If you are using the Standard Array method, demihuman characters reduce all ability scores by 1 after you arrange your scores.
3. If you are using the random generation method, *human* (not demihuman) characters improve all ability scores by 1 point.
4. Ignore the "human" racial characteristics from the 5e Fantasy Player's Handbook. The ability score generation is slightly different in **Amazing Adventures**, and the guidelines above replace those for 5e fantasy humans.
5. Demihumans do not gain the option to choose a feat and skill proficiency, as discussed in **Book One: Basic Character Creation.**

SAMPLE NEW RACE: THE FEY

The Fey have wound through human history since time immemorial. They are creatures that have lived among us since we first crawled from the primordial ooze. They love the Earth, and have adopted it as their own, but they actually live in a parallel dimension, the world of Faerie. This world is one of pure, natural harmony. Technology is replaced in Faerie by magic, and while the Fey have a very rigid, advanced, and defined civilization, their "technology" is magical in nature and is in complete harmony with nature.

Some Fey are kind and helpful to humans, while others are malevolent and disdainful. They are as individual as human beings are, with their outlook largely, but not entirely, dictated by their membership and allegiance to one of two *courts*: The light, or *seelie,* fey, and the dark, or *unseelie,* fey.

While it would be simple to divide them among light equating to good and dark equating to evil, things aren't always that simple. There are angry light fey who have nothing but disdain for the lowly humans they see every day, and there

are (mostly) beneficial dark fey who find humans amusing, or even attractive. More than good and evil, light and dark fey tend more to be divided by law and chaos, with the seelie court championing order and stability, and the unseelie being forces of chaos and change in the world.

What is true is that the Seelie and Unseelie fey are bitter enemies, and are constantly scheming, plotting, and back stabbing to undermine the other. Neither views the other as trustworthy, and neither views the other of being worthy of keeping a promise to—that is, no matter how honest a fey is, they feel no obligation to keep their word when dealing with a fey of the opposing court, *unless* such a deal is signed in their own blood, in which case, it is inviolable.

Unearthly Beauty and Grace

Fey tend towards an unearthly beauty and charisma—even those that are not what humans would consider conventionally attractive, have a magnetism about them that is difficult to define. They tend to be lithe, graceful, and well-proportioned. They tend to be lightweight and quick. While most resemble humans in a superficial sense (they are humanoid), they all have some feature that marks them as something *other*. It could be eyes that are an unearthly color or shape. It could be a skin tone that is off in some way, either subtly or vastly different than those seen on earth. It could be that they have feathers instead of hair.

While there are many different "sub-species" of Fey, which may share characteristics and abilities, they tend to be as individual as human beings in that regard. When you create a Fey character, choose a few features that are distinctly alien about you. Generally speaking, even if efforts are made to cover up these alien features, anyone making a DC 15 Wisdom (perception) check will note something "odd" about you. Of course, in modern society, this can simply be played off as body modifications, hair dye, contact lenses, tattoos, or transhumanism.

Look to the Future, Live for Today

Fey are functionally immortal creatures. They can, barring illness, violence, accident, or other external forces, live for millennia. Their outlook tends to be in the long term, and they are often not bothered by what they view as trivial immediacies, being of the stark understanding that all things are transient. They have witnessed humanity change at what to their perspective is lightning speed, and they are interested more in what the future brings, than what the current threatens.

Still, while they can exhibit ungodly patience due to this perspective, they also tend to live in the moment, cherishing the time where they are, and enjoying nothing more than a good laugh, a good drink, and good friends. After all, in the blink of an eye, the human they've fallen in love with…will be gone forever.

Still, the older a fey gets, the more removed they become from the mundane, and the most ancient fey are all but removed from interaction with others not of their own ilk, having shut down from the pain of loss and transience that the physical world represents. These fey tend to play at politics and maneuvering, the manipulation of fey society being all they have to live for. The most dangerous are a threat to one or more worlds as they seek to extend their influence or destroy what they view as infestations of lesser beings.

This is also why they tend to be tricksters, enjoying a good, mischievous prank that leaves their mark in the lurch. Sometimes, however, these pranks go wrong, because they tend to forget how fragile humans can be. How they react when a trick goes bad depends on the individual fey's outlook.

Curiosity and Wonder

Younger fey are full of curiosity and wonder for the world around them. They love to interact with other creatures, and they love to explore and experience new things. The progress made by the younger races astounds them, and many are eager to enmesh themselves within it. Still they understand that humans aren't ready for the existence of the shadow worlds, so they are incredibly careful to disguise themselves.

Indeed, one of the few nominally inviolable laws among the fey is that they may not reveal themselves to one not of fey origin. If they are discovered to have endangered their race in this way, they can be marked for death by all other fey, which is known as the Blood Mark. Still, with a species as flighty as the fey, even this "inviolable" law serves more as a strong guideline than a hard and fast rule.

Exploration and Adventure

Most fey encountered in the world are younger, being less than a millennia in age. The youngest among them, between 75-year-old adolescents and 200-year-old young adults, adventure out of an insatiable curiosity, a desire to form personal bonds, and to enjoy all that their lives have to offer. Older fey may adventure due to allegiance to their court, to further political aims, or to oppose enemy fey from another court.

Likewise, all fey look for those forces that grow too powerful and potentially upset the balance of the universe and will seek to interfere with and overthrow those forces. Indeed, one of the only times a seelie and unseelie fey will work together is to defeat an overwhelming threat to the world.

Fey Names

Fey names are as infinite in their variety as human names. Some, in fact, adopt human names based on the culture in which they live. Others abbreviate their own, which may be unpronounceable to human ears.

Often, fey will have two names, a "true" name that is spoken by their soul at birth, and a "common" name. Their common name is something easily pronounceable, usually melodic, and is the name by which most of their friends will call them. Their "true" name is often long, involving many accent marks, apostrophes, and odd strings of characters, and being nigh unpronounceable, as it is in the language of Faerie.

MALE COMMON FEY NAMES: Adom, Adonis, Alexander, Cairn, Dastor, Delmar, Dirian, Jhure, Jonas, Maesh, Marius, Michael, Nico, Raphael, Saech, Solomon, Stephan, Teo, Trilajo, Vasili

FEMALE COMMON FEY NAMES: Amara, Amata, Ana, Angela, Camilla, Carmen, Dorathea, Hannah, Johanna, Katarina, Lucia, Rebekah, Sabrina, Shoshana, Sophia, Tabitha, Vai

Fey Traits

ABILITY SCORE INCREASE. Your Charisma score increases by 1.

AGE. Fey are effectively immortal and reach the age of maturity at about 150 years old, with their adolescence beginning around age 50. When they reach the age of maturity, they cease aging and remain at their peak forever, so long as they are not killed by violence, disease, accident, or means other than aging.

ALIGNMENT. The fey are as good as they are evil. They are almost always chaotic in nature, but even their court affiliation does not determine their moral outlook—there are good unseelie fey, and evil seelie fey. Generally speaking, however, the seelie fey will tend towards good to neutral, while unseelie fey will tend towards neutral to evil in alignment.

SIZE. Fey appear in all different shapes and sizes. As a fey who interacts with humanity on a regular basis, your size is Medium, and you range from just under 5 feet tall to over 6 feet tall, roughly the same height and weight range as human, though you tend to be of a more slender build.

SPEED. Your base walking speed is 30 feet.

DARKVISION. You are accustomed to the realm of twilight where the shadows are long, and the light fading. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of grey.

ALLURING PERSONA. You have an unearthly beauty and magnetism. While this can be unsettling to others, when you apply magic, you are a force to be reckoned with. You are proficient in the Persuasion skill, and those you target with enchantment spells (including your spell-like abilities) have disadvantage on their saves.

FEY BLOOD. Your fey blood gives you advantage on saving throws against being charmed, and you cannot be put to sleep by magical means.

LANGUAGES. You can speak, read, and write the native tongue of the area where you operate (or Common, in fantasy games) and Sylvan, the language of the Fey.

FAERIE TELL. There is something about you that is vaguely unsettling or gives your otherworldly origin away. You might have red eyes, slightly pointed ears, or unnatural proportions or features. You suffer disadvantage on any roll to alter your appearance in a nonmagical way (such as with a disguise kit or the class abilities of a Gumshoe or Raider), and you suffer disadvantage on Charisma (persuasion) checks related to those who aren't accustomed to your fey origins, unless you alter your appearance (such as with the *disguise self* spell).

BLOOD BOUND. When you sign a contract or deal in your own blood, the stipulations of that deal become inviolable to you. You are treated as though under a *geas* spell in regards to the contract in question, and you get no saving throw against the effect.

AFFILIATION. All fey are divided into one of two categories: the Seelie Court (light fey), or the Unseelie Court (Dark Fey). Choose one of these two affiliations.

Seelie Court

ABILITY SCORE INCREASE. Your Wisdom score increases by 1.

FAERIE MAGIC. Your fey bloodline allows you certain magical abilities. You know the *druidcraft* cantrip. When you reach third level, you may choose a first-level spell that is not damage-dealing from of the abjuration, divination, enchantment, or evocation schools. You may use this spell as a spell-like ability. After using this spell, you must complete a long rest before using it again. When you reach fifth level, you may choose a second-level spell from one of these schools. You may use this spell as a spell-like ability. After using this spell, you must complete a long rest before using it again. Wisdom is your spellcasting ability for these spells, and you cast them as an Arcanist of your level. You require no material components to cast your spells.

FAERIE VISION. You gain advantage on Wisdom (perception) checks that rely upon eyesight.

GULLIBILITY. You are easily misled due to your trusting nature. You suffer disadvantage on Wisdom (insight) checks to detect falsehoods or ulterior motives from others.

SKILL PROFICIENCY. You gain proficiency in the Nature and Survival skills.

Unseelie Court

ABILITY SCORE INCREASE. Your Intelligence score increases by 1.

IMPROVED DARKVISION. You have darkvision to 120 feet.

SUNLIGHT SENSITIVITY. You have disadvantage on attack rolls and on Wisdom (perception) checks that rely upon sight when you, the target of your attack, or whatever you are trying to perceive is in direct sunlight.

FAERIE MAGIC. Your fey bloodline allows you certain magical abilities. You know the *prestidigitation* cantrip. When you reach third level, you may choose a first-level spell that is not damage-dealing from the divination, enchantment, illusion, or necromancy schools. You may use this spell as a spell-like ability. After using this spell, you must complete a long rest before using it again. When you reach fifth level, you may choose a second-level spell from one of these schools. You may use this spell as a spell-like ability. After using this spell, you must complete a long rest before using it again. Charisma is your spellcasting ability for these spells. You require no material components to cast your spells.

SKILL PROFICIENCY. You gain proficiency in the Sleight of Hand and Stealth skills.

APPENDIX D: THE HEART OF YHTILL



A complete adventure for 3-5 first-level characters

INTRODUCTION

This scenario is designed to introduce the rules of **Amazing Adventures** to a new group of players and get you off and running in true, grand and epic fashion. It's a globe-trotting adventure that takes the heroes from the heart of New York (or any other U.S. city you like) to the Middle East and to an ancient, lost city in the midst of the Arabian Desert. While nominally set in the pulp era and during the early stages of WWII (1939), it can easily be set in any time period you like with very minimal adjustments.

Technology, of course, will make a big difference in a lot of circumstances and it is left to the GM to determine what, if any, effects things like computers, the Internet and smartphones will have on a modern-era game. It is recommended, however, that cellular reception in the desert scenes at the end is not present—the desert, as one might reasonably expect, is a cellular dead zone.

LOVECRAFTIAN ELEMENTS

This scenario also involves major elements of Lovecraftian lore, including the *Necromonicon,* Abdul Al-Hazred, and creatures from the Deeper Dark. It's not, however, a pure horror adventure and actually is more of an adventure story using those elements. The degree to which you want to use horror in your game will depend on your gaming group and their style of play. It could, if you choose to make it so, be an excellent opportunity to test out the optional Sanity rules in Chapter 5!

QUICK STAT BLOCKS

Throughout this adventure, you will notice that, unlike many Fifth Edition modules, we include in-line statistics for the creatures and enemies encountered. This is so you don't have to flip through multiple books to find the information that you need. It speeds up play and helps you stay organized at the table. In the interest of saving space, we have truncated these stat blocks to save space. They should, however, still be self-explanatory and contain most of the same information you'll find in a full stat block. If you find that there is information missing that you feel you need, a quick glance at the full stat block should clarify that, for example, claws do slashing damage and teeth do piercing damage.

QUICK SYNOPSIS

Amanda Seymour approaches the group seeking help in solving her husband's mysterious disappearance. Martin Seymour vanished during the night after working late in his study a week ago. She found him missing in the morning and he has not been seen since. There is evidence that Martin was engaged in much research - lots of cryptic references and what appears to be several attempts to crack a code of some kind.

The truth is that Martin has become possessed by Abd Al-Hazred and is making for the Black City of Irem in the Arabian Desert, for some nefarious purpose the PCs do not yet know. The PCs must pursue Martin to Irem and beneath it, and stop the Mad Arab from acquiring the ancient and powerful Heart of Yhtill.

CUT SCENE

Read or paraphrase the following aloud to your players:

Amanda was having a dream. A nice dream, about beaches and Mai Tais. There were bikinis and sun involved, and Amanda had the body she'd had when she was 18. Martin looked like an athlete, and to Amanda's knowledge, Martin never looked like an athlete in his life. In Amanda's dream, life was good.

Then something changed. Dark clouds rolled in, a vortex of blacks and grays intershot with flashes of yellow, red, green, and colors she had never imagined, let alone was able to identify. Out of the dark vortex, a face emerged, Arabic, but not Arabic, the nose and ears cut off so that the face was a leering skull with leathery skin, grinning at her. It swooped down on her and Martin, and she felt ecstasy and agony unlike anything she'd ever imagined.

When the darkness passed, Martin was gone. Everyone was gone, except Amanda, and the writhing masses of tentacles, flesh, and reproductive organs all around her. First she was terrified, then sick, then utterly calm, accepting of her fate, welcoming it.

Amanda sat up in bed, breathing heavily. Her bedclothes looked as though they'd been left out in a storm; she didn't realize a person could sweat that much.

"What a strange dream," she muttered, then turned to Martin… who wasn't there.

Amanda shuddered and squinted into the darkness. Sure enough, a thin beam of light leaked out from beneath the door of Martin's study. She threw on a robe and approached the door.

"Martin? Martin, you promised you'd be to bed soon. It's nearly 3 AM."

She raised her hand to knock, and at her first gentle tap the door swung open with the creak of hinges long overdue for oiling. She padded in and looked around. Martin was nowhere to be seen. His room was a shambles, filled with notes and scribblings, most of which looked like nonsensical gibberish. Amanda couldn't make heads or tails of any of it.

A quick peek out the window confirmed her worst fears.

Martin's car was gone.

ACT ONE

Act one begins with a murder most foul. As our heroes mingle at the Club Cayman, a posh Caribbean-themed nightclub in the heart of New York, minor chaos erupts when a woman screams and her companion sinks to the floor, holding his neck. By the time the heroes get to him, he's quite dead. Checking over the body reveals what appears to be a small needle or dart in his neck. His lips are blue and his complexion ashen.

Questioning the crowd doesn't reveal much, though a DC 15 Intelligence (investigation) check will garner several witnesses who saw a waiter with what appeared to be an odd-looking tube or reed, make haste through the kitchen doors just before the woman screamed, though a DC 15 Charisma (persuasion) check may be necessary to get them to talk.

As for the woman, she's an absolute knockout, with blonde hair, crystal blue eyes, full, pomegranate-red lips, and long, curvaceous legs that begin with delicate ankles, and just don't quit. Even shaken and upset as she is, this is a Stella whose glance can still melt a Jake's heart. Her name is Amanda Seymour, and the dead man was her brother, Jimmy Diamond. Any Gumshoes in the group can make an Intelligence check with a DC 12 to recognize the name as a relatively new player in the city's social scene; Socialites and characters with the Wealthy feat gain proficiency on this check. Amanda recently through a string of "fortunate" investments became a member of the nouveau-riche set. She's been quietly investigated over the suddenness of her success, but nothing untoward was discovered and the investigation dropped. Amanda insists that she has no idea why anyone would want to kill her husband; he went out of his way never to get on anyone's bad side, figuring it was better to be liked all around than to have a few powerful friends and lots of enemies. She seems very sincere.

AMANDA SEYMOUR *(CE Human Occultist/Socialite) HP 26 (HD 4d8), AC 15 (17 mage armor), Spd . Str 9 Dex 15 Con 11 Int 13 Wis 14 Cha 18. Perception 12(+2). Arcana +4, Deception +7, Insight +5, Persuade +7, Religion +5. Sv: Wis +5, Cha +7. Dagger +4 (1d4), Derringer +4 (1d8; 2 shots then reload). SA Occultist – Patron (Outer Dark: Insane insight); Invocations (Agonizing blast, armor of shadows, beguiling influence), Pact of the Tome (3 cantrips*); Force of Personality (Exalt, Demoralize); Connected; Spellcasting (Cha; DC 15; Attack +7) Cantrips (at will): Chill touch, eldritch blast, guidance*, poison spray, prestidigitation*, thaumaturgy*; Spell Slots (2, 3rd-level); Spells known: Hellish rebuke, unseen servant, enthrall, ray of enfeeblement, fear, counterspell. She wears a special ring that uses a psychic dampening field to hide her magical aura, to keep psychics and other Arcanists from detecting her magical abilities. While wearing this ring, she cannot use any of her invocations nor cast any spells.*

GM NOTE: Amanda won't show the Occultist aspect of her persona till much later, as she knows it is incriminating. When she does reveal herself in Act 4, it will be to go "all in" and retrieve the heart by any means necessary. Until then, she will play up the role of the distraught young socialite in dire need of help from experienced investigators.

As this is a very posh club, the police arrive on the scene quickly, and the characters likely find themselves unable to approach the body or Amanda, who is being questioned by the cops (though a gumshoe currently in the police force or FBI won't have this problem). Things take a turn for the worse very quickly, however, when poor old Jimmy Diamond jumps up and bites a cop, after stabbing him in the throat with the needle that killed Jimmy! The cop falls over, dead, his throat wound gushing blood onto the floor.

Chaos erupts and a circle clears around Jimmy. Not long after that (and before the characters can react), the cop also gets up, his head hanging at an awkward angle from the bite wound in his throat. Both men are frothing at the mouth and look completely feral…as well as quite dead. At this point the characters should roll for initiative before the zombies start eating people. Assume that the characters, being the elite heroes of their world, react to the situation 1d4 rounds (6-24 seconds) before the police do.

ZOMBIES *(NE Medium Undead) HP 22 (HD 3d8+9), AC 8, Spd 20. Str 13 Dex 6 Con 16 Int 3 Wis 6 Cha 5. Perception 8(-2). Slam +3 (1d6+1). SA Immune to poison, Darkvision 60ft, Relentless Fortitude.*

Nobody else turns into a zombie, even if the zombies manage to kill any more bystanders. This should lead the PC's to believe that it was, in fact, something on the needle that created the undead killing machines. GM's may wish to give the characters a Wisdom check to note that Jimmy stabbed the cop with the needle before biting him, if the PC's don't figure it out on their own. If any arcanists or characters with medical or chemistry backgrounds want to get blood samples or anything else, try and roll with them. Give them an opportunity to do so, just as long as they're not stupidly obvious or blatant about it.

APPENDICIES

Eventually the police will want to clear the scene, and the PC's will be asked to leave after giving a statement.

ACT TWO

RUNDOWN

The PCs get a visit from a frightened Amanda Seymour, whose husband has been missing for a week. Their investigations yield a mysterious connection to the lost city of Irem, where the mad Arab Abdul Al-Hazred gained much of his forbidden knowledge. A visit from Nyarlathotep makes the PCs uneasy, as his visits tend to do.

ACTION

Visions of the Mad Arab

Sometime that night, any characters with psychic abilities (arcanists or Mentalists) who make an appropriate ability check share a psychic vision: a man, slender and gaunt, looking like he might once have been attractive, but now is malnourished and obsessed, pours over a collection of ancient books, scribbling feverishly in one of a thousand notebooks on his desk. The vision shifts; Amanda Seymour tosses and turns in her bed, in the throes of a nightmare. The vision returns to the man, muttering in strange tongues as he reads and translates.

Suddenly, a vortex opens in the office. Papers blow everywhere, and the vision is shot with bursts of red, yellow, green, and purple lights, as well as lights in colors our psychic heroes have never seen before. A man—at least, it seems to be a man—steps forth from the portal and into the light. The man is Arabic, and yet somehow not Arabic. He wears a head wrap and the robes of a nomad, and sports a thick black beard, but his nose and ears have been cut off, leaving him to resemble a skeleton with skin. He approaches the man, puts his hand on the man's shoulder, grins, and says, "It is time, Martin. The Fire awaits."

Perhaps most horrifying is that the man speaks Arabic, but the characters understand him clearly even if they do not. If they do, in fact, speak Arabic, they will know he is speaking Arabic, but will hear him in English (or whatever their native language is).

Then, the two men merge into one, the Arab vanishing into the body of Martin, who hastily collects a couple sheets of paper, throws on his coat, and walks out into the night.

The vision ends, and the characters wake up. It's roughly 3 am.

A New Client

The next morning, the PCs are at work as per normal, when Amanda Seymour approaches them. She wants the characters to find her husband Martin, who has been missing for a week. She simply woke up one night to find Martin's office a mess, and his car gone. She suspects that there are other forces at work who also want her husband, and that the attack last night was directed at her.

The police claim to be looking into where Martin might have gone. But she doesn't feel they're taking his disappearance very seriously, and is well aware that if he's left the country the police can't do anything about it. She has approached the PCs because of their response to the situation last night; she is clearly paranoid and doesn't trust the police or feds at all. She wants the PCs to find out where he's gone and what happened. She is willing to give any information she can, and will allow the PCs to come to her house to investigate.

AMANDA'S INFORMATION: Martin had been feverishly working on some new "pet project" of his lately, something about the key to translating some ancient historical text or another. Amanda, who considers herself little more than a trophy wife, had little interest in her husband's passion for amateur archaeology and ancient religions, so she doesn't know anything about the exact nature of his studies. She will say, however, that recently he'd become more and more obsessive, ranting and raving about "the key" and how the secrets to the universe were his for the unlocking. Once she'd suggested he take a break and get away from the work for awhile, and he went mad, accusing her of working for "them," and threatening her life if she ever interfered again (she doesn't know who "they" are). A combination of love and real fear of the madness behind his eyes kept her quiet, living in terror, until the night he vanished.

VISITING THE SCENE: The Seymours live on a posh estate, approximately 25 minutes south of the city. The 2-story house has a great hall, 6 bedrooms, 3 baths (one of which is a powder room on the ground floor), a smoking room (Martin's office), a parlor, a library, a fairly large kitchen, a dining room, and a living room.

The house looks largely undisturbed. The office and library, however, are a shambles. Not the kind of shambles you'd expect from someone ransacking the place. No, this is the shambles of a man so obsessed with his work he's been going quietly insane for months. There are stacks of papers everywhere: newspapers old and new, archaeological and religious journals, notebooks, you name it. It could take months to go through everything here.

With a successful DC 12 Intelligence (Investigation) or passive Perception 14, however, there is something of value on the desk: The degree of success reveals what information the PCs find in the mess. For every 3 the character rolls over the required target (or has in passive Perception), he gains one degree of success.

1 **SUCCESS:** three photographic prints from some sort of manuscript, untranslatable, in a script that looks like some sort of proto-Arabic.

2 **SUCCESSES:** Next to that is a notebook with an impression on it, as though someone had written on the sheet above it and pressed down hard. A rubbing might reveal the writing. If this is attempted (A DC 12 Dexterity (forgery kit) check is required to do it without smoothing out the indentations), the PCs can make out a few words: Irem, Nameless City, Nug and Yeb, Empty Space, and a phrase that repeats several times: The Heart of Yhtill.

3 SUCCESSES: half-buried under the piles of notes is a small, leather-bound journal that has what appears to be a partially-finished cipher for the photographed pages on the desk! It would take a real expert in ancient languages and ciphers months to complete the translation.

POLICE CONTACTS: Doubtless the PCs will call their police contacts (if any) to exchange notes and alert the authorities that Mrs. Seymour has hired them. The police will be curious as to why they're on the case, but will share the information that has just come in: It looks like Martin purchased a one-way ticket by airship to Saudi Arabia (if they ask for specifics, it's the city of At Taif). The police have found no evidence of foul play, and given that Martin is out of the country, they have no legal recourse to follow up on his disappearance, save to keep an eye out for his return.

The PCs know now that Martin was working on some sort of translation and is after the Heart of Yhtill, and that he is on his way to the Middle East. But that's a very thin thread to try and follow.

MYSTICAL CONTACTS: Calling any mystical contacts can yield positive results. If the Party doesn't have any mystical contacts, Amanda can provide one: Martin was a personal friend of one Marie Laveau, the daughter of the Voodoo Queen of New Orleans herself. It seems that Ms. Laveau has some rare books under lock and key, among these a copy of the John Dee translation of the Necronomicon, considered to be the most accurate translation of Wormius' Latin edition in existence. Amanda is more than willing to front the cost of a plane ticket and set them up in a nice hotel. She will also cable ahead to inform Ms. Laveau that the PCs are coming. When the characters are ready to return to New York, they have only to cable Amanda and she'll send approval for funds for a ticket home.

Voodoo Land

The Party land at their destination with no troubles and as soon as they check into their hotel, they can obtain transport to Laveau's cottage deep in the bayou. Marie is something of a mercenary and will provide services to whoever pays for them, but truthfully proclaims to have no love for Nazis.

If the Party have brought with them the dart-fetish used to create the zombies in our opening scene, she recognizes the fetish as being in her style and theorizes a scopolamine derivative was used, but denies (again, truthfully) having anything to do with it. Though she knows how, she doesn't engage in what she calls "black juju." If properly motivated, however (money helps, as does proper displays of deference and etiquette; she can be talked into helping given her distaste for Nazis), she will admit that she has had many a student who may have put it together. When she was taking on students, many were eventually dismissed for having no respect for the old ways; these merely wanted power, without the requisite respect for the loa that comes with that power. As much as it disgusts her, it's not outside the realm of possibility that some may have fallen in with a mystical Nazi cult known as the Thule Society. The Thules are obsessed with furthering the esoteric knowledge that drives the Nazis, and seek to use any and all mystical secrets they can get their hands on, to ensure that the Third Reich lasts for a thousand years.

She doesn't know Amanda Seymour personally, but was a friend of Martin's. If they mention Amanda Diamond, Marie says she doesn't know an Amanda Diamond. She once knew a young lady named Alice Diamond, a young urchin Marie took care of on occasion, and to whom Marie taught a few basic tricks, but that poor Alice got lost and drowned in the bayou ten years ago. They dragged her body out, Marie says, half-eaten by gators. She then gets choked up by the memory, and can't go on. She will tell the PCs where Alice's grave is, if they want, and should they investigate, they will discover Marie is telling the truth. There are newspaper clippings and a death certificate in the archives, and a grave right in Lafayette Cemetery.

As the PCs talk to Marie in her bayou cottage, a ruckus sounds outside and the group find themselves under attack! Looking out the windows reveals one zombie for each Party Member (and one for Marie) and three robed figures with guns, who seem to be directing the zombies. The robed figures are Thule Cultists, out to kill Marie so that she doesn't share information with anyone else (like our heroes); these men will not fight to the death: the spell caster will use obscuring mist to provide cover for himself and his cohorts to escape into the bayou.

The zombies use the same stats as those in Act One.

THULE CULTISTS *(NE humans): HP 9 (HD 2d8), AC 12, Spd 30ft. Str 11 Dex 12 Con 10 Int 10 Wis 11 Cha 10. Perception 10(+0). Deception +2, Religion +2, Stealth +4. Dagger +3 (1d4+1) or pistol +3 (1d8+1/double tap). SA Dark Devotion (Advantage vs. charm/frightened).*

One of the cultists is a spellcaster (Wis 12; DC 11; +3). Cantrips (at will): light, sacred flame, thaumaturgy; 1-level (4 slots): command, inflict wounds, shield of faith; 2-level (3 slots): hold person, spiritual weapon.

Marie Laveau is a member of the Brotherhood of William St. John, and will be a reason for the Brotherhood to contact our heroes for membership later, if the GM so chooses. For purposes of this combat, Marie Laveau shares stats with Amanda Seymour, though she is CG in alignment. Full stats for Marie can be found in the Brotherhood of William St. John sourcebook.

If the Party thinks to ask her, or you as GM decide to volunteer Marie's ability to speak with the dead, the cultists know very little. They are low-level followers of the Thule cult and associated with the Nazi party in Germany; all are initiate members of the SS. They were ordered to kill Marie Laveau and anyone with whom she was talking, so she didn't give away her secrets to anyone else. They know of the Heart of Yhtill and the scopolamine derivative, but don't know where the heart is now, nor do they know who is behind the processing of scopolamine for the Germans. They do know there's a Nazi plan in place to produce undead soldiers under the direct control of the SS and that, for now, the scopolamine simply creates mindless killing machines.

Regardless, Marie will be grateful to the PCs for saving her, and can in gratitude provide each of them a *gris gris* similar

to a Native American medicine bag which when used will grant them the effects of a *bless* spell, but will only work once. To use the *gris gris*, the character must squeeze the bag to inhale the pungent fumes that cloud forth, then wear it for the duration of the spell (activation requires one bonus action or reaction). She wishes them good fortune, and tells them that the loa go with them. If they need her services in the future, they need only call upon her. She is also willing to let them remain to study the Necronomicon as long as they like, but will of course not allow the book to leave her care.

The Necronomicon includes a few references to the Black City, which seems to be located at the heart of the Arabian Desert, somewhere near the northern border of Yemen. It is described as appearing only infrequently, rising up from beneath the sand, and is supposed to contain vast treasures and secrets, among them a great jewel called the Heart of Yhtill. This jewel is located in a temple beneath a great library, the Library of Ashurbanipal, at the heart of the city. This library is supposed to hold within it the secrets of the Old Ones, and the means to use the jewel to gain power over life and death, but most disturbing is a prophecy that the Great Unnameable Chaos at the center of the universe can be awakened by using the jewel, and his awakening would unleash a cohesive thought of entropy that could tear apart all of reality.

It would appear that Martin is seeking the Heart in the Arabian desert…and walking into a mystical trap of epic proportions.

Another Fine Mess

When the PCs return to their hotel, they find their rooms a shambles. They've been torn apart, rifled through, and generally vandalized. There is a note in scribbled handwriting on one of their pillows, which appears to have been written in blood (it has; chicken's blood). The handwriting is shaky block printing, as though a right-handed person wrote it left-handed. It reads: "You cannot stop us. The descendents of Thule will rise again, and the weapon of God will destroy all of their enemies!"

If the PCs alert the police, they'll be asked to stay in town while the police investigate; any gumshoe, hooligan, or anyone with any sort of contacts in the police or FBI would know this. However, gumshoes in the party can cut through this red tape with a basic Charisma (persuasion) check (DC 15), allowing the PCs to head home with contact information left behind. Of course the feds will get involved; Thule is popping up all over the East Coast, and if it's moving inland that's a real problem. They suspect it's connected with the Nazis, somehow, and that it's the beginning of a secret invasion force for Germany. J. Edgar Hoover is extremely concerned.

If there are trust issues between the PCs and the authorities, don't hesitate to remind them that in this era, unless they have a criminal background, past, or associations, people tend to trust the government and authorities. The FBI are, in the eyes of the public, unequivocally the "Good Guys." These particular agents, however, know nothing of the Heart of Yhtill or of Thule beyond the fact that they suspect it is a cult affiliated with the Nazis.

When the PCs wire or phone Amanda to come home, she arranges transportation immediately. She can't imagine Martin being involved with the Thules, but has no doubt that they've become aware of his research, especially given the multiple attacks, now. She suggests that she arrange transport for the group to Saudi Arabia, if they don't bring it up themselves. If they want to back out, she is now adamant that they follow through, even willing to double her monetary offer. What if the Nazis get hold of this gem? At very least it's got to be worth a fortune, and could fund a lot of military and covert research. She doesn't have any military connections, and who is going to believe a raving socialite, or for that matter anyone who calls the military with a wild story about zombies and Nazi cultists and magical jewels?

And let's be real: if the PCs want to back out, the players aren't very pulp, are they?

Finally, if the PCs mention Alice Diamond to Amanda, she denies any knowledge of the girl's existence. She will, however, mention that it seems too convenient to be a coincidence and suggest the PCs keep their eyes and ears open, because if she has some long-lost relative who is involved in this, she'd like to know who it is and why.

ACT THREE

RUNDOWN

The PCs head to Saudi Arabia on the trail of Martin Seymour, where they encounter The Society of Ormazd, a group of nomads sworn to protect the secrets of Irem, lest the evils contained therein be unleashed upon the world.

ACTION

The PCs catch a flight to At-Taif, south of Mecca. This portion of the episode mostly revolves around their efforts to find the Nameless City, which is entirely motivated by the PCs's actions.

If the PCs simply start asking people about Abd Al-Hazred, Irem, The Nameless City, or anything else they find in the Necronomicon, the response will be cold at best. Mostly, the locals will kiss their Ta'wiz talismans and turn their backs, muttering prayers to Allah. Such open queries will definitely lead to a confrontation with the Society of Ormazd (see below).

However, with appropriate Intelligence (investigation) combined with Charisma (deception) or (persuasion) checks (determine DC based on the tact and tactics used by the players) they can learn that Martin has caused some trouble at a temple in Mecca. People are reporting frightening supernatural events occurring in the north of the city.

If the group charters a vehicle and goes north to investigate, they can discover that Martin walked into the great temple at Mecca, announced that the Old Ones were returning, cut off his nose and ears, stabbed several people, then lifted off the floor and flew out through a hole in the ceiling! Anyone who participated in the study of the Necronomicon can make an Intelligence (arcana) check at DC 16 to realize that

Martin is emulating Abd Al-Hazred, who had his nose and ears cut off before being castrated by an angry sultan after Al-Hazred violated the sultan's daughter. On the off chance that any character has become proficient in Forbidden Lore (see "Sanity" in chapter 5), the DC of Intelligence (forbidden lore) is 14. Martin may simply be mad, but given the things they've witnessed, it's not outside the realm of possibility that the man has been possessed by the spirit of the Mad Arab.

The Society of Ormazd

Outside the temple, the group is attacked in an alley by a group of men who have the holy symbol of the Zoroastrian god Ormazd tattooed on their bodies. Use stats for Thule Cultists to represent these guys, though they are not the same and indeed are staunch enemies of Thule. The exception to the stat block is that Society of Ormazd cultists are CG instead of NE. Taking one alive is difficult, as the agents all wear poisoned rings and have false tooth caps with cyanide capsules in them: suicide devices. Still, it should not be impossible, especially if the PCs don't have anyone with them who can speak with the dead. One of the society, realizing that the PCs may not be evil, might even allow himself to be captured and questioned before committing suicide. Or he may choose not to die, after all, and may simply give the PCs the information they need before rejoining his compatriots. In fact, this could be a great opportunity for the PCs to gain allies that they might sorely need later, if they have someone with strong social skills amongst them.

An Ormazd Society member named Arad Hassani is provided as an option for such a potential ally and contact within the Ormazd Society. Arad is a handsome young Persian who holds a position of some prominence within the Ormazd Society, and has an uncanny ability to see the truth of a person's heart—there is nothing mystical about this; he's just that good a judge of character. As such, he may be willing to parlay with the heroes as he realizes they are enemies of the Thules.

> **ARAD HASSANI** *(LN human) Hp HD 4d8 (16 hp) AC 15, move 30ft. His primary attributes are Str 12 Dex 16 Con 13 Int 14 Wis 16 Cha 10. Perception 15 (+5), Religion +5, Stealth +5, Survival +5..308 rifle +5 (2d8+4) or khopesh +3 (1d8+1). SA: All abilities of a 4th level raider.*

If the heroes don't manage to parlay or capture an Ormazd agent alive for questioning, options to get the information include such resources as a *speak with dead* spell. This might be a good time to call upon Marie Laveau's assistance once more, though it could take some time for her to make her way to Egypt.

If the PCs can capture a prisoner or summon the spirit of one of the men back, their captive can inform them that they are members of a group called the Society of Ormazd, whose sacred duty it is to protect the location of the Black City. Even the members of the Society don't know exactly how to find the city, but it is rumored that if one follows the rising sun into the center of the desert for two weeks, the city will appear behind them in the last rays of dusk. The Society swear their lives to protecting the secret from the world, and none can claim to ever have entered the accursed place. Hidden within the city, the captive reveals, is a gem called the Eye of Ashurbanipal, or the Heart of Yhtill. The captive surmises that perhaps if Al-Hazred gets the gem, he can resurrect himself, but warns that there is a legendary and horrific guardian at the temple that will devour those who try to remove the gem from the priest Xuthltan, who is cursed to hold it in his dead fist for all eternity.

The prisoner then reveals that the PCs are not the only ones who seek the city. A large group of German soldiers, all wearing the dual lightning bolt symbol and some mystically inclined, have also arrived and are looking for Martin and the city. The race is on.

Troubleshooting

If the PCs find themselves at a dead end, unable to question the Ormazd agents, give them a chance to make a basic Intelligence or Wisdom check to remember that there was a strange, out-of-context passage in the Necronomicon referring to "A fortnight's journey toward the rising desert sun, the goal achieved by turning away at twilight's last stroke."

ACT FOUR

RUNDOWN

The PCs race against the Nazis to the Black City, where they face down with Martin, possessed by the Mad Arab Abdul Al-Hazred, who has come to Irem to retrieve the Heart of Yhtill. While in the Black City, they must do battle with the guardian of the Heart, unleashed when someone tries to take the jewel from the hand of the King.

ACTION

From here, it is likely the PCs will acquire camels, horses, or a jeep and try to head into the desert to follow the instructions given by their prisoner. If they do this, wing it, keeping in mind the difficulties of surviving in the desert. There are all manner of demons, ghouls, and creatures to plague the PCs, as well as the Thule Society (and potentially the Society of Ormazd, depending on how the party handled themselves) who will certainly seek to stop them from finding Irem. See Book Five for inspiration regarding monsters with which to harass the heroes.

Here the GM is encouraged to wing it, allowing the adventure to go on as long as he likes, checking for random (or even not-so-random) monster encounters at least once every other day over the course of the two weeks. The most likely encounters will be ghuls, spirits, nomads, and cultists, as well as desert animals like snakes, jackals, and other predators. To keep players on their toes, the GM is encouraged to portray ghouls as wild, but canny and intelligent creatures who use pack hunting tactics and can employ rudimentary technology such as ranged weapons. Ghuls use the entry for "Ghouls," but instead of being rotting undead, are diseased, mutated degenerates who were once humans that turned to cannibalism in the service of their master, who they know only as the Dark Man. They are more likely to aid Al-Hazred than the PCs, but could potentially be "bought" with trinkets or meat.

What if the party, traveling through a ravine, is set upon by a band of ghouls, which they manage to escape through hook or crook, and later find themselves attacked by Thule cultists? Leading the cultists back to the ravine where the ghouls await a new meal would certainly be a clever tactic by the party.

However you decide to handle the journey through the desert, it is suggested that it become a wild chase, with the Party fleeing from a group of SS officers and Thule Cultists. At the end of two weeks of this, just as twilight approaches, the party find themselves at a standoff, hidden behind a small dune while the Thule cultists take shelter behind another. Suddenly, after perhaps a few rounds of ranged combat, the ground begins to quake and sand blows over the field, blinding all within. Turning to look back to the west, the PCs see the spires of a great pillared city that appears to be built entirely of obsidian, that has risen straight out of the sand from beneath the desert. A successful Wisdom (perception) or passive Perception check (DC 16) reveals a lone man, without ears or nose, who leaps out of a dune where he had apparently been partially buried to run wildly into the ruins. He's out of rifle range, and the only way to stop him is to give chase and find him within the city.

There's little time to debate; the Nazis have also seen the city rise and are racing for the gates. The group leaps on their horses and races for the city. Once they make the gates, they bob and weave through alleyways, searching for any building where they might find the gem they seek. How you handle this again, is up to you. These types of scenarios are best played fast-and-loose rather than scripted. Eventually, however, a Wisdom check will spot Martin--possessed by Al-Hazred--making a run for a cyclopean building at the far end of the city. The group can give chase just as the Nazis close in.

With bullets whizzing by their heads, the group makes the library. The place is vast, at least three storeys, the second and third forming octagonal balconies surrounding the first, so that the high, spired ceiling can be seen if one looks straight up (a dizzying experience). The floor and balconies, of course, are covered with several inches of sand, but air vents in the walls have allowed much of it to drain when the city rose. The codices and scrolls in this place are a treasure trove of ancient, arcane knowledge that probably rivals the legendary Library at Alexandria. The black walls are polished to a high, mirrored sheen, which would cause sunlight that filtered in through the windows at each level to reflect back and forth throughout the place, casting more than enough illumination by which one could read. Now, however, the windows are shuttered, and the only light comes in through the front door. It still reflects, however, casting a dim and shadowy illumination throughout the place.

Martin dashes for the front, where he pulls a book and a ramp drops down. As the ramp descends, there is a near-blinding flash of light and the sound of multiple fires springing to life. Descending, the party can see that there are torches in sconces along the walls, each with a metallic back plate and a shard of flint attached to a rod and chain which pulls up when the ramp descends, causing a spark that lights each torch in succession.

The ramp descends for at least sixty feet, leading to a massive underground temple, square in shape and measuring forty feet to a side. The place is the very definition of all that the party would consider sacrilegious, full of ancient symbols, twisted statues of demonic tentacle horrors, and invocations to evil and diabolic gods with names like Shub-Niggurath, Yig, Nug, and Yeb. Even now, thousands of years after the city had sunk beneath the desert, the stench of old death and rotted blood still hangs thick in the air. At the far end, behind an altar, a mummified figure sits upon a throne, clutching a fist-sized glowing yellow diamond: the Heart of Yhtill. Martin races for the Heart, and just before the PCs catch the man, a gunshot rings out and a female voice yells, "Stop right there!"

The Cast turn to see about twenty to thirty SS officers (Thule cultists), guns trained on the group.

The leader of the SS group, veiled and clad in a traditional sari, orders the PCs surrounded and gloats over their inevitable victory, calling the gem a "great prize" for the fuehrer. She then steps forward and removes her veil to reveal that she is Amanda Seymour, and her real name is Alice Diamond. She used the power the Voodoo Queen gave her to rise to the status of a wealthy socialite, but wanted more. She knew Laveau would never teach her the true secrets to power, so she faked her death, murdering another young girl who bore a superficial resemblance to her, and absconded north. She has sold her people out to the Nazis in exchange for great power. When her husband stumbled upon the secret of the gem, she manipulated him into this little quest. When the PCs interfered with her zombie experiment at the club, she knew they had to be either removed or used.

At gunpoint, she commands Martin/Al-Hazred to take the gem and bring it to him. The horrifically mutilated man gives a grotesque grin and moves to the altar.

More gunfire. The Ormazd society has followed the PCs, and the place erupts in chaos. Martin reaches for the gem. The PCs are surrounded by Thule cultists and don't have time to get there to stop him. There's no way to predict how the next few rounds of combat will go, but if anything happens that causes the gem to be removed from Xuthltan's fist, the temple quakes, and the walls split open, and a horrific tentacled thing emerges, wreaking havoc amongst the combatants, many of whom pass out in sheer horror. The creature is a black, fetid, fleshy mass of tentacles, eyes, and hundreds of tooth-filled mouths. The PCs must each make a Wisdom save to avoid being knocked unconscious from the sanity-blasting visage of the thing.

The Temple Guardian is a greater gibbering mouther: a black, fetid, fleshy mass of tentacles, eyes, and hundreds of tooth-filled mouths, whose entire existence is dedicated to ensuring that nobody removes the Heart of Yhtill.

THE TEMPLE GUARDIAN (Greater Gibbering Mouther) *(N medium aberration): HP 67 HD (9d8+27), AC 15, Spd 10ft. swim 10ft. Str 15 Dex 15 Con 16 Int 3 Wis 10 Cha 6. Perception 10. Darkvision 60ft. Challenge 2 (450xp). Aberrant ground. Gibbering. Multiattack. The gibbering mouther makes one bite, 4 tentacle attacks, and if possible uses its blinding spittle. Bite. +4 (5d6+2). If the target is medium or smaller, it must make a DC 10 Str save or be knocked prone. If the target*

is killed by this damage, it is absorbed into the mouther and the mouther gains temporary hit points equal to the creature's hit point maximum. Tentacle +4 (2d8+2 and target is grappled, restrained, and drawn towards the mouther. Escape DC 14. Creatures grappled in this way are subject to a free bite attack from the mouther each round). Blinding spittle (recharge 5-6). 15ft. 5ft. radius DC 13 Dex save or blinded until the end of the mouther's next turn. SA resist bludgeoning, piercing, slashing from nonmagical weapons. Challenge 5 (1,800 XP).

SS (THULE CULTISTS) / SOCIETY OF ORMAZD *(LE / LG humans): HP 9 (HD 2d8), AC 12, Spd 30ft. Str 11 Dex 12 Con 10 Int 10 Wis 11 Cha 10. Perception 10(+0). Deception +2, Intimidation +2, Religion +2, Stealth +4, Survival +2. Dagger +3 (1d4+1) or pistol +3 (1d8+1/double tap) or submachinegun +3 (1d10+1/5'line or 10' cone; Dexterity save half damage; each 5 above AC = 1 round hits). SA Dark Devotion (Advantage vs. charm/frightened).*

This creature is beyond the ken of the PCs to battle, and they'll know it. Their only chance is to find a weakness or attempt to flee, with or without the gem, though anyone who picks up the Heart will find themselves the sole target of the creature's ire. Still, simply cutting and running means the SS or Al-Hazred might actually get the accursed thing. The Nazis and the Ormazd agents open fire on the creature, with little effect.

GM NOTE: *In the original version of this scenario, the Temple Guardian was a Shoggoth (See "Bestiary" for full stats). If you want to take up the danger several notches, feel free to substitute the Shoggoth for the Greater Gibbering Mouther here, but be forewarned – that particular creature is well and truly beyond the ability of most heroes to stand against and could result in the elimination of your whole group just as they're getting started.*

A successful DC 13 Wisdom (perception) or passive Perception check allows a PC to realize that the creature seems to be actively avoiding contact with the gem; if someone grabs it, the creature kills the person, but is careful not to draw them into its mouths until the gem falls to the floor, even going so far as to smack the body off the floor to knock the thing free.

If a PC hurls, kicks, or otherwise forces the gem into one of the creature's mouths, it lets out a horrid scream and explodes in a blinding flash of light and ichor, and the temple begins to violently shake. The PCs will realize, in their horror, that the city is once again sinking! Alternately, if the PCs don't figure out that the gem is the secret to killing the monster, Amanda could grab it as the creature drags her to its mouth and try to use it against the monster. She can't harness its power, of course, but she might be dragged in with it. Or that might be just the clue the PCs need, when the creature hurls her away to knock the jewel loose. In any case, there should be a suitably grotesque and/or inconclusive "death" for Amanda Seymour. Perhaps she's the creature's last victim, dragged into its mouth just as it explodes, or is buried in an avalanche of debris as the city sinks.

They barely have time to notice that the Ormazd Society has emerged victorious in the battle against the Thules as they dash for the city gates. They and seven members of the Ormazd Society can make it out before the city is once again swallowed by the Desert, though you may want to throw in a few Dexterity saves to avoid falling blocks and other pitfalls as they attempt to make it to freedom.

DENOUEMENT

The PCs emerge from the city along with seven surviving agents of the Society of Ormazd, their goal hopefully achieved, and possibly with the Heart of Yhtill in hand. The Society realizes that the party are not threats, and are not evil, and if the party agrees to let (or help) the Society bury the Heart deep in the sand, and forever keep the secret of the Black City, they will be named brothers in the Society, and allowed to go their own way. They may return to civilization, having completed their first heroic adventure.

Of course, somehow or another, Alice Diamond has survived this little disaster, and she'll eventually be back, with a vengeance. After all, every set of heroes need an archenemy, a nemesis who becomes a thorn in their side, the heel of their greatest victories, and the hammer of their greatest defeats. Alice and the Thules are set up to fulfill this function, if this scenario is used to begin a campaign. Of course, you're free to have this be a one-shot to get things going and devise your own villains, cults, and other adversaries, too. In the end, so long as you're enjoying the high-flying, two-fisted action, go with it!

This adventure directly continues in the adventure module, **Day of the Worm**, available now!

AFTERWORD

OUTSIDE OF PITTSBURGH, 2019

The image changed again, to show the futuristic woman on her knees, with Doctor Serpent closing in.

"She's going to die," Sandra said. "We can't let that happen!"

James sensed a split second too late what was about to happen and cried out, but only too late. Sandra dashed from her hiding place and dove through the portal, going into a somersault and coming up behind the Doctor Serpent on the other side. She drove her sword directly through his back.

"No!" the 2019 Doctor Serpent howled. "I'll kill her!" He dashed forward, but only too late. James threw himself across the room and struck Doctor Serpent like a linebacker sacking a quarterback, driving the villain to the floor. The two wrestled, struggled as each tried to get a weapon to bear against the other. Then Doctor Serpent turned his head towards James, who felt a crushing wave of power overwhelm his senses.

"Yes," Doctor Serpent intoned. "Your protector is gone. You're no match for my mental energies, now. Release me. Serve me."

James felt his grip around the throat of Doctor Serpent loosen. He wanted to let go. He wanted to…

A gunshot rang out, and the smell of cooked flesh reached his nose as the power vanished and Doctor Serpent cried out, a smoking wound in his shoulder.

Not fifteen feet away, Alex stood, his blaster trained on Doctor Serpent. "Hypnotize through that," he said.

James got his pistol to bear, pressed against Doctor Serpent's temple. Then he addressed the Black Dragon soldiers all around. "Back off!" he yelled. "Back off, drop your guns, or your leader takes one in the head!"

"Do it," Doctor Serpent choked. "Back…off!"

The soldiers backed off as James shifted, dragged Doctor Serpent to their respective feet, and held the villain as a body shield before him.

James turned towards Alex. "Sandra?"

"I don't know!" Alex said. "I can't see her. The image has changed! James…this same scene is playing out in three other places, the same way!"

"Tell me!" James barked. "Tell me about the other two!"

"There's a guy in Victorian style clothes. He's hurt. I think it's actually William St. John himself. It looks like his photos in our records. My God, this may be the day he vanished! Then there's the group that looks like something out of the 30s. The ones with our great-grandparents. They look like they might be winning." He looked pointedly at Doctor Serpent. "And I think Sandra just turned the tide in the future. We're not the ones losing in four timelines, Doctor. You are. And I know what I have to do."

He withdrew a small, baseball-sized device from his bag. "First time I've ever had the chance to use this one," he said, "and someone else gets to do it."

He turned to the lab-coated scientist. "You. Whose side are you on, really?"

"Hey," the man said. "I'm just a scientist. This tech is incredible. I just wanted to see how it worked."

Alex nodded. "What's your name?"

"Michael," the scientist said.

"Okay, Michael. We need to work out the algorithms to control the different timelines we're viewing, and we need it fast."

"Shoot…them!" Doctor Serpent hissed.

One of the thugs raised his gun, only to be blasted three times by James, who never let loose his hold around Doctor Serpent's neck. The thug went down in a heap. Then, just for good measure, James fired three more times, taking down a second when the enemy hesitated.

"Anyone else?" James said. "I've got plenty of shots left in the mag. Make your choice; there's four of you and one of me. I'm sure you'll get me. But I'll take a couple with me, and your leader's going to be one of them."

Alex and the scientist worked feverishly at the controls, exchanging notes and theories. Above and around, the sounds of shouting and footsteps reached their ears from the distance.

"I recognize that voice," James said. "It's Joe. Sounds like the cavalry's here. You need to work fast!"

"I'm doing the best I can!" Alex said.

"Oh!" Michael exclaimed. "Right here! If we adjust the energy flow from this pole to this one…"

He turned a dial and pushed a button. The mirror shimmered, shifted, and revealed the image of William, on his back. Blood gushed from the wound in his side and he struggled to pull himself away from Doctor Serpent, who moved in, his knife held high.

"I hate that I'm the one who causes this," Alex said. Then he called out, "William! William St. John!"

The old man turned his head towards the portal. "Who are you?" he said.

"A friend," Alex said. "A descendent in a lot of ways. There's no time to explain." He tossed the ball towards the old man. "That will bring the entire place down around you. I can't do it for you. It's your choice."

The old man caught up the ball, looked at Alex sadly, and nodded. Then he turned back to Doctor Serpent and held the device up. "Now," he said, "We both die. How appropriate."

The scene faded, shifted, and out of the gray mist, Sandra leapt into the room.

"Well that was lucky," she said.

SOUTH AMERICA, 1940

The battle was over, the victory decisive. The bodies of Dragon Order soldiers lay scattered about. Lila was unconscious and bound, watched over by Steve. Bucky was badly wounded, but alive, and made his way to the Ring of Brass to study the device for dismantling. Doctor Serpent himself (herself? It was always so hard to tell) was bound in the corner, with Maddie and Natalya watching over him.

Mackie watched in horror as a small, round device with a blinking light leapt into view towards her dying grandfather, and a disembodied voice instructed him on its use, and the consequences of such.

"No," she cried. "No, I can't let this happen."

She tried to dash forward, to dive through, to save him, but a pair of strong arms held her back. It was Tennessee, his soft, Southern drawl in her ear.

"No, darlin'," he said. "You can't. We're takin' this down. We'll lose you, too."

"I have to save him!" she cried, but he held her firm.

"Please," he said. "Mackie…I can't lose you. Do you hear me, darlin'? I can't lose you!"

Mackie went limp in his arms. It was a declaration, in his own way, of something she'd suspected for a long time, and something it was high time to admit to herself as well. She put her hand over his own, let the tears come.

"I love you, too, Ten," she said. "But he's my grandfather!"

Just then, William looked directly at Mackie, smiled at her, and nodded. She couldn't be sure he was looking to her, or at someone else, looking through a different ring, but she somehow felt that the smile was for her.

Then he turned to Doctor Serpent. "And now," he said, "We both die." He clicked the glowing button on the ball. There was a blinding flash of light, and the mirror went dark.

There you have it, folks! Amazing Adventures 5e is in the bag and ready to go! This whole project has been a labor of love, and I've really enjoyed the development. I'm also rather proud of the final product. I hope you enjoy it as well.

I'd just like to take a minute to thank everyone for supporting the Kickstarter that made this game possible. At the time it was the most successful Kickstarter that Troll Lord Games had ever seen (though it was immediately surpassed by the crazy success of Gaxmoor!) and that was a real validation for me.

I really hope that the game lives up to expectations, and I hope you all enjoy the full line consisting of every adventure module ever published for the SIEGE version of the game, and a few new books and adventures to boot!

"So," I'm sure (or I hope) some are asking, "What's with the fiction pieces? They seemed like they were connected, but they're incomplete."

You're absolutely right. The fiction pieces are small parts of a much larger whole—snippets at best. Keep your eyes peeled for a forthcoming fiction collection featuring the Brotherhood of William St. John throughout the ages (but largely focused on my beloved 1930s iteration), which will fill in all of the missing gaps. It's called *The Legacy of William St. John*, and it's coming soon from TLG.

In any case, I hope this toolkit game expands your 5e fantasy and lets you take your games to a new level, indeed, even to the stars if you like, with the tools to now allow you to handle absolutely any genre of play using the rock solid Fifth Edition rules set of the World's Most Famous Role Playing Game.

Thanks again, game on, and, as always, TROLLZAH!

Jason Vey, 2019



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MAZING DVENTURES

CHARACTER REFERENCE SHEET

CHARACTER NAME

CLASS

LEVEL

ALIGNMENT

ABILITY SCORES

	SCORE	MOD	Save
STR STRENGTH			O
DEX DEXTERITY			O
CON CONSTITUTION			O
INT INTELLIGENCE			O
WIS WISDOM			O
CHA CHARISMA			O

INSPIRATION POINTS

PROFICIENCY BONUS

PASSIVE WISDOM (PERCEPTION)

SKILLS

- Acrobatics (dex) ___ O
- Animal Handling (wis) ___ O
- Arcana (int) ___ O
- Athletics (str) ___ O
- Deception (cha) ___ O
- History (int) ___ O
- Insight (wis) ___ O
- Intimidation (cha) ___ O
- Investigation (int) ___ O
- Medicine (wis) ___ O
- Nature (int) ___ O
- Perception (wis) ___ O
- Performance (cha) ___ O
- Persuasion (cha) ___ O
- Religion (int) ___ O
- Science (int) ___ O
- Sleight of Hand (dex) ___ O
- Stealth (dex) ___ O
- Survival (wis) ___ O

AC | Initiative | Speed | Hit Points

current hit points | temporary hit points

total_____

HIT DICE

successes O O O

failures O O O

DEATH SAVES

NAME	ATK BONUTS	DAMAGE/ TYPE

CASTING ABILITY:

SPELL SAVE DC:

MAGIC ATTACK BONUS

WISDOM (PSIONICS)

ATTACKS & SPELL CASTING

OTHER PROFICIENCIES & LANGUAGES

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

FEATURES & TRAITS

POSSESSIONS

ITEM	LOCATION	WT

ITEM	LOCATION	WT

ITEM	LOCATION	WT

EXPERIENCE POINTS

Next Level Goal:

MONEY/ASSETS

PSIONICS

BASIC	ADVANCED

AMMUNITION

SPELLS

LEVEL	SPELLS/ DAY	BONUS SPELLS	SPELLS KNOWN
0			
1st			
2nd			
3rd			
4th			
5th			
6th			
7th			
8th			
9th			

MEP/GADGET POINTS

GADGETS, SPELLS, & POWERS

FEATURES

HEIGHT | SEX | HAIR

WEIGHT | AGE | EYES

DESCRIPTION

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