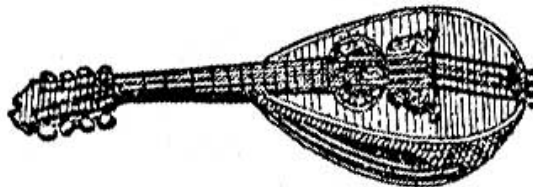


Bard

For Labyrinth Lord & the Advanced Edition Companion

Requirements: STR 9, DEX 16, INT 15
WIS 12, CON 6, CHA 15
Prime Requisite: None
Hit Dice: 1d6
Maximum Level: 23



A Bard is a professional storyteller and singer. They often follow a band of adventurers as entertainer and comrade. They fight well but the magical abilities with song are their main focus. An instrument is needed for all bard abilities associated with song, except for inspiring ferocity or raising morale. In no way is any loyalty or reaction adjustment for high charisma any benefit to a bard's functions. A Bard cannot employ henchmen or hirelings until he achieves 11th level, and then he may employ only druids or fighters of the human, half-elven, elven, or halfling races.

A bard will work with no other bards while adventuring, although they may practice their music or poetry with each other. Like monks and rangers, bards will retain very little of the money they gain. They will attempt to buy serviceable clothes for traveling, and will buy fine clothes and the most exquisite instrument they can acquire for use when they perform, but will keep only enough money to maintain themselves in a modest manner. Any other money will be donated to a worthy cause or give away at whim - although not to player characters! Occasionally, when a bard amasses an amount of wealth that is a burden to his creativity, he might use it to have an extravagant festival or party instead of giving it away.

A bard may employ magical weapons of the types normally usable by a bard (see below). Magical leather armor and a magical wooden shield may also be used by a bard. They may use potions, scrolls, rings, rods, wands, and miscellaneous magic items which are usable by all classes. Any books, manuals, or tomes that are read by a bard, cause the same effect as if the bard were a druid. Bards may also use a Rod of Captivation and any magical instruments.



The bard may employ some magic items with better than usual effect. These are:

Magic Instrument	Extra Effects
Drums of Panic	Saving throw is made at -1 on the die and effects are doubled.
Drums of Stunning	Double effects.
Horn of Blasting	50% greater damage.
Horn of Valhalla	Double amount of summoned fighters.
Lyre of Building	Double effects.
Pipes of the Sewers	Double number of rats in half the usual time; also, a bard may substitute the pipes for another instrument when attempting to charm children, utilizing it as such rather than for summoning rats.

Bards use the same attack table as fighters, but they use the saving throw tables as clerics. The only armor a bard may wear is leather armor, and only a wooden shield is permitted. A shield may not be actively used when a bard attempts charming, since an instrument must be played which requires the use of both hands. The weapons usable by a bard are: hand or throwing axe, club, dagger, darts, hammer, javelin, horseman's mace, scimitar, sling, broadsword, longsword, and short sword. A bard may use flaming oil, but not poison.

A bard may be human, elven, or half-elven and have an unlimited chance for advancement. A halfling or dwarf may be a bard and attain up to 5th level. The alignment of a bard may be either lawful good, lawful neutral, (pure) neutral, neutral good, or (rarely) chaotic neutral or chaotic good. Bards tend to be lawful, since they depend on custom and culture to make their living. Bards may expect to be allowed admittance to the homes of most nobles and other wealthy patrons to play for their dinner, and if they are superb they may also receive other payment, perhaps a gold chain or a bag of coins thrown to the bard by the patron for his excellence. Bards are not evil, for this evil intent would pervade their songs and ruin the beauty inherent in them. Evil people are generally portrayed as being against beauty in any event.

BARD LEVEL PROGRESSION					
Experience	Level	Hit Dice (1d6)	Charm	Lore	Read Languages
0	1	1	10%	0%	0%
2,001	2	2	15%	1%	5%
4,001	3	3	20%	2%	15%
8,001	4	4	24%	5%	20%
16,001	5	5	28%	8%	25%
33,001	6	6	32%	11%	30%
67,001	7	7	36%	14%	35%
135,001	8	8	40%	18%	40%
270,001	9	9	44%	22%	45%
500,001	10	10	48%	26%	50%
750,001	11	11	52%	31%	55%
1,000,001	12	11+1*	56%	36%	60%
1,300,001	13	11+2*	60%	41%	65%
1,600,001	14	11+3*	64%	46%	70%
1,900,001	15	11+4*	68%	51%	74%
2,250,001	16	11+5*	72%	57%	77%
2,600,001	17	11+6*	76%	63%	79%
2,950,001	18	11+7*	80%	69%	80%
3,300,001	19	11+8*	84%	75%	81%
3,700,001	20	11+9*	87%	81%	82%
4,150,001	21	11+10*	90%	87%	83%
4,650,001	22	11+11*	93%	93%	84%
5,400,001	23	11+12*	98%	99%	86%

*Constitution-based hp adjustments no longer apply

Class	BARD SONG PROGRESSION				
	Song Level				
Level	1	2	3	4	5
1	1	-	-	-	-
2	2	-	-	-	-
3	3	-	-	-	-
4	3	1	-	-	-
5	3	2	-	-	-
6	3	3	-	-	-
7	3	3	1	-	-
8	3	3	2	-	-
9	3	3	3	-	-
10	3	3	3	1	-
11	3	3	3	2	-
12	3	3	3	3	-
13	3	3	3	3	1
14	3	3	3	3	2
15	3	3	3	3	3
16	4	3	3	3	3
17	4	4	3	3	3
18	4	4	4	3	3
19	5	4	4	4	3
20	5	4	4	4	4
21	5	5	4	4	4
22	5	5	5	4	4
23	5	5	5	5	5

Charm: An ability of bards is that of charming creatures of at least animal-level intelligence by use of their singing and playing. Creatures that are immune to charms are not affected, nor are deafened creatures. All non-associated creatures within 40' of the bard are subject to the bard's charm. Previously associated creatures that are now hostile to the bard may be affected.

To check the success of a charm attempt, percentile dice are rolled. If the number rolled exceeds the bard's "Charm Percentage," none of the creatures within range are particularly impressed with the bard's song and must merely delay their actions for 1 round. If the number rolled is equal to or less than the bard's Charm Percentage, all non-associated creatures must make a saving throw vs. spells. If the creature makes its saving throw, it will listen to the bard for one round, doing nothing else, as long as the bard continues to play.

A bard can, if he wishes, while a creature is in this charmed state, try to implant a suggestion (as the spell), in which case the charmed creature must again save vs. spells - this time at -2 on the die and if it fails, it will suffer the full effects of the suggestion. If the second saving throw succeeds, the creature is totally free of the bard's charm. To plant a suggestion, the bard must be able to speak in a language that can be comprehended by the intended victim. It is not necessary to speak the creature's language to simply charm, however.

A bard may attempt to charm as often as he wishes, but any individual creature or character may be affected only once per day. Loud noise which would drown out the bard's singing, or a physical attack upon the bard, will immediately negate charms, but not suggestions, which may be in effect.

Charming by a bard is exclusive of all other activities other than walking. If the bard begins to walk while charming, the charmed creatures will attempt to follow until or unless they are forced to be farther than 40' away, at which time the charm will be broken. A bard must use both hands to play his instrument while charming.

Lore: The bard's ability to determine the nature of magical or legendary people, places, or things is expressed as the bard's "Lore Percentage." Usually this knowledge will be dispensed to others as a riddle, poem, song, or in some other cryptic form. This ability is not a substitute for a detect magic spell. A typical +1 sword is generally not able to be identified as such by a bard, but the sword of a legendary hero could be identified, and the alignment (at least) of a sapient sword could be discovered. Any magic item bearing magical inscriptions can be detected as magical and its properties determined by use of the bard's Lore Percentage. Any item to be identified must be closely scrutinized, and if it is possibly usable by the bard it must be actually handled by him. Artifacts and relics can be identified as such by the bard, but their powers won't be known, or will only be hinted at. Bards may also have knowledge about a legendary place, if the name is known or if the site has been visited.

Note that the dice should not always be allowed to dictate the course of events on a Lore Percentage roll. If there is some knowledge that the LL does not want characters to find out, he may disregard the result of a Lore Percentage roll and state that the bard knows nothing about the item or subject at hand. This should only be done for the sake of the adventure or the campaign as a whole, and the tactic should not be used so often that the bard's ability becomes worthless.

Read Language: The bard's "Read Languages" percentage determines not only whether or not the bard can comprehend a particular work, but how much of what is there may be understood. For instance, if a bard has a 25% chance to read languages and is successful in the roll to determine whether the item can be read, he can still read only 25% of the information there, so his knowledge of the work in question will still be rather sketchy. Unlike thieves, bards may read languages that are now extinct. Bards are different in the way in which they may learn languages. A bard does not need to be taught by a person who knows the language, but must study the language for an amount of time equal to 1 month, minus one day for each point of intelligence above 12 and minus one additional day for each language already known. However, this does not allow a bard to learn more languages than his intelligence would indicate. A bard may also, if he wishes, learn languages in the same way other classes do.

Songs: Bards sing their "Songs of Power" while playing a musical instrument. By tapping the magical power of other planes through the proper sounds, these Songs of Power have essentially the same effect as certain of the magic-user, illusionist, and druidic spells.

Bards do not carry spell books, nor do they pray to a deity to receive their Songs; rather, they memorize all their Songs during their studies at the various colleges, a new level at each of the five lower colleges. Afterwards, they simply choose each day which Songs of Power they will implant in their minds that day, just as other spell-casters do.

It is also possible for them to research/compose a new Song like other classes can do with spells. However, it is vital to note that all Songs (standard or original) have a verbal component of the bard singing while accompanying himself on an instrument. There is also the somatic component of playing that instrument, using both hands while standing still or walking slowly over an even surface. If the bard stops playing or is disturbed in any way, the Song fails and is wasted.

First Level Songs

Allure (M)
Animal Non-Aggression (Special)
Auditory Illusion (I)
Comprehend Languages (M)
Dancing Lights (M)
Darkness Globe (I)
Entangle (D)
Hold Portal (M)
Light (M)
Protection from Evil (M)
Shield (M)
Sleep (M)

Second Level Songs

Arcane Lock (M)
Continual Light (M)
Deafness (I)
Invisibility (M)
Knock (M)
Levitate (M)
Obscuring Mist (D)
Scare (M)
Shatter (M)
Strength (M)
Ventriloquism (I)
Warp Wood (D)

Third Level Songs

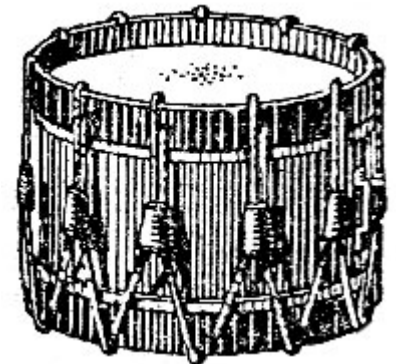
Call Lightning (D)
Continual Light (I)
Fly (M)
Gust of Wind (M)
Hold Animal (D)
Hold Person (M)
Insect Swarm (D)
Protection from Evil 10' Radius (M)
Protection from Normal Missiles (M)
Tongues (M)

Fourth Level Songs

Dispel Magic (D)
Fear (M)
Fire Shield (M)
Flame Charm (M)
Illusory Stamina (I)
Implant Emotion (I)
Minor Globe of Invulnerability (M)
Repel Insects (D)
Summon Animal I (D)
Summon Sylvan Beings (D)

Fifth Level Songs

Animate Dead (M)
Summon Animal II (D)
Confusion, Greater (I)
Conjure Elemental (M)
Control Winds (D)
Hold Monster (M)
Insect Plague (D)
Maze (I)
Satire (Special)
Transmute Rock to Mud (M)
Wall of Fire (D)
Wall of Force (M)



Special Songs

Satire (Conjuration/Summoning)

Level: 5

Duration: Special

Range: Special

The use of this powerful song is a bit tricky. It reflects the ability of a high-level bard to ridicule a prominent public figure who behaves incorrectly. The scandalous Song has the effect of halving its target's charisma until such time as he repents and atones for his actions. However, the target's actions must truly be objectionable in the prevailing moral climate of the area (LL's decision, based on the prevailing alignment of the region); otherwise, the satire is unjust and the bard's own charisma is halved instead, until he travels at least 50 leagues away, and he may not return to the region for one full year. Players are warned that while singing nasty songs about the evil Duke is fun, woe to the bard unlucky enough to be caught by the Duke's men.



Animal Non-Aggression

Level: 1

Duration: 5 rounds +1/1vl

Range: 30'

Upon hearing this Song's soothing tones, any normal animals in its area of effect will cease to act aggressively toward the bard's party. The Song is negated if the party should harm the animals or their lairs in any way. This Song does not cause friendship on the animals' part, and it endows the bard with neither communicative nor controlling ability. It has no effect on magical animals or on normal animals under magical control.

Other effects of a bard's songs

A bard's singing and/or playing also has other effects. By merely singing a song, a bard increases the morale of associated creatures by 10%, giving +1 to those creatures on saving throws vs. fear, submission, or other attacks which act to dishearten the individual. They can also inspire ferocity in attack, so that "to hit" rolls are made at +1. Both of these characteristics require 1 round of song to produce the desired effect; during the second round after the bard begins to sing or play, the ferocity and/or morale bonuses will be in effect. These effects last for one full turn, as long as the bard continues to sing or play throughout this time. The bard can melee while he sings (and not play, obviously) and still produce these effects, but cannot charm or use "Songs of Power" and invoke the ferocity/morale bonuses at the same time. A bard's singing and playing negates the song effects of harpies and prevents similar attacks which rely upon song. A bard's song gives +1 to the saving rolls of associated creatures and the bard himself against attacks which are based on sound, such as the keen of a banshee, or the roar of an androsphinx (or any creature with a "roar" attack). The bard's playing also stills the noise of shriekers.

When two opposing bards are in a conflict of songs, the charm percentage of the lower-level bard is subtracted from the charm percentage of the higher-level bard, thus giving a new charm percentage for the more adept bard in this instance. When two bards of equal level oppose each other, their songs have no charming effect since they cancel each other out, though the duet may sound exquisite!

A bard is useful to his party when traveling in the wilderness because a bard's songs are soothing for a road-weary traveller, thus allowing an additional 20% of normal movement per day if on foot; if all party members are mounted, a gain of an additional 10% per day is obtained.



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