MONSTERS & MAGIC

Roleplaying Game

Old School Fantasy
New School Play

by Sarah Newton

MINDJAMMER PRESS

MONSTERS & MAGIC

OLD SCHOOL FANTASY NEW SCHOOL PLAY

Welcome to ***MONSTERS & MAGIC***, an "Old School Renaissance" fantasy roleplaying game with a difference! Combining the atmosphere of classic fantasy games with modern RPG mechanics, ***Monsters & Magic*** lets you use old school fantasy gaming material with little or no conversion with a new and innovative set of rules. Battle giants, defeat dragons, explore deadly dungeons and mysterious wilderlands – and bring your favourite adventures, supplements, spellbooks, and bestiaries to brilliant new life!

In this book you'll find a full-featured fantasy roleplaying game, including:

- the *Effect Engine*, a modular open-license rules system
- action-packed adventure from 1st to 20th level and beyond
- rules for castles, kingdoms, guilds, and warships
- *Silvermoon*, an introductory adventure for levels 1-4
- new rules for alignment, hazards, encounters, treasures, epic and mythic gaming, and more!

Dust off your spell book, polish that suit of +1 plate armour, and unsheath your vorpal blade. Adventure awaits!

Monsters & Magic is a complete fantasy roleplaying game – you need nothing else to play.

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MONSTERS & MAGIC

Fantasy Roleplaying Game

OLD SCHOOL FANTASY – NEW SCHOOL PLAY

by Sarah Newton

MONSTERS & MAGIC

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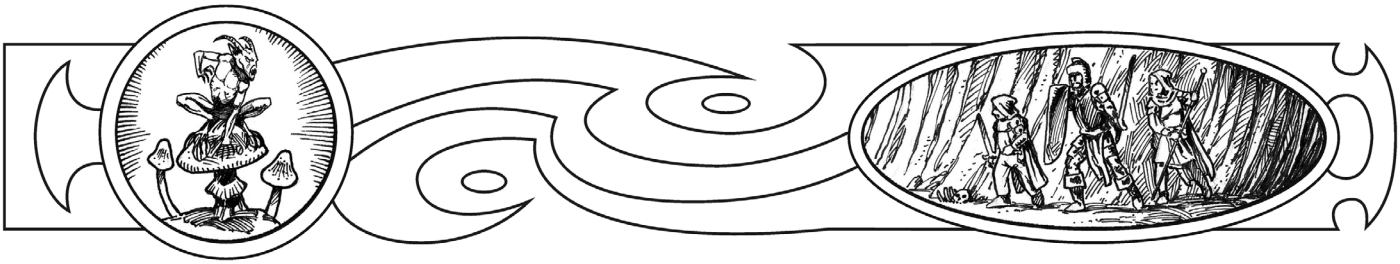
Michal would like to thank: Fransje, as always, for being a consistent part of my gaming life and for forcing me away from the computer during my late-night work-a-thons; Chris and Rita Birch for giving me a chance, without which I wouldn't have enough mad skillz for this book; and of course Sarah for having faith to let me work on the ***Monsters & Magic*** project. Cheers!

DEDICATION

To Gary Gygax, Dave Arneson, Dave Hargrave, Bob Bledsaw, and all the pioneers. And to all of us who follow after — may our swords be ever sharp and our spells never fail!



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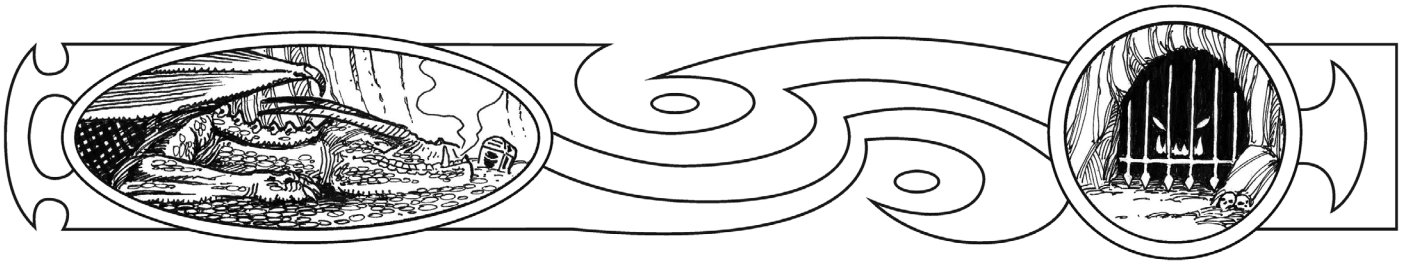
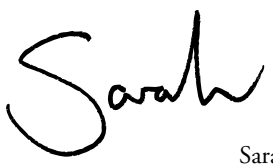


Foreword

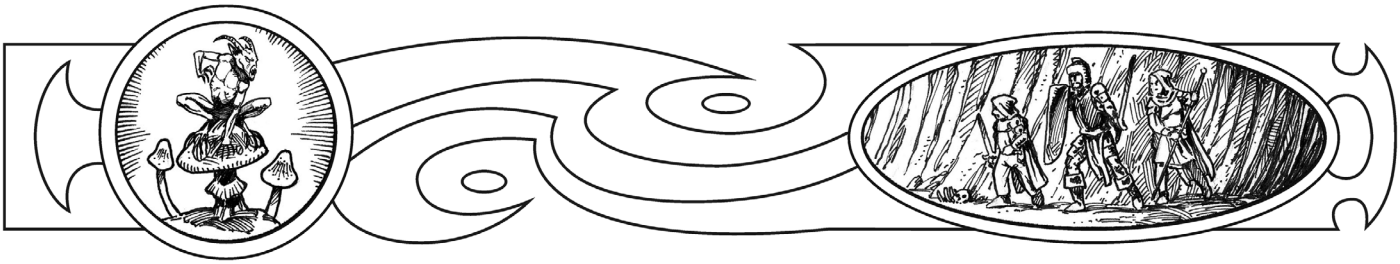
THE IDEA FOR this game began at Christmas 2012, during one of my periodic nostalgic re-reads of the treasured classic fantasy supplements, scenarios, and campaign packs which stack my gaming shelves. I'd been reading through some Old School Renaissance games, trying to find a rules set to scratch that itch. I was looking for something which oozed with classic fantasy atmosphere, was easy to play, yet which extended its playability into areas usually covered by more modern games — personality conflicts, playing with scenic and thematic aspects, exploiting the narrative tropes of classic swords and sorcery adventure. More than anything, I wanted to use the many supplements and scenarios I'd collected over the years — to play them again, without having to laboriously convert them to this or that ruleset. Try as I might, I couldn't find a game to suit.

It was a lightbulb moment. Why not write one? I'd been toying with a rules system for a year or two — something which gave players a stack of points they could spend to do cool in-game stuff. Not just whittling away an opponent's endurance, but changing the world, doing genre-specific acts of heroism and amazing feats. Was there a way I could use those rules here, to play these ancient dungeons and much-loved wilderlands, without having to do loads of work?

The game you hold in your hands is the fruit of that Christmas nostalgia. For the past six months, I've been writing, playing, and testing with a group of friends, many of whom are games designers in their own right — Ben Monroe, Graham Spearing, Gianni Vacca, Tim Gray, Colin Speirs, Mike Olson, and many others — and their respective playtest groups, to craft our own homage to the grand-daddy of all roleplaying games. This is it — ***Monsters & Magic***. You'll see all kinds of echoes in these pages — I'm a huge fan of games like Fate and HeroQuest, and you'll see their influence; but also I love those original, first edition games, with their bestiaries, grimoires, and encounter tables, their progression from humble 1st level to the dizzy heights of world-shattering 20th level and beyond. We've enlisted some wonderful artists, including Jennell Jaquays, whose work in the early 1980s helped define the very meaning of "old school" for many of us, as well as splendid industry artists such as Jason Juta, whose gorgeous cover inspired us all, Eric Lofgren, Linda Jones, Brad McDevitt, and Gill Pearce — beautiful artwork richly laden with that old school feel. With these rules, we've opened up new worlds, and visited some old ones. Around my table we've fought giants, tunnelled beneath city states, had sea battles with vikings, and run (not always successfully!) from enormous dragons. We hope you'll have as much fun with ***Monsters & Magic*** as we've had.



Sarah Newton
Normandy, May 2013



- Chapter 1 -

Introduction

WELCOME TO ***MONSTERS & MAGIC***, a complete fantasy roleplaying game combining the atmosphere of classic fantasy games with innovative modern mechanics. In these pages you'll find rules for playing fierce warriors, mighty wizards, holy clerics, and cunning thieves, exploring trackless wildernesses, mysterious labyrinths, and ancient cities, in search of treasure, secrets, and adventure!

This book contains all the rules you need to play. You'll also want pencils and scratch paper, and at least one of each type of the polyhedral hobby dice — four-sided, six-sided (ideally at least three of these), eight-sided, ten-sided, and twelve-sided, abbreviated d4, d6, d8, d10, and d12 respectively. Additionally, you'll want at least two or three players — one to play the role of **game master** (or GM), the referee and story teller of ***Monsters & Magic***, and at least one or two (preferably more) **players**, to take on the roles of the heroes in the fantasy world you're about to enter.

Roleplaying

WE'RE ASSUMING YOU have at least a passing familiarity with roleplaying games; you probably have a lot more. Even if you've not played a tabletop roleplaying game before, chances are you've played one on a games console or online. Or you've heard of the concept from the media and mass culture. If none of the above applies, and you're standing with this book in your hand, wondering what you've got yourself into — welcome! We have a treat for you… But before you go any further, find yourself a computer connected to the internet and google "What is Roleplaying?" Read a bit about this amazing hobby, and when you feel like you've got a handle on it, come back and carry on reading. We'll wait.

The Old School Renaissance

MONSTERS & MAGIC is proud to belong to the "Old School Renaissance" ("OSR" for short) — a broad school of roleplaying games dedicated to preserving and re-assessing the original, first, and second editions of the classic fantasy roleplaying game, focussing on their lightweight rules, fast pace of play, and short preparation times. If you're familiar with those games, you'll feel right at home here: ***Monsters & Magic*** consciously tries to re-create the atmosphere of those early games. In some ways it's a reaction against today's rules-heavy, complex games, in favour of a looser, more free-form, and less rules-oriented style of play. Its rules are intended to be familiar, flexible, and easy to remember.

Modern Roleplaying Games

ROLEPLAYING AS A hobby is forty years old, and over its history — since the "old school" days — there have been many innovations. These include: unified mechanics; rules for addressing character personality, social themes, and even plot and narrative structure; and an emphasis on flexible, collaborative, and improvisational play. Roleplaying games have their roots in tabletop miniatures gaming, and early rules systems emphasised tactical movement and combat. Since the original classic fantasy games, roleplaying games have matured, and now offer many more avenues for exciting and challenging play.

What's Special About This Game?

MONSTERS & MAGIC is the child of these two parents, with two specific goals. First, to allow you to use your classic fantasy gaming material, of any edition, with little or no conversion. Once you've learned the simple yet flexible rules in this book, we believe you'll be able to run any classic fantasy module (and even some of the newer adventures) or use any classic fantasy supplements, on the fly. And, most importantly, you'll be able to do things with those materials you never could with their original rules, using the ***Monsters & Magic*** system.

That's where our second goal comes in. With ***Monsters & Magic***, we didn't just want to update, streamline, or reorganise the classic fantasy rules; we wanted to create a game incorporating the latest cutting edge RPG concepts, allowing you to do all manner of cool things, while remaining backwards compatible with classic fantasy and OSR material.

CHAPTER 1

A Modular Ruleset

Monsters & Magic is a modular ruleset. You don't have to use all the rules: if you have a favourite old school rule you want to use instead (say, different experience levels, or rules for treasure), then go ahead and use it — you won't break the game.

Here are some of the gaming concepts which differentiate ***Monsters & Magic*** from the original classic fantasy rules:

- ***Narrative freedom.*** If you can describe your character doing it, the rules should model it. If you want to draw on your love for the dead king to persuade the tournament audience to give you their moral support in resisting the intimidating power of the Black Knight's reputation, the rules should let you do so. ***Monsters & Magic*** does so, seamlessly.
- ***Interpersonal mechanics.*** Do you want to terrify your foes? Confound your enemies at the Sages' Guild with webs of logical argument? Drive men and women wild with your beauty and charms? ***Monsters & Magic*** lets you do these things.
- ***Teamwork and leadership.*** The ***Monsters & Magic*** system lets you model characters giving one another aid and advice; warlords briefing their troops, strategists planning the battle, thieves casing the temple sanctum and orchestrating an elaborate heist. Rules for collaborating and helping others provide layered and flexible mechanics.

Monsters & Magic incorporates many other roleplaying concepts, as well as a few innovative tweaks you may not have seen before. It's a fresh look at classic fantasy gaming, a way to explore new vistas in your favourite fictional worlds. We hope you'll like it…

Use Your Favourite Classic Fantasy Supplements and Adventures...

While ***Monsters & Magic*** is a standalone game, we anticipate you'll use it with your favourite classic fantasy RPG books — bestiaries, spell books, equipment, magic items, and adventures. So, we've provided enough spells, monsters, equipment, and magic to take you to roughly the 4th level of play — but assume you'll also incorporate material from your favourite classic fantasy resources to support your game.

The Basics

MONSTERS & MAGIC uses a simple ruleset we've called the **Effect Engine**. This section introduces its core concepts.

CHARACTERS

Characters are the heart of roleplaying games: the fictional vessels players use to explore the world described by the game master. Each player usually creates one character (often called a **player character**, or **PC**), determining his or her capabilities, powers, equipment, and other facets which are important during play. The player then describes his character's words and deeds as he responds to the situations and challenges described by the GM. You can see how this looks in the **example of play** on page 54, and in various examples throughout this book.

Monsters & Magic characters look like traditional classic fantasy characters, and are created in much the same way. Each character has a **race** (like human, dwarf, or elf), a **character class** (like fighter, magic user, or thief), and six **attributes** (Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma) with scores usually between 3 and 18, either determined randomly using dice or by allocating a pool of points. More on that below. When you create a character, you can determine your attributes first, then choose a race and character class to fit; or choose your race and character class first, then determine your attributes.

Characters have two kinds of **hit points** — **physical hit points** and **mental hit points** — which measure their resilience and ability to withstand harm in physical and mental conflicts. Characters also have a **level**, representing how experienced they are; starting at level 1, characters advance in level by accumulating **experience points**, abbreviated as XP.

Chapter 2: Character Creation explains these concepts in detail, and guides you through creating your own character.

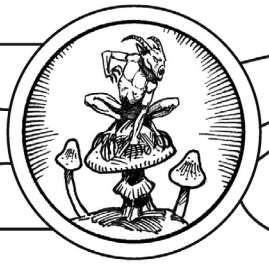
THE EFFECT ENGINE

The Effect Engine rules are designed around a system of **action checks**. These are usually 3d6 dice rolls, modified by a bonus or penalty derived from one of your attribute scores (and maybe also your level), compared to a **resistance**, which may be a static number or also rolled on 3d6. If your action check result is equal to or above the resistance, you succeed in your action; if it's less, you fail.

Anything you can describe your character doing can be an action, from swinging a sword, to drawing on your hatred of orcs to persuade a king to declare war. ***Monsters & Magic*** provides a flexible framework for adjudicating all kinds of actions, from the rigorously tactical to the softest of interpersonal encounters.

The Effect Engine uses **traits** — single words or short phrases describing part of your character's personality, ranging from knacks, training, and abilities, to beliefs, fears, and prejudices, and on to natural physical talents (like being able to see in the dark). Whenever you describe your character doing something which is supported by one of your traits, you gain a bonus to your action check.

When you make an action check, the points by which you exceed the resistance determine **how well you succeed**, and are called **effect points**. If you roll a total of 14 against a resistance of 10, you get 4



Important Roleplaying Game Terms

If you're familiar with roleplaying games, you'll know many terms in ***Monsters & Magic*** already. Here's an overview of the most important.

Advancement: a single instance of improvement for your character, either adding a new ability or improving an existing one. You begin play with one or two advancements.

Adventure: another word for *scenario* (see below).

Armour Class: the classic fantasy term for a character's ability to defend himself in physical combat. In ***Monsters & Magic***, armour class is a static resistance check based on your Dexterity attribute, modified by the armour you're wearing; see page 35.

Attribute: one of six indicators describing your character's physical and mental characteristics. These are Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma, and usually have values between 3 and 18. Your attribute gives you the base value of a static action or resistance check, and also determines your *attribute modifier*.

Attribute Modifier (aka ATT Modifier): a numeric modifier (between -4 and +4 for human characters) added to dice rolls when making action and resistance checks pertaining to that attribute.

Campaign: the term used to describe a game of ***Monsters & Magic*** when it extends over many *sessions* and numerous *scenarios*. Campaigns can continue for many years.

Check: a way of determining whether you succeed or fail at an action, or at resisting someone else's action. Checks can be static, or rolled on 3 6-sided dice.

Conflict: an encounter between two or more sides which is resolved by violence. Conflicts can be physical or mental.

Consequence: a negative result which occurs to you when you fail an action check, or when an opponent succeeds in an action check against you.

Consequence Points: the number of points your action check is below the resistance. Usually your opponent gets to spend your consequence points to say what happens to you.

(CONTINUED ON NEXT PAGE...)

effect points. Effect points can be negative — such as when you fail a check, getting a lower result than you need: these are sometimes called **consequence points**. Rolling 7 against a resistance of 10 nets you 3 consequence points.

You use effect points to buy **effects**, defining exactly what your success means. An effect can be as simple as physical harm in a melee, or mental harm in a war of words; or as complex as leading a warband into battle or knocking back your opponent and skewering their fellow. If you apply an effect to an opponent (like a wound, or knockback), that's called a **consequence**. The more powerful the effect, the more effect points it costs. Usually you choose your own effects.

Effects describe the game-level bonuses, penalties, and modifications to your situation which reflect the results of your actions. Perhaps you impress a crowd with your oratory, or gain a superior tactical position in battle, gaining a bonus to subsequent action checks. Effects can be **minor**, **major**, and **extreme**.

You can also suffer a **consequence** if you fail one of your own checks. Its seriousness depends on the consequence points generated by your failure — how much you missed the resistance by. Some consequences are **minor** — perhaps you lose balance — while others are **major**, or even **extreme**, like striking your ally in combat. Usually, when you fail a check badly, your opponent gets to choose the consequence you face.

That's the **Effect Engine** in a nutshell. The following chapters expand on these basics.

OTHER TERMS

Here are some other ***Monsters & Magic*** concepts which it's helpful to understand before you go further.

Hero Points

Monsters & Magic players have one or more **hero points** which they can spend to make greater or lesser interventions in the flow of the game. These may be "in character", allowing a player to decide how his character rolls with a blow inflicted by an opponent; or they may be "out of character", allowing a player to declare how a monster usually under the GM's control reacts to his character's action.

Some uses of hero points are **optional**, but taken together allow for a variety of play styles.

(...CONTINUED FROM THE PREVIOUS PAGE.)

Effects: properly refers to both the positive and negative results of an action check, although it's usually used to refer to only the positive result.

Effect Points: properly refers to the number of points your action check is above or below the resistance, although it's usually used to refer to the points above. You spend effect points to create effects.

Hit Die: the type of die you roll to generate your *hit points* at level 2 and above, ranging from a d4 to a d10 and sometimes higher. Monsters roll d8 for both physical and mental hit points.

Hit Points: a numeric indicator of the physical or mental damage a character can sustain. There are two types: physical hit points and mental hit points. Your hit points increase when you level up.

Level Up: the process of moving up from one level to another (so, from level 1 to level 2). You level up by accumulating *experience points*, or XP. Your character improves in power and ability when he levels up, and gains *advancements*.

Monster: a kind of NPC (non-player character) which isn't human or a character race. **Chapter 8: Monsters** gives several examples.

NPC: a non-player character. A character, often with a level, race, and character class just like a player character (PC), but controlled by the GM. They can be allies or enemies of the PCs.

Round: a one-minute period. Usually the amount of time for a group of combatants to land at least one good blow on their opponents.

Scenario: also known as an *adventure*, a scenario is a single story line built around a common theme or location, usually played in one or at most a handful of sessions. *Silvermoon*, on page 112, is an example *scenario*.

Scene: an informal term referring to a period of play structured around a single location or interaction between two or more characters, monsters, or NPCs. There will likely be several scenes in a game *session*, and many scenes in a *scenario*.

Session: the time taken for a single period of playing ***Monsters & Magic***. Usually between 2 to 6 hours, or sometimes more.

Stance: an optional way of making action checks in combat, based on different offensive or defensive techniques.

Statistics: a collective term for the hit points, levels, and other information describing an NPC or monster. The short version is called a stat strip; the long version is a stat block.

Trait: a single word or short phrase describing something crucial about your character, like an ability, background story detail, or personality aspect.

Trait Bonus: the bonus you add to your action or resistance check as a result of describing how your trait or traits affect your action. Equal to your level, +1 for each additional trait described after the first.

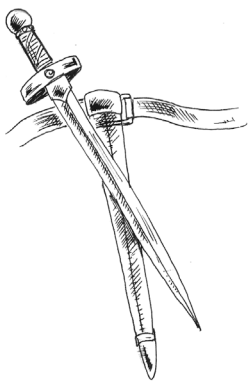
Turn: a ten-minute period (comprising ten one-minute *rounds*). Often used for tracking movement at small scales such as in a dungeon.

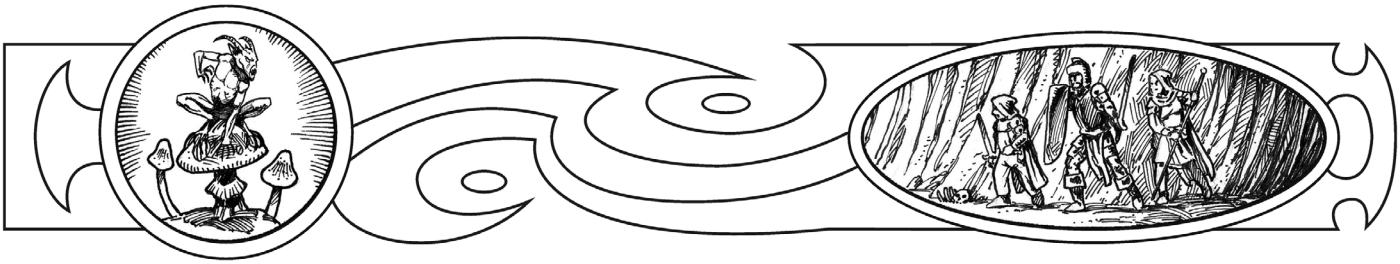
Static Checks

You don't have to roll the dice for every action or resistance check. In fact, for resistances, you don't usually roll the dice at all. For action checks, maybe you have all the time you need and can work in safety, or maybe you want to play it safe and avoid the vagaries of random chance. ***Monsters & Magic*** provides rules for using **static checks** instead of dice rolls to determine the results of your actions.

Scale

Monsters & Magic defines several **scales** of play for the power levels your character can act within. All characters start at the **adventure scale**, interacting with their fellows and battling individual foes. As they grow more powerful, they reach incrementally greater scales, becoming able to sway groups of people, command strongholds, domains and kingdoms, and even affect whole worlds.





- Chapter 2 -

Character Creation

AS A PLAYER, the first thing you'll need to do in ***Monsters & Magic*** is to create one or more **characters** with which to play the game. This chapter shows you how.

The Character Creation Checklist

THERE'S NO ONE true way to create your character, although some things usually happen in the same order each time. First, decide whether you want to create a character of a specific race and class (like an elven magic user, or a human cleric), or whether you want to work out how strong, intelligent, and wise you are first (your **attributes**), and then choose the best class and race combination to fit.

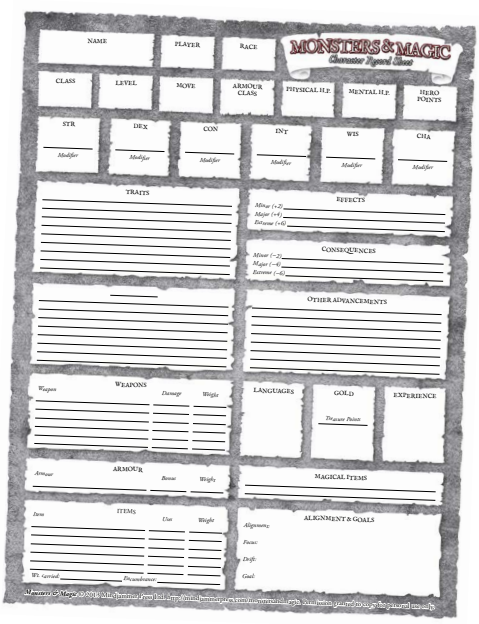
Once you've decided, follow the checklist below to create your character.

1. Generate your **attributes** (see below), and select your **race** and **character class** (pages 10 and 14). Use your **character concept** (see box), if you have one, to help you do this.
2. Make any **racial adjustments** to your attributes indicated by your racial write-up (like a +2 Dexterity, etc).
3. Write down your character's **racial traits** (pages 10-13), or use the appropriate **racial traits card** from the appendices (page 127).
4. Write down your **ATT modifiers** (page 8). Double the ATT modifier for your character's **prime attribute**, determined by his class (page 14).
5. Write down your character's **level**: characters begin at level 1.
6. Write down your character's **physical hit points**, calculated by adding your character's Constitution score to the maximum possible die roll on your character's physical hit die (determined by his character class).
7. Write down your character's **mental hit points**, adding your character's Wisdom score to his maximum possible mental hit die score (again, determined by character class).
8. Write down your character's **class traits** (pages 15-24), or use the appropriate **class traits card** from the appendices. Don't write down any advancements yet.
9. Write down any **class restrictions** your character has.
10. If your character can cast **spells** (ie is a magic user or cleric), work out how many spell levels he has, and choose his spells from **Chapter 7: Magic**, as indicated in his character class write-up.
11. Roll the dice to determine your character's **starting money** in gold pieces (gp), as indicated in his character class write-up.
12. **Finalise your character** (page 24), choosing his alignment, goal, first (and possibly second) advancement, hero points, starting equipment, and armour class; and also by filling in his age, height, weight, sex, weight carried, and maybe a physical description.
13. You're ready to play!

The Character Sheet

When you create a character, write the details down. How you do this is up to you; some people write everything longhand, others use a type of form called a **character sheet**. Some people even design their own.

We've provided a ***Monsters & Magic*** character sheet on page 126. Feel free to photocopy or print this sheet for your personal use.



Attributes

MONSTERS & MAGIC characters have six **attributes**: Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma. For normal humans, these attributes have a score between 3 and 18; exceptional humans, and other races and animals, may have higher or lower scores.

You determine your attribute scores in one of several ways. The traditional way is to randomly generate them by rolling 3 six-sided dice (3d6) for each, or 4 or 5 dice and taking the 3 highest. If that's too random, you can assign fixed values: say, take the values 8, 10, 12, 12, 15, and 16, and assign them to your six attributes in any order you wish (useful if you have a specific character class or race in mind). Finally, you can use a "point distribution" method: assume each attribute has a base score of 7 points, then distribute 30 points among them, with no single attribute being higher than 18 before racial adjustments (see below) are applied.

These methods give you starting characters better than the run-of-the-mill. To create less powerful characters — the average inhabitants of your fantasy world — simply distribute 24 points among your attributes instead of 30. To create more powerful characters, distribute 36 points for a heroic, larger-than-life feel, and even 42 points for characters who are approaching superhuman levels (in this case, ignore the 18 maximum score restriction).

Your Character Concept

Monsters & Magic favours bold character archetypes — elven wizards, dwarven warriors, noble knights, sneaky halfling thieves. However, with the eleven classes and subclasses and six races, the variability in the six attributes and the customisation possible using traits, alignments, and goals, there's a huge variety in the characters you can play.

If you like, before you start character creation, think about the kind of character you'd like to play. Are you honest, or devious? Do you use magic, or do you bash things with a big axe? What's the coolest thing you want your character to do? Maybe jot down a sentence or two to help you visualise your character — you can change it as you go, but it's good to begin somewhere. Especially if you're playing in a group — it might be cool to play a backstabbing half-orc thief, but if **everyone** wants to be one, then you might find your group lacks essential skills in play. Talk it through with your GM and other players to ensure your group has a good mix of abilities.

You don't have to do any of this, of course. If you like, you can let the dice decide; roll up your attributes first, then choose the character race and class combination that would be most effective — or most fun to play!

Attribute scores are frequently used in-game. Additionally, we use a **modifier** derived from your attribute which is added to dice rolls. This modifier is a bonus if your attribute score is good, and a penalty if it's bad.

Calculate your modifiers using the table below. Modifiers are referred to by capitalised three-letter abbreviations; so, "WIS" refers to your Wisdom attribute modifier. Attribute scores are referred to using the full attribute name; so, "Constitution" refers to your Constitution attribute score.

Each **character class** (fighter, magic user, cleric, etc) has one attribute which is particularly important, known as its **prime attribute**. For example, the fighter character class's prime attribute is Strength. When you calculate your ATT modifier for your character's prime attribute, you **double** the bonus in the table below. If your prime attribute modifier is **negative**, for any reason, increase it by +2 instead, or to +0, whichever is lower. Character **sub-classes** (page 14) also have **secondary attributes** — more on that below.

The following descriptions indicate the things you can do with attributes.

STRENGTH

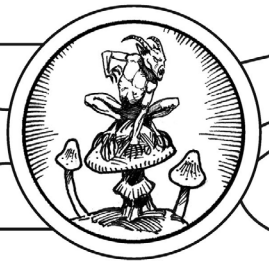
Strength represents muscle and the ability to apply physical force. Use Strength to make more effective melee attacks, smash down doors, bend bars, lift heavy weights, and succeed at challenges like arm-wrestling and throwing things great distances. Strength is the prime attribute for **fighters**, and the secondary attribute for **assassins**.

DEXTERITY

Dexterity represents agility and manual dexterity. Use it for climbing walls, sneaking about, hiding, balancing, dodging, jumping, and throwing things at targets and shooting bows and crossbows. Dexterity is the prime attribute for **thieves**, and the secondary attribute for **rangers** and **illusionists**.

Table 1: Attribute Score Modifiers

Attribute Score	*Attribute Modifier*	*Prime Attribute Modifier*
3	-4	-2
4-5	-3	-1
6-7	-2	+0
8-9	-1	+0
10-11	+0	+0
12-13	+1	+2
14-15	+2	+4
16-17	+3	+6
18	+4	+8



Using My Classic Fantasy Character

If you're like us, you probably still have your favourite characters from previous classic fantasy campaigns. Maybe you're still playing one now, or would like to bring one back for new adventures.

In ***Monsters & Magic***, that's easy; you can use your character mostly without change. Here's what to do:

1. Keep your attributes, character race and class, alignment, level, spells, equipment, languages, unchanged.
2. Make sure your ATT modifiers tally with those on page 8. Be sure to **double** the ATT bonus for your prime attribute (determined by your character class — see page 8).
3. Check your hit points: these are called **physical hit points** (PHP) in ***Monsters & Magic***. Add your Constitution score to your old hit points to get your PHP score.
4. Using your level, and your hit die as indicated in your character class description, calculate your **mental hit points** (MHP) as shown on page 14.
5. Recalculate your **armour class** (page 35); it may not be that different.
6. Jot down on your character sheet your racial and character class **traits**, or use the trait cards from the appendices (page 127).
7. Select an **advancement** (page 56) for your character, or 2 if he's human.
8. If you're higher than 1st level, select one advancement for **each additional level**. Be sure to choose advancements which reflect how you imagine your character.
9. If you have any magical or significant items (even strongholds if your character is high enough level), check with your GM to see if there's anything specific you need to describe about them. For example, if you have a castle, your GM might decide to give it hit points, an armour class, and even some traits.
10. Test your character out in play — if anything seems out of focus or inappropriate, change it (with your GM's approval). Otherwise, play on — adventure awaits!

CONSTITUTION

Constitution represents your endurance, stamina, and overall health. Use it for running distances, staying awake, resisting poisons and diseases, and figuring out how many physical hit points you have (page 14). Constitution is the secondary attribute for **monks**.

INTELLIGENCE

Intelligence represents your reasoning ability, memory, and ability to make sense of the world. Use it to figure out puzzles, remember information, know an obscure fact or item of lore, read and write, and cast magical spells. Intelligence is the prime attribute for **magic users**.

WISDOM

Wisdom represents your judgement, willpower, and perception. Use it to see hidden things and hear noises you'd otherwise miss, make judgements, resist attempts to deceive you or sway your mind (including magic), see through illusions, use clerical magic, and figure out how many mental hit points you have (page 14). Wisdom is the prime attribute for **clerics**.

CHARISMA

Charisma represents the force of your personality. Use it to charm and persuade, intimidate and terrify, lead warriors in battle, calm a crowd, and generally make yourself attractive, imposing, or impressive. Charisma is the prime attribute for **bards**, and the secondary attribute for **paladins** and **druids**.

The Chronicles of High Fantasy

Throughout this book we refer to an example ***Monsters & Magic*** game to show you how things work. We've called it "The Chronicles of High Fantasy"; it's a classic fantasy campaign of deadly dungeons, unexplored wilderlands, and teeming cities. We think you'll recognise the place…

There are five player characters in our game, all beginning first-level characters:

- **Felix Pook**, aka Pook i'the Hood, a male halfling thief.
- **Gramfive the Grim**, a male human fighter.
- **Guido of Gramarye**, a male human bard.
- **Shamira Sunfire**, a female human cleric.
- **Xiola Zenwaith**, a female elven magic user.

In this chapter, we'll focus on a couple of them to illustrate how to create characters.

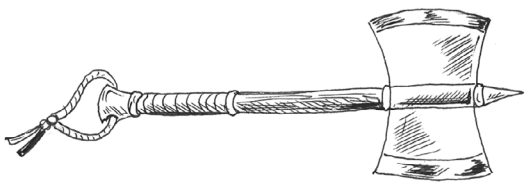
Xiola's Story

Xiola's player has decided in advance the kind of character she wants to play, with an "unworldly elven sorceress" character concept. She opts to assign points to her attributes as follows: Strength 8, Dexterity 12, Constitution 12, Intelligence 16, Wisdom 15, and Charisma 10.

Gramfive's Saga

Gramfive's player doesn't have a character concept, so opts to roll his attributes. He gets: Strength 16, Dexterity 13, Constitution 15, Intelligence 8, Wisdom 9, and Charisma 12.

Looking over the available character races and classes, he decides he's rolled a human fighter.



WHAT NEXT?

You'll now either have a set of 6 numbers, ready to assign to your attributes, or you'll have assigned them already and be looking for a character class to best suit them. Before that, though, you'll need to select your character's **race**.

Character Races

IN ***MONSTERS & MAGIC***, the term **race** refers not to your character's ethnicity, but to which of the traditional fantasy species he belongs to. In this section, we present character creation details for humans, elves, dwarves, halflings, gnomes, half-elves, and half-orcs.

Each race has **racial traits**: these are things you can describe your character doing because he's a member of that race (like seeing in the dark, or finding secret doors). When you create a character, write these traits down on your character sheet, or photocopy or print out the appropriate **racial trait card** from the appendices (page 127).

You don't have to write your racial traits out *exactly* as written — you can customise the wording to more closely fit your character. Try to capture the essence of the trait, and not to add any features. For example, you could re-word the *Highly Adaptable* trait to something like *Loves Trying New Things*, but not *Great At Everything He Does*. If in doubt, check with your GM, or just use the traits as given.

Races often give bonuses or penalties to your attributes; some also limit your choice of character class, unless your GM approves otherwise. These are called **racial adjustments**. Modify the attribute scores and their ATT modifiers on your character sheet as appropriate.

HUMANS

Humans are the baseline from which other character races are measured. They're the "common folk" — most people in your game will probably be human.

Within the human race, your game world may contain many cultural and ethnic backgrounds, with different appearances, beliefs, and attitudes. Humans are the most variable and adaptable of the ***Monsters & Magic*** races.

Human Traits

- *Highly Adaptable.*
- a ***cultural trait***, such as *Open-Minded*, *Warlike*, *Cosmopolitan.*
- a background trait, such as *Herbalist*, *City Boy*, *Apprentice.*
- *Quick Learner.*

Human Adjustments

- gain an **additional bonus advancement** at 1st level (see page 24). You don't have to choose this right now — in fact, you'll probably want to wait until you've selected your race and class.

ELVES

Elves are an ancient and noble race, with magical natures. Called the "fair folk", they have young faces and ageless, wisdom-filled eyes. There are several different types of elf, including wood elves, grey elves, and high elves. Legend also speaks of a race of evil elves dwelling deep beneath the earth — the dark elves, or ***drow***.

Elven Traits

All elves get the following traits:

- *Graceful and Mysterious:* you're slender and almost magically attractive.
- *Excellent Perception:* easily spot hidden things like secret doors and people hiding, and hear small sounds and see at great distance.
- *Speak Elven:* in addition to the Common tongue. You may learn one additional language per point of INT bonus.
- *Extremely Long-lived:* you live hundreds of years, and may be immortal. Your character may still be young, but older than any human.
- *Infravision:* see in the dark up to 60ft.
- *Resist Charm:* you're highly resistant to Sleep and Charm spells.
- *Elf Weapons:* you have a natural ability with longswords and bows.

Wood elf characters get the following additional traits:

- *Forest Child:* you're at home in forests.
- *Find Healing in Beauty:* recover from wounds by contemplating beauty.

High elf characters get the following additional traits:

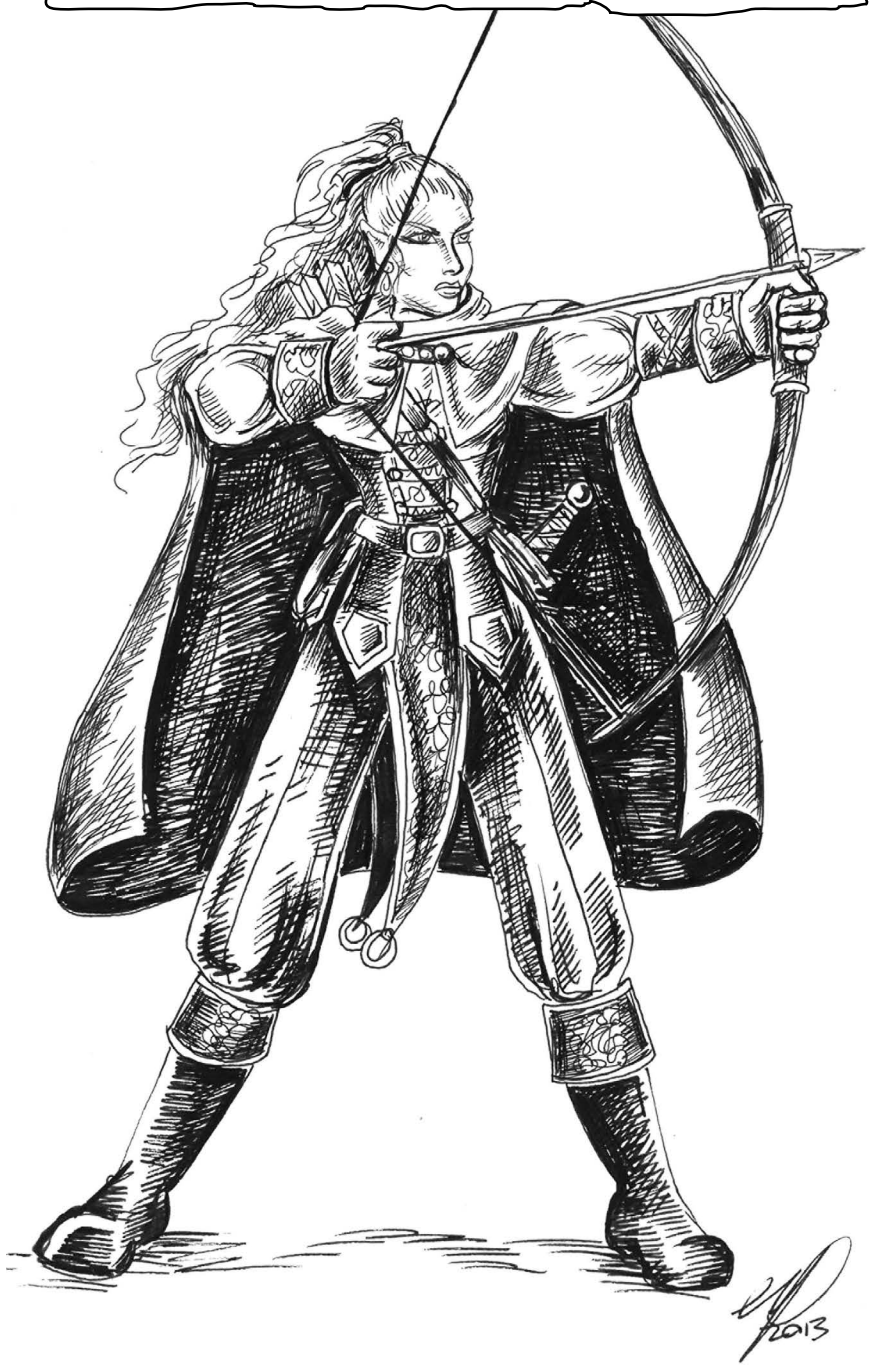
- *The Rising of the Dark:* you're troubled by the rising evil you see all around.
- *From an Ordered Society:* you like things to be structured and disciplined.

Elven Adjustments

- +2 bonus to Dexterity.
- -2 penalty to Constitution.

Describing What You're Doing

Monsters & Magic lets you describe what your character's doing any way you like. There's no set of fixed "actions" or "moves" you must select when it's your character's turn to act. Instead, you describe what you're doing, then work out how to represent that in the rules. If you can justify why your character can do something, then your GM will let you try that as an action.



DWARVES

Dwarves are the Stonefolk; short, stocky, massively powerful and with enormous beards. They're longer-lived than humans, and have an affinity with all things to do with stone. Many dwarves have an ancient enmity with elves.

Dwarven Traits

- *Stonecraft:* understand mining, hewing stone, and building stone structures.
- *Stonesense:* instinctively know how far underground you are, whether you're going up or down, and identify pit-traps and falling masonry.
- *Speak Dwarven:* in addition to the Common tongue. You may speak one additional language from Orcish, Goblin, and Kobold per point of INT bonus.
- *Hard as Granite:* you're highly resistant to poison and magic.
- *Hammer Kenning:* you have a natural proficiency with hammers.
- *Infravision:* see in the dark to 60ft.
- *Drawn to Treasure:* you love — often covet — gold and gems, and have an uncanny ability to find them.

Dwarven Adjustments

- +2 Constitution.
- -2 Charisma.
- may not become a magic user.

HALFLINGS

Halflings are the "little people" — diminutive pastoral folk living peaceably in the quiet corners of the world. Great lovers of comfort and domesticity, halflings nevertheless sometimes head off into the wider world on perilous adventures, when their natural stealthiness and small size stand them in good stead.

Halfling Traits

- *Small and Stealthy:* adept at sneaking, hiding, eavesdropping, and being inconspicuous — the big folk often treat you as a child!
- *Hardy:* naturally resistant to poisons, charms, influence, and magic.
- *Speak Halfling:* in addition to the Common tongue. You may speak one additional language per point of INT bonus from: Elven, Dwarven, Orcish, Goblin.
- *Homeloving:* you have a natural understanding of gardens, cooking, livestock, and pipeweed.
- *Prodigious Appetite:* yes, you *do* eat that many breakfasts.

Halfling Adjustments

- +2 Dexterity.
- -2 Strength.
- may not be a magic user, cleric, or bard.

GNOMES

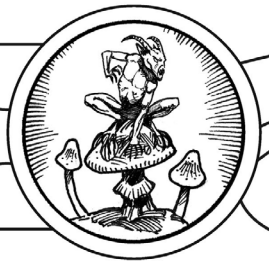
Gnomes are woodland folk, dwelling in forested hill country. Though kin to dwarves, they have a reputation for being tricksy, and some say they're faerie folk. They display an affinity for illusion magic, but equally may be tinkerers, armourers, and makers of devious traps and mechanisms. They are great foes of goblinkind.

Gnomish Traits

- *Diminutive:* you're smaller than the Big Folk.
- *Speak Gnomish:* as well as Dwarven and the Common tongue.
- *Woodland Lore:* know the woodland and its denizens.
- *Communicate with Snuffling, Burrowing Creatures.*
- *Resistant to Poisons and Magic.*
- *Affinity with Deceitful Magic and Mechanisms.*
- *Infravision:* see in the dark to 60ft.
- *Feeling for Underground Places:* as dwarves.
- *Skilled Miner:* understand mines and minerals.
- *Hate Evil Humanoids:* you're especially effective when fighting or working against orcs, goblins, trolls, bugbears, etc.

Gnomish Adjustments

- +2 Constitution.
- -2 Strength.
- may not be a cleric or magic user (except for illusionist).



Character Traits

Your traits indicate the things you're good at (or sometimes bad at). When you describe your character doing something that's supported by one of his traits, you add a bonus to your checks, usually equal to your level. Traits are a vital part of defining your character.

Cultural Traits

Selecting a cultural trait lets you say something interesting about the place your character grew up. Maybe he was a nomad, raiding settled lands and always on the move; maybe he was from a coastal village, and could swim before he could walk. Check with your GM, who may have suggestions for your character's culture, or come up with a society or culture you think would be interesting to play.

Here are some example cultural traits:

Always on the Move
Passionate and Musical
We're the Rightful Rulers of the World
The Chosen People of Ra the Sun God!
Distrustful and Conniving
Expert Seafarer
Born to the Saddle

Character Background

Every character has a background — his history, what he's spent his life doing before he was swept up in death-defying adventures. Some characters — particularly humans — take their background as a ***trait***.

When you do this, think of something from your character's history that might be useful in play. It could be an occupation — maybe he was a *Herbalist*, or a *Farmer Boy from the Dales of Koth*, or a *Yeoman of the Guard*; maybe it's a social class or cultural background — maybe your character was a *Nomad of the Plains of Wheels*, a *Darnishi Noble*, or a *Raider on the Sea of Emeralds*!

Your ***background trait*** is useful when you want to describe something related to your former life. If you're a *Darnishi Noble*, you know how to behave in high society; if you're a *Raider on the Sea of Emeralds*, maybe you know about ships, or the weather; if you're a *Farmer Boy from the Dales of Koth* or a *Herbalist*, maybe you can find food in the wild or identify what's safe to eat.

Here are some example background traits:

Dragged Up in the Gutters of Zaramanga
Scion of a Merchant House of Jadis
Exiled Apprentice of the Wizards of Gramarye
Beautiful Fugitive of a Noble Family
Forest Child
Farmer Boy from the Dales of Koth
Healing Hands

See page 34 for more on traits.

HALF-ELVES

Half-elves share characteristics with both their human and elven parents, being a long-lived, handsome, and magical folk. They are found most frequently in mixed or human communities; those among the elves tend to emphasise their "elvishness". Their versatile natures mean half-elves are frequently multi-class characters like fighter / magic users or even fighter / magic user / clerics (see page 59).

Half-Elven Traits

- *Two Kin But No Home:* torn between your human and elven natures, you find no peace with either.
- *Resist Charm:* you're especially resistant to Sleep and Charm spells.
- *Speak Elven:* in addition to the Common tongue. You may speak one additional language from Gnollish, Gnomish, Goblin, Halfling, Hobgoblin, and Orcish per point of INT bonus.
- *Infravision:* see in the dark up to 60ft.
- *Spot Hidden Things:* particularly secret doors.

HALF-ORCS

The human side of your mongrel ancestry lets you appear sufficiently non-orcish to be accepted in human societies. Nevertheless, you're rough-looking: strong, twisted, and likely very ugly, and wracked with rage and dark bestial urges. Half-orcs are frequently multi-class characters like fighter / thieves or cleric / assassins.

Half-Orcish Traits

- *Torn Between Two Natures.*
- *Speak Orcish:* as well as the Common tongue.
- *Infravision:* see in the dark up to 60ft.
- *Brutish and Strong.*
- *Savage and Intimidating.*

Half-Orcish Adjustments

- +2 Strength.
- -2 Intelligence.
- -2 Charisma vs non-orcs.
- may not be a magic user or bard.

CHAPTER 2

Gramfive's Saga

As a human, Gramfive doesn't have any racial adjustments to his attributes. So they're now fixed, together with their ATT modifiers, as follows:

Strength 16 (+3), Dexterity 13 (+1), Constitution 15 (+2), Intelligence 8 (-1), Wisdom 9 (-1), and Charisma 12 (+1).

He writes *Highly Adaptable* and *Quick Learner* in the "Traits" section of his character sheet, and chooses *Brash and Boastful* as his cultural trait, and *Ex-member of the City Guard of Koth* as his background trait, figuring both might come in handy when browbeating locals in outlying villages.

Xiola's Story

Xiola's player decides she's a high elf from distant Helewend, the City of Splendours. She applies the +2 Dexterity and -2 Constitution adjustments, ending up with the following attribute scores and ATT modifiers:

Strength 8 (-1), Dexterity 14 (+2), Constitution 10 (+0), Intelligence 16 (+3), Wisdom 15 (+2), and Charisma 10 (+0).

She writes down the general elven traits, and adds *The Rising of the Dark* and *From an Ordered Society* as her high elf traits.

The Character Sheet Custom Box

The character sheet on page 126 contains a single box with a blank space instead of a header. This is your ***custom box***, which you can use for annotating different things, depending on your class. It may contain special effects and stances if you're a fighter, spells if you're a magic user, etc. The write-ups below include suggestions for using this part of the character sheet.

Character Classes

WHEN YOU CREATE a character, you must select a **character class**, and optionally a sub-class. Character classes represent broad fantasy archetypes — fighter, cleric, magic user, thief, bard — and help determine the things your character can do.

When you select a character class, the sections below will tell you what hit dice you roll for your character's physical and mental hit points at each level. Note that **at 1st level**, when you create your character, you don't roll at all, but simply **take the maximum hit points** you might have rolled, and add your **Constitution score** (for physical hit points) or your **Wisdom score** (for mental hit points). At each level after 1st, roll your hit die and apply your CON or WIS modifier (as appropriate, with a minimum of 1pt), and add that to your total.

Your character class may also have **restrictions**: perhaps you must belong to a certain alignment, or commit to certain behaviours. Note those on your character sheet.

Your class also determines your **class traits** and **class advancements**. These indicate the activities you are (or may be) good at because you're a member of that class. You get **all** of the class traits immediately at 1st level, and may pick from the class advancements as you level up (you get one or two advancements at 1st level anyway — see page 24). So, if you're a 1st level fighter, you'll be good at fighting, using weapons and armour, and will be strong, breaking down doors and bending bars. As with racial traits, you can customise the wording of these traits to suit your character (page 10). You can write the class traits on your character sheet, or use the appropriate class trait card from the appendices (page 128).

Some class advancements are only available after you've reached a certain level — what we call a **scale**. You begin play at the **adventurer scale**, and may advance to **heroic** (5th level), **epic** (10th level), **legendary** (15th level), and **mythic** (20th level). See page 62 for more.

We also provide a list of **other advancements**: these are freely available advancements which any character class can take, but which are particularly appropriate to your class.

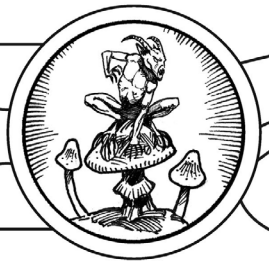
Finally, your class indicates your **prime attribute** (page 8), your **secondary attribute** (if applicable — see below), and your **starting money** for buying equipment (page 27). A character must have a minimum prime attribute score of 9 to belong to a given character class; if it's 15 or higher, you get a +10% increase in any experience points you earn (page 56).

SUB-CLASSES

As well as a character class, you can also select a **sub-class**. A sub-class is a specialised character class, and is based on one of the five character classes. For example, sub-classes of the fighter class include **paladins** (holy warriors) and **rangers** (outdoor and woodland specialists).

Sub-classes have the same hit dice and prime attributes as their "parent" character class, but differ in starting money and class traits, restrictions, and advancements. This means sub-classes have different lists of traits and advancements from the parent class. Sub-classes also have a **secondary attribute**, required for some of their specialist abilities. A sub-classed character must have a minimum secondary attribute of 9, and 15 in order to get the +10% experience bonus. Sub-classes may also have other restrictions or requirements.

The ATT bonus of a sub-class's primary attribute is doubled, as usual; the ATT bonus of the secondary attribute is **not**. A character needs a good secondary attribute score to function well as a member of that sub-class.



CLERIC

Prime Attribute: Wisdom
Physical Hit Points: 1d8
Mental Hit Points: 1d6
Starting Money: 3d6 x 10gp

Clerics are the priests of the world's deities, channelling their powers and working miracles. You protect your flock, heal the sick, and carry out your god's will. You can also banish the undead and other unquiet spirits by brandishing your holy symbol, or perhaps work other miracles specific to your god. Evil clerics command undead instead of turning them, and cause harm instead of healing.

Restrictions: you may be any alignment except Neutral (but see "Druid", below).

Cleric Traits

- *Turn Undead:* see below.
- *Religious Lore:* you're schooled in temple matters and the affairs of the gods.
- *Clerical Magic:* cast clerical spells and counterspells. See below.
- *Use Temple Weapons:* use the weapons espoused by your temple.
- *Wear Light and Medium Armour and Use Shields.*
- *Devotion to Deity:* acquire a specific trait representing the beliefs and attitudes of your deity's worshippers. See "Gods and Demigods" below.

Cleric Advancements

- *Perform Ceremonies:* see below.
- *Temple Traits:* gain additional traits associated with your deity's worship. See "Gods and Demigods".
- *Followers (heroic scale):* attract a number of followers of your religion (page 70).
- *Place of Worship (epic scale):* build and preside over a temple or other place of worship (page 62).
- *High Priest (legendary scale):* become the leader of your deity's temple in your land, using your temple as a construct in legendary actions (page 62).
- *Cult Hero (mythic scale):* become your deity's representative in mortal form, using your religion as a construct in mythic actions (page 62).

Other Advancements

- *Exhort the Faithful:* use WIS instead of CHA to encourage and inspire others. Affects a single target, although you can spend an advancement to make it an area effect (page 59).
- *Healer:* you're skilled at all types of healing.
- Stalwart Defence stance.
- *Signature Item:* you possess a special holy symbol or weapon with 1 advancement (page 56), perhaps containing a temple spirit or other power.

Turn Undead

You can use *Turn Undead* in a mental attack using WIS against undead; they usually resist using Wisdom, plus their level. On a success, you cause effects like knockback, dazed, knockdown, or mental hit point damage. This is an **area attack** (page 59), and pretty much the only way you can do mental damage to most undead.

Clerical Magic

You can pray for and cast clerical spells, each of which is a given level in power (1st level spells, 2nd level spells, etc). Depending on your level, you may cast a number of spells of a given level per day, as shown on the table below. You must select which spells you can cast each day in the hour of preparation and prayer after you wake. You may select any spell available to worshippers of your deity of your level. Once you cast a spell, it's gone, until you pray for it again, usually after another night's rest.

In addition to the spells indicated on the table, you may cast a number of **bonus spells** equal in total spell level to your WIS modifier. If you have a WIS modifier of +6, you may pray for 6 additional 1st level spells, or 3 2nd level spells, or a combination. You must be able to cast at least 1 spell of a level to prepare bonus spells of that level.

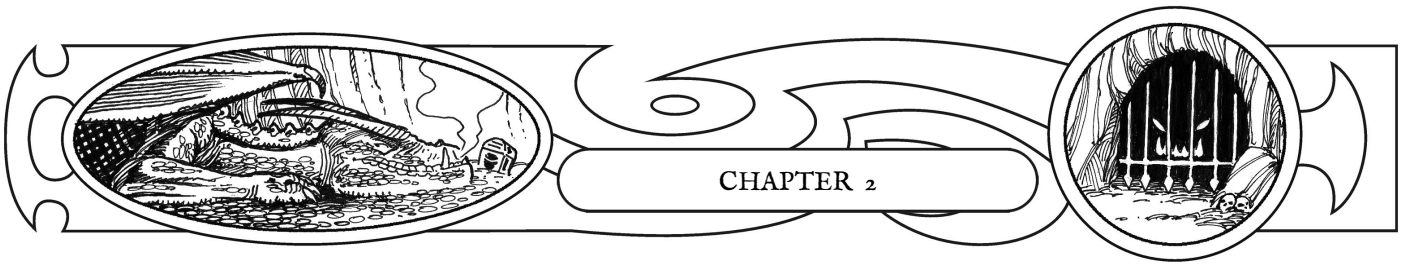


Table 2: Cleric Spells

Level	*Number of 1st level spells**	*Number of 2nd level spells**
1	1	—
2	2	—
3	2	1
4	3	2

**Plus bonus spells equal to your WIS modifier in spell levels.*

The above table shows how many spells you can cast, up to the 4th level of experience; for higher levels, see "High-Level Play" on page 62. You can use any classic reference for clerical spells: a selection of 1st and 2nd level spells is provided in **Chapter 7: Magic**.

Spellcasting Checks

To cast a spell, make a spellcasting check. This may be a rolled or static check, depending on the GM's decision and the circumstances in which you're using your magic. Clerical spellcasting is a class trait using a WIS action check. On a success, you cast the spell and lose the use of it until the next time you pray after your next rest period (usually overnight). On a spellcasting failure, a minor consequence or less means you still remember the spell and may cast it again; a major consequence or higher may mean you incur your deity's disfavour and may no longer cast the spell until after your next rest period.

Spellcasting includes **counterspells**, allowing the cleric to pray to resist magic, adding his trait bonus to his resistance (page 41).

Ceremonies

In a ceremony, a number of clerics work together, providing helping bonuses (page 39) to a single ceremony leader making a spellcasting check. This allows large numbers of effect points to be generated, at the cost of more time and greater organisation. When you're a ceremony leader, you receive a helping bonus from other participants; you may only have as many helpers as your level, and none of them may be higher level than you (or, if they are, they may not act above that level). The difficulty (page 37) of all checks is increased by +1 for each helper. Ceremonies take a minimum of 1 hour per level of spell, +1 hour per helper. Only the ceremony leader need have prepared the spell in question; the helpers need not even know it.

For example: Gramfive the Grim was reduced to 1 PHP in a battle with a troll in the Shamish Marshes. Shamira Sunfire enlists the help of an acolyte of her temple in a healing ceremony. The ceremony takes 2 hours; the acolyte rolls 11 +6 +1, 18, against a difficulty of 11 (Average (10) +1), giving a +7 helping bonus to Shamira's Cure Light Wounds spellcasting roll of 10 +7 +5, for a total of 29 vs difficulty 12. After the 2-hour ceremony, Gramfive is healed up to 18 PHP.

An Alternative Spell Loss System

The rule that a magic spell may be cast once and is then forgotten until you prepare it again is a trope of classic fantasy gaming, and the one ***Monsters & Magic*** uses by default. However, we also offer an optional system which only causes spellcasters to lose access to their spells when they incur consequences. It makes spellcasters a bit more powerful, but also ties spellcasting more closely into the ***Effect Engine*** system. See page 44 for more.

Cleric Sub-Class: The Druid

Secondary Attribute: Charisma
Starting Money: 1d6 x 10gp

Druids are a special kind of priest, revering the gods and spirits of nature, the woodlands, and the outdoors. Like a cleric, your calling is to heal and protect, but you do so as part of your sacred duty to "the Natural Balance". You cast nature-oriented spells using WIS like clerics.

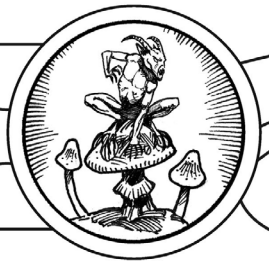
Sub-class Restrictions: You must be Neutral alignment; your alignment focus is something like *Preserve the Balance* or *Protect Trees, Plants, and Animals*. At epic scale and higher, there may be limited numbers of druids protecting a given campaign area, and you may have to engage in druidic "duels" to oust and replace others to assume their level or scale.

Druid Traits

- *Sylvan Sympathy:* you're attuned to nature, trees, and woodlands.
- *Resist Fire and Lightning.*
- *Druidic Magic:* cast druidic spells and counterspells. See "Cleric", above.
- *Use Leather Armour and Wooden Shields.*
- *Druidic Weapons:* you're skilled with daggers, darts, scimitars, shillelaghs, and staves.
- *Revere Trees:* revere all trees, and oak and ash in particular.
- *Revere the Sun and Moon:* revere the sun and moon as deities.
- *Nature Lore:* identify plants and animals, and know their natures and habits; find food and water in the wild.

Druid Advancements

- A trait from a Sacred or Totem Animal.
- *Animal Companion:* attract a woodland creature as a sidekick (page 70). Uniquely, you may take this at any level.
- *Shapechange (heroic scale):* change your shape to that of any reptile, bird, or mammal. This is an action, requiring a minor effect on a WIS action check. You gain the creature's natural abilities; any



additional effect points can heal damage you've sustained on a one-for-one basis, subject to the usual restrictions (page 50). A similar action check is required to change back.
- *Followers (heroic scale):* attract a number of woodland creatures as followers (page 70).
- *Immunity to Woodland Charms (heroic scale):* automatically achieve a simple success (page 42) when resisting charm attempts by woodland denizens.
- *Sacred Grove (epic scale):* establish and preside over a druidic place of worship in a sacred grove of trees (page 62).

Other Advancements
- *Identify Pure Water:* identify pure, untainted, drinkable, or holy water, or water that is tainted.
- *Speak a New Sylvan Tongue.*

Cleric Sub-Class: The Monk
Secondary Attribute: Constitution
Starting Money: 5d6gp

The monk is a mystic fighter. An ascetic forged by rigorous self-discipline, you're attached to a temple like a cleric, but have no spellcasting abilities. Instead, your meditations and privations give you superhuman abilities. You're the hidden shock troops and secret agents of your temple, and greatly feared. You have a wide choice of advancements, including abilities mimicking those of other classes.

Restrictions: You must be lawful alignment, otherwise you lose all your abilities. You may not wear armour, or use shields. You must give away treasure and possessions beyond the bare minimum you need.

Monk Traits
- *Martial Artist:* use martial arts weapons (including staves and agricultural tools like rakes, scythes, and chains, and other more exotic weapons), and make unarmed attacks whose damage increases with level (see Table 3: Monk Unarmed Damage).
- *Active Defence:* add your rolled unarmed damage to your armour class or rolled defence when fighting without weapons.
- *Improved Move:* add your trait bonus to MOV and Movement checks (page 53).
- *Dodge Missiles:* add your trait bonus to defend against missiles and missile-like spells.
- *Avoid Surprise:* use your AC against surprise attacks, and make an active defence. If the surprise attack fails, you may automatically use the consequence points as effect points in a counterattack.
- *Fall Distance:* add your trait bonus to checks to avoid falling damage (page 79).
- *Hide and Sneak:* as thief (below).
- *Climb:* as thief (below).

Gods and Demigods

You may select a ***patron deity*** for your cleric character. This can provide religious traits, and suggests your character's alignment and the weapons he uses. Optionally, it can provide an alternative cleric power to *Turn Undead*.

Example Patron Deity: Ra, God of the Sun, Warmth, and Growth

Temple Trait(s): *Protect the Living World, Ensure the Dead Stay in the Underworld*
Alignment: Lawful Neutral
Worshippers' Alignment: Lawful Good, Lawful Neutral, Lawful Evil
Temple Weapon(s): Flail
Sphere of Activity: Fire and life; ruler of the sky, earth, and underworld.
Power: Sunbolt (smite unbelievers and enemies using WIS at short, medium, and long ranges).
Holy Symbol: The Sun Disk.

Ra is the sun god, life-giver, lord of warmth and growth. He travels through the sky in his chariot by day, and through the underworld by night.

Monk Advancements
- *Open Locks:* as thief (below).
- *Detect and Disarm Traps:* as thief (below).
- *Stun (special effect):* on a successful unarmed attack, if you impose a minor effect (page 45), your target loses their next action; on a major effect, two actions; and on an extreme effect, three actions.
- *Mask Mind:* resist mind probes, detect life and alignment spells, etc.
- *Speak with Animals:* communicate with animals as the druid spell (page 96) as often as you want.
- *Sidekick (heroic scale):* attract an apprentice or student as a sidekick — see page 70.
- *Followers (heroic scale):* attract followers of your religion — see page 70.
- *Feign Death (heroic scale):* appear totally dead for 1 turn per effect point (page 43), not registering on attempts to detect life.
- *Heal Self (heroic scale):* heal 1 hit point per effect point on a healing check, requiring 1 turn to heal 1 hit point.
- *Speak with Plants (heroic scale):* similar to *Speak With Animals*, except you communicate in a rudimentary fashion with plants.
- *Monastery (epic scale):* establish and preside over a monastic place of worship — see page 62.
- *Resist Charms (epic scale):* you're highly resistant to charm attempts.

Table 3: Monk Unarmed Damage

Level	*Open Hand Damage*
1	1d3
2	1d4
3	1d6
4	2d3

- *Resist Mind Attacks (epic scale):* you're highly resistant to mental attacks such as mind blasts, intimidation, and fear attacks.
- *Immunity to Poison (epic scale):* automatically achieve a simple success (page 42) when resisting poisons.
- *Resist Geases (legendary scale):* you're highly resistant to attempts to place a geas on you.
- *Quivering Palm (mythic scale special effect):* on a successful attack action with sufficient effect points, place a *Quivering Palm* mythic consequence (page 63) on a target. At any moment thereafter, no matter how long, as long as the quivering palm is still in effect, you may will the target to die; at which point the target must make a check to throw off the mythic effect, or die immediately.

Other Advancements
- *Hear Noise:* develop sharpened hearing.
- *Resist Disease:* you have an increased ability to resist disease.

FIGHTER
Prime Attribute: Strength
Physical Hit Points: 1d10
Mental Hit Points: 1d6
Starting Money: 5d4 x 10gp

The fighter is the archetypal combat specialist: soldier, warrior, fighter of battles, defender of home and family. If you want your character to wield mighty weapons, wear heavy armour, and excel at physical combat, choose this class.

Fighter Traits
- *Armour Training:* wear all types of armour and shields.
- *Weapons Training:* use all types of weapons.
- *Fighting Lore:* know about weapons, styles of fighting, famous warriors, battles, and foes.
- *Feats of Strength:* break down doors, lift heavy objects, etc.

Fighter Advancements
- *Leadership in Battle:* give helping bonuses (page 39) to multiple people in battle, dividing your effect points between them.
- *Followers (heroic scale):* attract a number of followers (page 70).
- *Sidekick (heroic scale):* attract a sidekick (page 70).
- *Stronghold (epic scale):* build and rule a stronghold like a castle (page 62).

Other Advancements
- All-Out Attack stance.
- Damage Focus stance.

Fighter Character Sheets
Use the custom box to list your stances and special effects.

Fighter Sub-Class: The Paladin
Secondary Attribute: Charisma
Starting Money: 5d4 x 10gp +100gp

The paladin is the holy warrior, the noble knight who defends the temple and protects the innocent from evil. You belong to a temple, like a cleric, facing religious restrictions on your behaviour. In return, your temple supports you and gives you good equipment. Unlike a cleric, your holiness is a feature of your force of personality — your **Charisma** — rather than your Wisdom; you may resemble a *holy fool*, who gains supernatural powers simply by virtue of his goodness.

Restrictions: You must be Lawful Good alignment (page 25), and must be human; you lose your paladin status if you drift from that alignment, instead becoming a fighter. You only associate with characters of good alignment through choice, although you may work with non-evil neutral characters for a single mission, quest, or adventure. You must tithe 10% of any treasure you receive to your temple, and give away any gold you do not need to the poor.

Paladin Traits
- *Armour Training:* as fighter.
- *Weapons Training:* as fighter.
- *Lay On Hands:* make a CHA check to perform first aid (page 38); on any consequence, you lose the ability until the next day.
- *Protection From Evil:* your goodness wards you and allies in a 10-foot radius from physical attacks by evil-aligned creatures, like a static check (page 35) of the cleric spell (page 94) constantly in effect. Add your Charisma and level: on a 12-15, gain a +1 momentary advantage (page 43) to resist evil opponents; on a 16-20, a minor effect (+2); on a 21-25, a major effect (+4); and so on.
- *Detect Evil:* as the cleric spell (page 93), using CHA instead of WIS. Do this as often as you like, but it requires an action check.
- *Cure Disease:* Lay on hands to remove a disease (page 78) from a victim once per week; twice a week at the heroic scale (page 62); three times at the epic scale; and so on.

Making Your Own Sub-Classes

Sub-classes are a great way of expanding character classes to include types of character you'd like to play. You can also create your own; see page 60.

Paladin Advancements

- *Leadership in Battle:* as fighter.
- *Turn Undead:* as a 1st level cleric, +1 level per level thereafter, except you use CHA instead of WIS. This may optionally be another holy power bestowed by your deity (see "Cleric" above).
- *Warhorse (heroic scale):* any time after reaching 5th level, you may summon your paladin's war horse. This is a sidekick (page 70) with 1d8 hit points instead of 1d4; you may have a warhorse in addition to a normal sidekick.
- *Clerical Magic (epic scale):* begin to acquire clerical spells as a 1st level cleric (page 15), increasing by 1 level per level thereafter. This is **not** multi-classing (page 59). This time, you **do** use WIS instead of CHA to cast spells.
- *Stronghold (epic scale):* you may build and rule a stronghold like a fortified temple (page 62).

Other Advancements

- All-Out Attack stance.
- *Fighting Lore:* as fighter.
- *Feats of Strength:* as fighter.
- *Devotion to Deity:* as cleric.
- *Other Traits from Deity:* as cleric.
- *Squire (heroic scale):* take a squire as a sidekick.

Paladin Character Sheets

Use the custom box to list special effects, clerical spells, and other advancements.

Fighter Sub-Class: The Ranger

Secondary Attribute: Dexterity
Starting Money: 2d6+2 x 10gp

The ranger is a woodland and outdoor specialist, skilled in tracking and pursuit, a master of hunting and the bow. You have an affinity with elves and woodland creatures, and at high levels may cast magic user and druid spells. You're an enemy of goblins, orcs, and other humanoids, and of giant-kind.

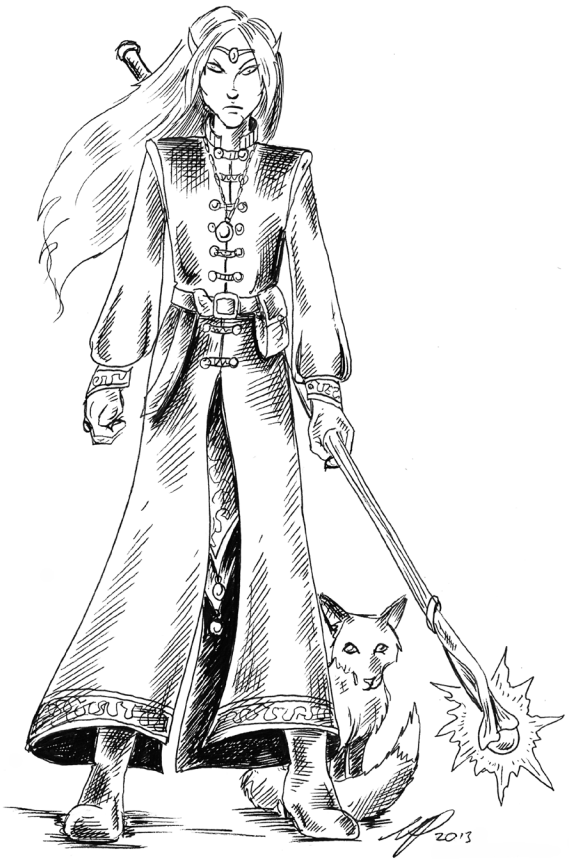
Restrictions: You must be any good alignment, and lose your ranger status if you drift to a different alignment, instead becoming a fighter. Rangers are solitary folk, almost never working with other rangers, and have few belongings. You may keep only the treasure and equipment you and a mount can carry.

Ranger Traits

- *Use Light and Medium Armour and Shields.*
- *Use 1-handed Swords and Bows.*
- *Enemy of Humanoids and Giant-kind.*
- *Follow the Trail:* you're skilled at tracking and hunting.
- *Solitary:* you work best on your own.
- *Woodcraft:* you're skilled in natural lore, survival skills, and living off the land.
- *Scouting and Spying:* you're an expert at stealthy reconnaissance.

Ranger Advancements

- *Infiltration:* infiltrate enemy camps.
- *Followers (heroic scale):* attract a number of followers — see page 70.
- *Companion Animal (heroic scale):* attract a natural woodland animal as a sidekick — see page 70.
- *Druidic Magic (epic scale):* begin to acquire druid spells as a 1st



level druid, increasing 1 level per 2 levels gained thereafter. This is ***not*** multi-classing (page 59).
- *Magic User Magic (epic scale):* as above, but acquire magic user spells.
- *Stronghold (epic scale):* build and rule a stronghold like a woodland or wilderness camp (page 62).

Other Advancements

- *Eyes In The Back Of Your Head:* you're constantly alert and difficult to surprise.
- Steady Aim stance

Ranger Character Sheets

Use the custom box to list special effects and druidic and magical spells.

MAGIC USER

Prime Attribute: Intelligence
Physical Hit Points: 1d4
Mental Hit Points: 1d10
Starting Money: 2d4 x 10gp

Magic users are masters of sorcery and enchantment, great warlocks and thaumaturges summoning nightmarish terrors and forcing the fabric of reality to obey their will. At low level you're relatively weak, though you have great mental fortitude; at high level, you can be literally world-shattering in power.

Restrictions: you may wear no armour.

Magic User Traits

- *Magic:* cast magic user spells and counterspells — see below.
- *Magical Lore.*
- *Read And Write.*
- *Use Quarterstaffs and Daggers.*
- *Perform Rituals:* as clerical *ceremonies*, above.
- *Intimidate the Ignorant:* use INT to intimidate. You must share a common language with the target, and the target must be able to hear you.

Magic User Advancements

- *Familiar:* you have a small creature like a black cat, crow, weasel, toad, or owl as your sidekick. It has high intelligence, and you can perceive through its senses. Uniquely, you may take this at any level. You may have a familiar in addition to a normal sidekick.
- *Scribe Scrolls (heroic scale):* inscribe magical scrolls with spells you know (page 88).
- *Sidekick (heroic scale):* attract an apprentice or student as a sidekick (page 70).
- *Followers (heroic scale):* attract a number of followers (page 70).
- *Create Spell (epic scale):* create your own spell (page 72).

Magic User Sub-Classes

Magic user sub-classes work a little differently from other sub-classes, in that they focus on the concept of specialists: magic users who concentrate on one type of magic to the exclusion of all others.

In the magic user spell list on page 97, each spell has a "type" (***illusion***, ***conjuration***, ***enchantment***, etc). Normal magic users may cast all these spells without difficulty. "Specialist" magic users — the magic user sub-classes — may only cast ***one*** type of magical spell, but when they do so they add the ATT bonus from their secondary attribute to their prime attribute ATT bonus (when making spellcasting rolls) or their static check value (on a static spellcasting check), as well as to their bonus spells. For the price of restricting themselves to one type of magic, specialist magic users become more powerful in that specialisation.

An example specialist magic user sub-class is given below: ***the Illusionist***. Others include diviners, enchanters, necromancers, and more.

- *Enchant Items (epic scale):* enchant magical items (page 88).
- *Stronghold (epic scale):* build and rule a stronghold like a wizard's tower (page 62).

Other Advancements

- Stalwart Defence stance
- Fierce Attack stance
- Damage Focus stance

Magic

You can memorise and cast magical spells, each of which is a given level in power (1st level spells, 2nd level spells, etc). Depending on your level, you may cast a number of spells of a given level per day, as shown on the table below. You must select which spells you can cast each day in the hour you spend studying your spellbook and memorising spells after you wake. Once you cast a spell, it's gone, until you study again, usually after another night's rest.

In addition to the spells indicated on Table 4: Magic User Spells, you may also memorise a number of **bonus spells** equal in total spell level to your INT modifier. If you have an INT modifier of +6, you may prepare 6 additional 1st level spells, or 3 2nd level spells, or a combination. You must be able to cast at least 1 spell of a level to prepare bonus spells of that level.

Table 4: Magic User Spells shows how many spells you can cast up to the 4th level; for higher levels, see "High-Level Play" on page 62. You can use any classic reference for magic user spells: a selection of 1st and 2nd level spells is provided in **Chapter 7: Magic**.

Spellcasting Checks

To cast a spell, make a spellcasting check. This may be a rolled or static check, depending on the GM's decision and the circumstances in which you're using your magic. Magic user spellcasting is a class trait using an INT action check. On a success, you cast the spell and lose the use of it until the next time you study your spellbook to re-memorise your spells after the next rest period (usually overnight). On a spellcasting failure, a minor consequence or less means you still remember the spell and may cast it again; a major consequence or higher may mean you forget the spell as if you had successfully cast it.

Spellcasting includes **counterspells**, allowing the magic user to use magic to resist other spells, adding his trait bonus to his resistance (page 41).

See also "Spell Loss Through Consequences" (page 44) for an optional way of tying spellcasting more closely into the ***Effect Engine***.

Spell Books

You can only learn spells which you have in your spell book. You begin the game with a number of 1st level spells in your spell book equal to your INT + level, and may select 1 additional spell **as an advancement** (page 56) each time you level up, of a spell level you can cast (so, at 3rd level, you may add a 2nd level spell to your spellbook). You may also find spells on your adventures, and even buy them (pages 87-88). You can copy a spell from a magic scroll into your spellbook; doing so uses up the scroll.

Table 4: Magic User Spells

Level	*Number of 1st level spells**	*Number of 2nd level spells**
1	1	—
2	2	—
3	2	1
4	3	2

**Plus bonus spells equal to your INT modifier in spell levels.*

Magic User Sub-Class: The Illusionist

Secondary Attribute: Dexterity
Starting Money: 2d4 x 10gp

Illusionists are magic users specialising in the arts of illusion. Much more than shadow images and sleight-of-hand, illusion is the art of creating temporary realities in accordance with the illusionist's will. While low-level illusions may be ephemeral and ineffectual, higher-power ones can have real substance, and directly affect the material world. The most powerful illusionists can weave illusory dragons that can level cities…

Restrictions: you may wear no armour.

Illusionist Traits

- *Illusion Magic:* cast magic user spells and counterspells of illusion — see "Magic User", above.
- *Illusion Lore.*
- *Read and Write.*
- *Use Quarterstaffs and Daggers.*
- *Perform Rituals of Illusion:* as clerical *ceremonies*, above.
- *Prestidigitation:* use DEX to make mental attacks, confusing and befuddling targets with your sleight-of-hand.

Illusionist Advancements

- *Scribe Scrolls (heroic scale)*: inscribe magical scrolls with illusion spells you know (page 88).
- *Sidekick (heroic scale)*: attract an apprentice or student as a sidekick (page 70).
- *Followers (heroic scale)*: attract a number of followers (page 70).
- *Create Spell (epic scale)*: create your own spell of illusion (page 72).

If You Don't Have A Trait

Class traits and advancements usually represent abilities available only to members of that class; if you don't have the trait, you can't even attempt the action check. There are exceptions: anyone can try to hide or sneak, for example, or hit someone with a sword. However, only clerics can turn undead, and only magic users cast magical spells. If in doubt, ask your GM.

Many traits aren't so restrictive; these are usually **personal traits** (page 57). Even if you don't have the trait, you can attempt the action — you just don't add a trait bonus. We've included traits of this sort in the "Other Advancements" section for each class.

Characters can use advancements to gain personal traits giving them abilities outside the capabilities of their race and class. However, they can't do this to gain the core abilities of other character classes; that's what **multi-classing** (page 59) is for.

- *Enchant Items (epic scale)*: enchant magical items of illusion (page 88).
- *Stronghold (epic scale)*: build and rule a stronghold like a tower of illusion (page 62).

Other Advancements

- Fierce Attack stance.
- Damage Focus stance.
- Stalwart Defence stance.

THIEF

Prime Attribute: Dexterity
Physical Hit Points: 1d6
Mental Hit Points: 1d8
Starting Money: 1d4 x 10gp +30gp

Thieves live by their wits — urban specialists who require a certain population density to prey upon with their antisocial trade. You're a pickpocket, a burglar, a cutpurse; someone who exists on society's fringes, ever watchful for the long-arm — and the even longer noose — of the law. It's likely you've put much of that life behind you, though; these days, the life of a tomb robber or a dungeon delver has entranced you with promises of riches, and your skills at picking locks, detecting traps, and sneaking through monster-filled tunnels stand you in better stead.

Restrictions: You must be neutral or evil alignment, and may not be lawful (page 25); on rare occasions, you may be Neutral Good.

Thief Traits

- *Light Armour:* you won't wear anything heavier, as it impedes your abilities.
- *Use Simple 1-handed Weapons:* you're skilled in small, concealable weapons, like daggers, throwing knives, saps, and shortswords.
- *Thievery:* you're skilled at lockpicking, picking pockets, and stealing things.
- *Detect and Disarm Traps.*
- *Hide and Sneak.*
- *Climb.*
- *Backstab:* make attacks with **backstab weapons** (see **Chapter 3: Equipment**), letting you make DEX attack action checks instead of STR when attacking from concealment.
- *Speak Thieves' Cant.*

Thief Advancements

- *Decipher Languages (heroic scale).*
- *Decipher Magical Writings (epic scale):* if you're reading a magical scroll, use this as your spellcasting check.
- *Thieves' Guild (heroic scale):* use the thieves' guild in heroic scale actions against other guilds, communities, gangs, etc (page 62).
- *Followers (heroic scale):* attract a number of followers (page 70).
- *Sidekick (heroic scale):* attract an apprentice as a sidekick (page 70).
- *Stronghold (epic scale):* you may build and rule a stronghold like a safe house or thieves' den (page 62).

Other Advancements

- Steady Aim stance: you can also use this for backstab attacks.
- *Use Longswords.*
- *Listening at Doors.*

Thief Sub-Class: The Assassin

Secondary Attribute: Strength
Starting Money: 2d6 x 10gp

Assassins are killers — whether for hire, or working for mysterious and often ideological reasons. Almost all are members of a great, shadowy guild, rumoured to span the known world. You're cold and calculating, and an expert in your grisly craft. You have access to poisons, traps, and other unusual ways to kill.

Restrictions: you must be evil alignment (page 25). If you shift to a non-evil alignment, you cease being an assassin and become a normal thief.

Assassin Traits

- *Weapons Training:* as fighter.
- *Wear Light Armour and Use Shields.*
- *Hide and Sneak.*
- *Cold and Intimidating.*
- *Plan Assassinations:* case buildings, work out security measures, understand timetables of guards and patrols.
- *Backstab:* as thief.
- *Assassinate:* if you get an extreme effect on a backstab, you kill the target. You must be using a **backstab weapon** (page 32).
- *Assassin's Gear:* you possess a special "signature" item of equipment with 1 advancement (page 56), like a hand crossbow, silken garrotte, or poison powder ring.

Assassin Advancements

- *Disguise:* usually a CHA check if interacting, or a DEX or even INT check if you're only being seen or heard.
- *Spying.*
- *Stealing.*
- *Detect and Disarm Traps:* as thief.
- *Open Locks:* as thief.
- *Assassins' Guild (heroic scale):* use the assassins' guild as a construct in heroic scale actions against other guilds, communities, gangs, etc (page 62).
- *Learn Alignment Tongues (epic scale):* learn the secret language of another alignment (page 58).

Other Advancements

- *Climb.*
- *Brew Poisons:* see page 88.
- *Followers (heroic scale):* attract a number of followers (page 70).
- *Sidekick (heroic scale):* attract an apprentice as a sidekick (page 70).
- *Stronghold (epic scale):* build and rule a stronghold such as a secret assassins' training camp or hideaway (page 62).
- *Guildmaster (legendary scale):* become the leader of the Assassins' Guild of your land, using it as a construct against other legendary scale targets (including other lands!).
- *Grandmaster of Assassins (mythic scale):* become the Perfect Assassin, the leader of all the Assassins' Guilds of the world, using them collectively as a construct against other mythic scale targets (including other worlds!). At this level, even the gods take notice.

BARD

Prime Attribute: Charisma
Physical Hit Points: 1d6
Mental Hit Points: 1d8
Starting Money: 2d6 x 10gp

Bards are master-singers, travelling minstrels, troubadours at the courts of kings and queens and skalds in the halls of heroes. You know all the great songs, and can hold an audience in the palm of your hand as you enthrall them with music and tales of adventure. Your powers of persuasion and charm are magical, and you can calm fearful hearts and even speed the healing of the injured. You are a great supporter of fellow adventurers — and you have to be, for how else would you get to know their songs?

Restrictions: You must be neutral alignment (page 25), although you may be Neutral Good, Chaotic Neutral, Neutral, Neutral Evil, or Lawful Neutral.

Bard Traits

- *Bardic Lore:* you have an encyclopaedic knowledge, usually with a specialty like Magical Beasts, Legends and Myths, etc.
- *Play Music and Perform:* you may entertain and distract people, earning your food and board.
- *Use Magical Songs To:*
  - *Heal:* you may use your songs to give someone first aid (page 38). Unlike the normal first aid action, you may do this at range, using your CHA instead of WIS.
  - *Help Others Fight or Face Danger.*
  - *Resist Enchantments.*
  - *Persuade and Charm People:* see page 39.
  - *Terrify People:* this is a fear attack (page 40).
- *Wear Light Armour.*
- *Use Simple 1-handed Weapons and Bows.*
- *Well-travelled.*

Bard Advancements

- *Identify Item:* use your knowledge to identify special items, including magical items. On a simple success (page 42), you identify what a magical item is; for every 5 effect points, you may also identify either a special property or the number of charges it has.
- *Followers (heroic scale):* attract a number of followers (page 70).
- *Sidekick (heroic scale):* attract an apprentice or student bard as a sidekick (page 70).
- *Stronghold (epic scale):* build and rule a stronghold like a bardic college or fortified manor or tower (page 62).

Gramfive's Saga

Gramfive is a fighter, so he doubles his STR modifier, giving him attribute scores and ATT modifiers as follows:

Strength 16 (+6), Dexterity 13 (+1), Constitution 15 (+2), Intelligence 8 (-1), Wisdom 9 (-1), and Charisma 12 (+1).

He notes down four class traits: *Armour Training, Weapons Training, Fighting Lore*, and *Feats of Strength*, in the traits section of his character sheet. He holds off choosing his advancements until he's finished the rest of character creation.

Xiola's Story

Xiola is a magic user, so the first thing she does is double her INT modifier. That leaves her attributes and ATT modifiers as follows:

Strength 8 (-1), Dexterity 14 (+2), Constitution 10 (+0), Intelligence 16 (+6), Wisdom 15 (+2), and Charisma 10 (+0).

Next, she writes the magic user class traits on her character sheet: *Magic, Magical Lore, Read and Write, Use Quarterstaffs and Daggers, Perform Rituals, Intimidate the Ignorant*.

She then titles the custom box on her character sheet her "Spellbook". As a 1st level magic user, she gets 1 1st level spell automatically, and her INT modifier of +6 gives her 6 additional spell levels of spells: at 1st level, that means she can memorise 6 additional 1st level spells, and has 7 spells in her spell book. Xiola's player already has a classic fantasy spell reference to hand, but at 1st level simply selects 7 spells from the magic user spell list on page 97. She writes down Burning Hands, Charm Person, Detect Magic, Hold Portal, Magic Missile, Shield, and Sleep, and puts a single tick next to each to show she has memorised and can cast each of them once.

Other Advancements

- *Learn Languages.*
- *Hide and Sneak:* as thief.

Bardic Songs

Bards achieve magical effects with their songs and music, and may perform **area effects** with them at 1st level (page 59) at no additional cost. Additionally, their magical effects are treated as traits; they don't forget their spell-like effects once used, but may use them repeatedly. Bards may learn additional songs as **advancements**. These are learned as spells, and have levels; select a magic user or druid spell up to your level / 2 in spell level. You may only perform the songs you know. Discuss with your GM which spells make good candidates for bardic songs: examples from the spell lists in **Chapter 7: Magic** include: Disguise Self, Faerie Fire, Fog Cloud, Ghost Sound, Hypnotic Pattern, Invisibility, Silent Image, Sleep, Speak with Animals, Touch of Idiocy.

Finalising Your Character

YOUR CHARACTER IS almost done — there are just a few more choices and calculations to make, starting equipment to buy, and some descriptive elements to fill in.

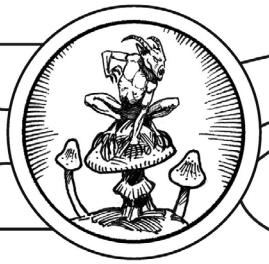
YOU'RE ALMOST READY TO GO...

To finish creating your character, complete the following steps:

1. Choose a single ***advancement***, or two if you're human.
2. Choose your ***alignment***.
3. Choose your ***goal***.
4. Determine your ***hit points***.
5. Write down your ***hero points***.
6. Buy your ***equipment***.
7. Figure out your ***armour class***.
8. Complete your character description: age, height, weight, sex, encumbrance.

1. CHOOSE AN ADVANCEMENT

Advancements are things your character learns to do as he gains experience. They include new traits, stances, spells, and special effects. Whenever you level up (page 56), you gain an advancement; at 1st level, you automatically begin with a single advancement, or two if you're human.



You may select whichever advancement you want at 1st level. **Chapter 5: Advancement** gives you a wide variety. We've also listed typical advancements in the character class write-ups above.

Now you've created most of your character, think about the advancement you want. If you're a fighter, perhaps you want a stance or special effect that's useful in combat; if you're a magic user, perhaps a defensive stance or a magical staff (a *signature item*). Look at your character concept if you have one, consider the suggestions in the character class write-up, and select your starting advancement. The choice is yours — and, remember, if you're creating a human character, you get *two*.

2. CHOOSE YOUR ALIGNMENT

Monsters & Magic characters adhere to one of nine **alignments**, broad indicators of a character's moral and world view — how good or evil he is, and how seriously he treats concepts of law and social restrictions on behaviour. Usually you have free rein over your character's alignment, although more evil alignments may not support long-term cooperative play for a PC group, and should probably be left to NPCs. Some character classes restrict your alignment: paladins, for example, may only be Lawful Good.

An alignment does three things for your character. First, it gives you a broad description of your view of good and evil, law and chaos. Second, it gives you a single behaviour you frequently engage in which *reinforces* your alignment, called your **Alignment Focus** (described below). Third, it gives you a behaviour which pulls you away from your chosen alignment — your **Alignment Drift** (see below).

Start by selecting one of the nine alignments; then select an Alignment Focus and Drift. Examples are given below.

Lawful Good

Your character is a strong believer in society's laws, and that he and those laws work to the common good. He is a defender of justice.

Example Focus: Protect the Innocent.
Example Drift: You wish you could force everyone to be good (Lawful Neutral).

Neutral Good

Laws are good, as long as they help the good and punish the wicked. When they don't do those things, they must be flouted and ignored.

Example Focus: Use goodness — not the law — to decide what is right.
Example Drift: Sometimes you have to look the other way (Neutral).

Character Levels

Beginning characters start play at level 1; write this in the "level" box on your character sheet. As you play, defeating foes and overcoming obstacles, you gain experience points (abbreviated XP); when you accumulate enough XP (say, 2000), you advance to the next level (say, from level 1 to level 2). This is called ***levelling up***.

When you level up, several things happen: you gain more mental and physical hit points; your trait bonus increases; and you gain an additional advancement — perhaps a talent, trait, special effect, or even a new item, or something like (at higher levels) a warhorse or an apprentice.

Acquiring XP, levelling up, and advancements are described in ***Chapter 5: Advancement***.

Character Scales

Monsters & Magic is designed for use with your favourite classic fantasy spellbooks and bestiaries. In this book you'll find enough spells and monsters to fill your adventures for roughly the first 4 levels of play. The rules, however, let you play all the way to 20th level and beyond. If you have a classic bestiary and spellbook, you'll find ***Monsters & Magic*** easily accommodates higher level play.

One of the ways the rules do this is by identifying different **scales** of play — greater power levels and contexts in which characters operate as they advance in level. Characters between 1st and 4th level operate at a default **adventure** scale; once they reach 5th level, they also operate at a more powerful **heroic** scale, as a wider world opens up to them.

Don't worry about what that means right now; it just gives your character more opportunities to be awesome as they level up. If you want to know more, check out page 62.

Using Alignment

As well as providing suggestions about how to role-play your character, your alignment and its Focus and Drift have other effects in play. See "Using Alignment" on page 89 for more.

Signature Items

Signature items are things like heirloom weapons, your father's (or mother's) armour, and the ancient magical staff given to you by your old mentor. They're a great way to spend that initial free advancement; you can load up a signature item with various bonuses and advantages. When you take a signature item, it comes with one advancement for free.

Item advancements can give you protection against damage, or bonuses to action checks or resistances. They may be items of personal value, well-crafted equipment, or even magical heirlooms. Examples include: *Grandfather's Masterwork Longsword* (+1 damage), a *Guild Wizard's Staff* (+1 spellcasting bonus), *Lens of True Seeing +1*, *Unguent of Healing +2*, *Rope of Climbing +3*, or even items which give you traits, like *Helm of Telepathy*, *Gloves of Spider Climb*, etc. At higher levels — especially epic scale and beyond (page 62) — signature items can be longships, castles, and entire domains!

Find out more about signature items on page 86.

Chaotic Good

All laws are violent attempts to control people. The world isn't like that; people can only be truly happy and good when they are free.

Example Focus: Help others achieve happiness while ignoring the law.
Example Drift: You wish you could forbid people from some behaviours (Neutral Good).

Lawful Neutral

Your character believes in the law above all. She's the ultimate neutral arbiter — for her, there is no spirit of the law, only the letter.

Example Focus: Enforce the law whether it's fair or not.
Example Drift: You have to be harsh — everyone's always trying to take advantage (Lawful Evil).

Neutral

The world is what it is because of the constant battle between good and evil, law and chaos, in which none must ever be allowed to win. Sometimes, one force may become dominant; your job is to redress "the Balance".

Example Focus: Try never to take a moral stance other than keeping the balance.
Example Drift: You have to allow people the freedom to choose (Neutral Good).

Chaotic Neutral

Freedom is everything — you must be yourself, and damn what everyone else wants. Follow your instincts — they're never wrong.

Example Focus: Be free — no matter the cost.
Example Drift: We should all be free to be free (Chaotic Good).

Lawful Evil

Your character believes laws are needed to keep people under control. He advocates onerous domination and merciless punishment of those who transgress those laws.

Example Focus: Dominate others, be cruel and uncaring, but always follow the law.
Example Drift: I'll do whatever I must to impose the law (Neutral Evil).

Neutral Evil

It's important to always get what you want — other people don't matter. Sometimes laws help you do that; sometimes they get in the way with their notions of "justice", and must be ignored.

Example Focus: Do whatever you must to get what you want.
Example Drift: Do unto others before they do unto you (Chaotic Evil).

Chaotic Evil

You have to take what you want in this world, and those who are too weak to stop you don't deserve anything. No one can tell you what to do — and you'll kill anyone who tries.

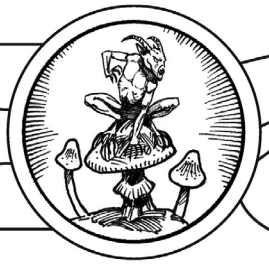
Example Focus: Spread chaos, death, and disorder.
Example Drift: Sometimes you want to destroy just to be left alone (Chaotic Neutral).

Alignment Focus

Your **Alignment Focus** measures the types of behaviour that show you belong to your alignment. It pushes you towards conforming to that alignment more closely. Decide on something you do which shows you belong to your alignment; you gain experience points (XP) whenever you engage in that behaviour, and if you epitomise it you may become an **alignment champion** (page 90).

Alignment Drift

Your **Alignment Drift** measures the temptations, urges, and drives which pull you away from your current alignment. It has a direction — it pushes you towards another alignment. Decide on a behaviour



which does this: you gain experience points (XP) when you engage in that behaviour, and if you epitomise it you may even change to the new alignment.

3. CHOOSE YOUR GOAL

A **goal** is something you're trying to achieve. It can be a behaviour ("Be merciful"), or a specific milestone you want to reach ("Gain 1000 gold pieces"). **Achieving goals earns you XP** (page 91), which helps you **level up** (page 56).

Decide on a goal for your character. It can be as grand or as modest as you like, but it should be something that will affect your actions at least once every few sessions. It shouldn't be something you can achieve easily; nor should it be humdrum. Goals can also be *interpersonal*; perhaps you're trying to help someone, or do something to or for someone. See "How To Award Experience Points" (page 90) for more on what goals can do.

Example goals:
To become the greatest swordsman in Koth.
To travel to far Mormyr.
To take revenge for your father's murder.
To steal the treasure of Senaligarn.
To help Xiola defeat Haugaband.

4. DETERMINE YOUR HIT POINTS

If you haven't done so already, write your maximum hit points on your character sheet now (page 126). At 1st level, your maximum physical hit points (PHP) are equal to your Constitution score, plus the maximum result possible on your character class physical hit die. Your mental hit points (MHP) are equal to your Wisdom, plus your character's maximum mental hit die. You'll use your hit points to track your health, and any injuries you sustain (page 49).

5. WRITE DOWN YOUR HERO POINTS

Hero points are a way of performing cool actions — taking control of conflicts, avoiding disastrous results, and hammering home your advantage against opponents. You have one hero point at 1st level, and gain 1 more for every level you advance. Mark it on your character sheet now. Hero points are described on page 50.

6. BUY EQUIPMENT

Your character gets a certain number of gold pieces by virtue of his character class, to purchase starting **equipment** like armour, weapons, and adventuring gear. Roll your gold pieces now, and buy equipment from **Chapter 3: Equipment** or other classic fantasy resources. Try to pick weapons and armour you have a trait for, so you can add your trait bonus when you use them. Mark any gold pieces left over on your character sheet for use during play. Hopefully you'll be getting more!

Xiola's Story

Xiola also decides to choose a signature item for her advancement: a "Wizard's Staff" with a +1 bonus on spellcasting checks, which also doubles as a weapon. She decides she's Neutral alignment, with a Focus of *Keep the Balance* and a Drift of *The Laws of Nature (Lawful Neutral)*. For her goal she selects *Find Magical Knowledge*. Her physical hit points are 14 (Constitution 10 + 4 maximum hit die), and her mental hit points are 25 (Wisdom 15 + 10 maximum hit die); she has 1 hero point.

For gold, Xiola rolls 50gp, and buys a spellbook, ostentatious clothes (her high elven robes of wizardry), 5 days' trail rations, and a pack of adventurer's gear. She figures her armour class as 15 (Dexterity 14 +1 level), or a bonus of +3 (+2 DEX +1 level), although she plans to use her Shield spell to boost this if she gets into combat. Finally, she describes Xiola as female, about 6' and 120lbs, and appearing in her thirties — although she's much, much older… Her total weight carried is 19lbs.

7. FIGURE OUT YOUR ARMOUR CLASS

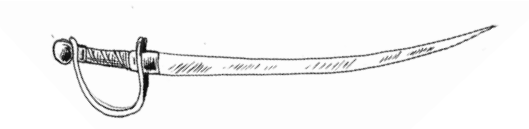
Armour class (AC) is the classic fantasy name for your static resistance (page 35) to combat attacks. You calculate it by adding your Dexterity score to the armour bonus of your armour, if any. If you have a trait for that armour, **and for any weapon you're using**, you also add your level to your AC. You should also note down the total of your DEX ATT modifier, plus your armour bonus (and maybe your level) as a modifier in brackets after the static AC: you'll use this number if you roll your defence.

8. COMPLETE YOUR CHARACTER DESCRIPTION

Jot down a few descriptive notes about your character, like how old he is, his height and weight, whether your character's male or female, and so on. Total up the weight of equipment your character is carrying, and enter that in the "Weight Carried" box on the character sheet: see "Encumbrance" (page 29) for what that's for.

9. YOU'RE READY TO PLAY!

That's it — your character is ready to play!



Gramfive's Saga

After thinking it over, Gramfive's player opts to spend his two free advancements on a signature item — a sharp and serrated longsword he calls "Cutter". Using the "Special Items" rules on page 86, he spends 1 advancement on a +1 bonus to his attack action checks, and 1 advancement on a +1 bonus to his damage die.

He selects Lawful Good as his alignment, with a Focus of *Defend the Weak* and a Drift of *Love of Fighting (Neutral)*. For his goal, he selects *To become a grand lord of Koth*. His physical hit points are 25 (Constitution 15 + 10 maximum hit die), and his mental hit points are 15 (Wisdom 9 + 6 maximum hit die); he has 1 hero point.

For gold, Gramfive rolls 90gp, and buys scale armour and a medium shield, 5 days' trail rations, and a pack of adventurer's gear. He doesn't pay the 15gp cost for his signature longsword, "Cutter", as the GM rules that's covered by the advancements. He figures his armour class as 19 (Dexterity 13 +5 armour bonus +1 level), or a bonus of +7 (+1 DEX +5 armour bonus +1 level). Finally, he decides Gramfive is male, about 5'10", and 200lbs, and roughly 25 years old. His total weight carried is 26lbs.

MONSTERS & MAGIC
Character Record Sheet

NAME	PLAYER	RACE
Gramfive the Grim	Michal	Human

CLASS	LEVEL	MOVE	ARMOUR CLASS	PHYSICAL H.P.	MENTAL H.P.	HERO POINTS
Fighter	1	12 (+1)	19 (+7)	25	15	1

STR	DEX	CON	INT	WIS	CHA
16	13	15	8	9	12
Modifier +6	Modifier +1	Modifier +2	Modifier -1	Modifier -1	Modifier +1

TRAITS
Ex-member of the City Guard of Koth
Brash and boastful
Highly adaptable
Quick learner
Weapons training
Armour training
Fighting lore
Feats of strength

EFFECTS
Minor (+2)
Major (+4)
Extreme (+6)

CONSEQUENCES
Minor (–2)
Major (–4)
Extreme (–6)

Stances and Effects

OTHER ADVANCEMENTS
"Cutter" (signature longsword: +1 to hit, +1 damage)

WEAPONS

Weapon	Damage	Weight
Cutter (+8)	1d8+1	4

LANGUAGES
Common

GOLD
Treasure Points
27gp, 9sp, 5cp

EXPERIENCE
+10%

ARMOUR

Armour	Bonus	Weight
Scale mail & med. shield	+5	30 +6

MAGICAL ITEMS

ITEMS

Item	Uses	Weight
Trail rations	5	5
Adventurer's gear	8	11

Wt. carried: 26 Encumbrance: –

ALIGNMENT & GOALS
Alignment: Lawful Good
Focus: Defend the weak
Drift: Love of fighting (Neutral)
Goal: Become a great lord of Koth!

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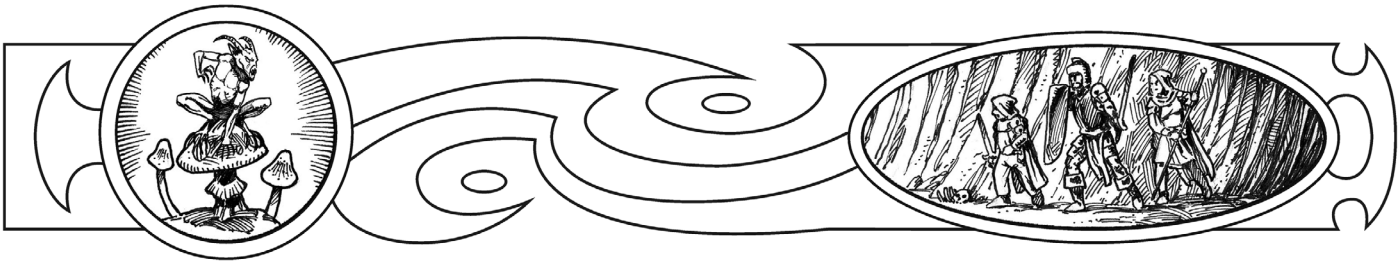


- Chapter 3 -
Equipment

ADVENTURERS DON'T GO into dungeons unprepared — coils of rope, mallets and spikes, and 10-foot poles are their stock in trade. **Equipment** lets you describe your character doing things he couldn't otherwise do — lassooing a rocky outcrop, peering into a pitch-black cavern holding a smoking torch, jamming a door closed with a well-placed spike. Some equipment may give you a bonus or other game-related effect.

Classic fantasy games often feature extensive equipment lists — weapons, armour, adventuring gear, even ships, castles, and riding animals. We've presented some key items below.

Equipment can usually be bought in settlements (villages, markets, cities) using the gold and silver you find on adventures. You don't usually need to make **action checks** (page 35) to acquire it, unless the GM rules you're in a place where the item you're looking for is particularly hard to get.

If you want an item of equipment to give you a bonus or ability in addition to those listed below, you can take it as a **signature item** (page 26).

A Note on Currency

Like many classic fantasy games, ***Monsters & Magic*** uses a broadly-defined currency system comprising coins of various metals of increasing value. Your game might give these coins specific names: groats, shillings, guilders, sovereigns, royals, to name but a few. Here we simply refer to them as "pieces" (ie "gold pieces", or "gp"). Ten coins of one denomination are worth a single coin of the next most valuable metal up, as follows:

10 copper pieces (10cp) = 1 silver piece (1sp)
10 silver pieces (10sp) = 1 gold piece (1gp)
10 gold pieces (10gp) = 1 platinum piece (1pp)

50 coins of any denomination weigh roughly 1lb; not a problem for beginning characters, but definitely something to think about when trying to get all that treasure out of the dungeon (see "Encumbrance" below).

Encumbrance

NO CHARACTER CAN carry an infinite amount of equipment; at some point all those weapons, magic items, and sacks of gold and gems mount up and leave you staggering under their weight. This is called **encumbrance**.

Characters carrying large amounts of equipment incur **consequences** (page 43). A character may carry up to his Strength x10 in pounds (lbs) weight, after which he becomes **over-encumbered**, incurring an extreme consequence (page 44). That Strength x10 limit is known as his **maximum encumbrance**.

Optionally, you can also track your character's encumbrance up to that level. This requires a little more book-keeping, but can be fun when characters are trying to balance staggering out of the dungeon loaded with treasure against keeping their arms and armour where they might need them.

- A character carrying up to 1/3 maximum encumbrance is **unencumbered**, and incurs no penalty.
- A character carrying 1/3 to 2/3 maximum encumbrance is **lightly encumbered**. He incurs a minor consequence to appropriate actions (including defence in combat).
- A character carrying 2/3 to full encumbrance is **heavily encumbered**, incurring a major consequence.

Equipment Depletion

Some equipment may have only limited usability. A backpack of 7 days' rations, a quiver of 12 arrows, or a set of delicate lockpicks may all eventually be exhausted through repeated use. The ***Effect Engine*** rules detailed in **Chapter 4: Playing The Game** sometimes call for your equipment to be **depleted**. This may involve using up a spell, scroll, or potion, or a charge in a wand; but equally it may be one of the "uses" of your equipment. Eventually, your gear will be used up through adventuring, and you'll have to replace it. Just hope that doesn't happen deep underground surrounded by monsters!

General Equipment

GENERAL EQUIPMENT COMPRISES items other than weapons and armour. It's fairly specialised, and can be difficult to acquire in smaller settlements. It also often has **uses** (see "Equipment Depletion", above).

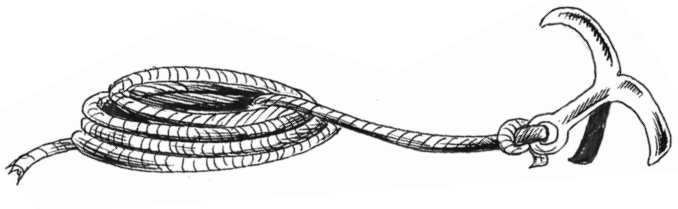


Table 5: General Equipment

Item	*Wt (lbs)*	*Cost*	*Comments**
Adventurer's Gear	11	4gp	A "kit" containing backpack, flint & tinder, 5 torches, and a waterskin.
Backpack	2	2gp	Holds 3 cubic feet of gear.
Flint & Tinder	n/a	1gp	Light fires without magic. May be destroyed on a major consequence.
Hard boots	n/a	5sp	Gives a +1 bonus to resist caltrops, hot coals, etc.
Healer's Kit (5 uses)	2	50gp	Contains bandages, splints, and salves, needed for non-magical healing. May be depleted.
Holy Symbol	n/a	1gp	Wooden. Required for clerical Turn Undead actions and spells, etc.
Horse, Pack	n/a	10gp	Carries up to a 1/3 of its body weight, usually 250-300lbs.
Horse, Riding	n/a	75gp	For riding. Carries a small amount of equipment — usually less than 100lbs — in addition to its rider.
Horse, War	n/a	400gp	Gives a +1 bonus on attack actions; for an advancement you may also take it as a sidekick (page 70). See also "Lance", below.
Lantern	2	7gp	Provides full illumination to 30ft, half to 60ft. Only depleted on a major consequence — although it may be extinguished on a minor consequence.
Lodestone	1	10gp	Gives a +1 bonus on Navigation checks (page 40).
Musical instrument	3	5gp	Needed for bardic abilities. May be temporarily non-functional on a minor consequence, broken on a major, etc.
Rope, 50'	10	1gp	Depleted on a minor or major consequence.
Spellbook	3	15gp	All wizards require a spellbook to study their spells. May be depleted, and even destroyed on an extreme consequence.
Spikes (10 uses) and Mallet	5	1gp	Good for holding doors open or closed. May be depleted.
10' pole	8	2sp	Gives a +1 bonus to trigger traps in advance.
Torches (5 uses)	5	5cp	Provide full illumination to 20ft, half to 40ft. Depleted on a minor consequence.
Thief's Tools (5 uses)	1	30gp	Contains lockpicks, jemmies, wedges, and levers, essential for some thief's abilities. May be depleted.
Trail rations (1 use)	1	5sp	Enough for a single day, comprising pemmican, jerky, cheese, and tack.
Waterskin	4	1gp	May be destroyed on a major consequence.

See **Chapter 4: Playing The Game for more on minor and major consequences.*

Food, Drink, & Lodging

ADVENTURERS HAVE TO live when they're not making camp in the wilderness or trying to rest in damp, dark dungeons. The following table gives some sample prices for staying in inns and taverns.

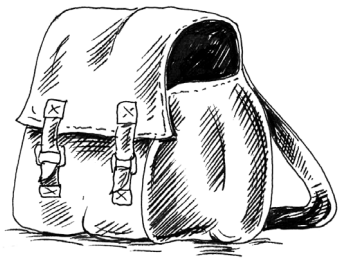


Table 6: Food, Drink, & Lodging

Item	*Cost*	*Comments*
Mug of ale	4cp	Takes enough time to drink to let you check out the patrons.
Pitcher of wine	2sp	Enough to share with someone you're pumping for information.
Bottle of fine wine	10gp	Gives a single trait bonus when trying to socially impress or intimidate.
Common fare	3sp / day	Enough to keep your strength up.
Good meal	5sp / day	Gives a +1 bonus on any healing checks.
Common lodging at an inn	5sp / night	Any less than this and you'll have trouble healing or remembering your spells.
Good lodging at an inn	2gp / night	Gives a +1 social bonus, and a +1 bonus to healing checks.

Table 7: Social Equipment

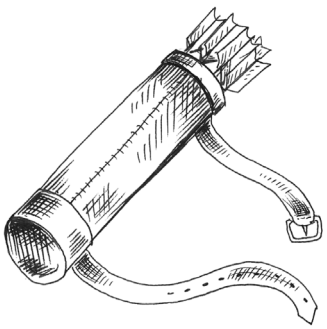
Item	*Bonus* [1]	*Cost* [2]	*Comments*
Barbed Plate	+1d8	x5	Menacing armour, terrifying to look at.
Blood Blade	+1d6	x2	Just wave this in front of someone's nose.
Court Dress	+3	150gp	You blend in with the rest of the court.
Destrier	+4 / +1d4	400gp	Resist intimidation, and intimidate in your own right.
Flashy Carriage	+6	1000gp	Sit back — no one in town looks this good.
Flashy Weapon	+4	x10	Shrug off insinuations and court gossip with one of these.
Helm of Brilliance	+1d6	300gp	Flashy armour, very impressive in court.
Luxurious Holy Symbol	+1d8	250gp	Studded with gems made of precious metal, and useful for cowing the faithful.
Ostentatious Clothes	+2	25gp	Resist intimidation by guards and servitors.
Paladin's Cloak	+1d4	50gp	Some people believe even touching the hem can cure disease.
Skull Helm	+1d8	x5	Terrifies lower-level opponents.
Sorcerer's Robes	+1d6	250gp	Hints that you're more than capable of turning the viewer into a small rodent.

[1] *Damage die or armour bonus, as appropriate.*
[2] *A flat rate in gp, or a multiple of what the ordinary item is worth.*

Social Equipment

SOCIAL EQUIPMENT INCLUDES intimidating weapons and armour, sumptuous carriages, or overwhelming displays of wealth, and gives you advantages in social conflicts — attempts to persuade, charm, intimidate, impress, etc — such as damage dice on mental attack action checks, or armour bonuses to mental resistance checks. The following table provides some examples; you're encouraged to come up with your own.

Many societies have laws about **who** may use social equipment in public. Peasants dressing up as lords may find themselves in trouble fast!



Melee Weapons

MELEE WEAPONS ARE used for striking foes right in front of you: doing so means you're **engaged** in combat (page 41). Melee weapons can be used at up to three ranges: **hand**, **close**, or **reach**; see page 51 for more.

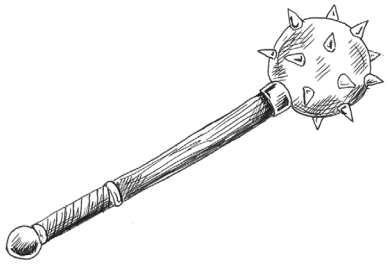
Ranged Weapons

RANGED WEAPONS ARE used for striking foes at a distance; you're not **engaged** in combat (page 41) when using them. Ranged weapons can be used at up to 3 ranges: **short**, **medium**, or **long**; see page 51.

Table 8: Melee Weapons

Weapon	*Damage Die*	*Range* [1]	*Wt (lbs)*	*Cost*	*Comments* [2]
Bastard Sword	1d8	C, R	6	35gp	Normally two-handed; you can use it one-handed with a trait.
Battle Axe	1d8	C	6	10gp	
Dagger	1d4	H (R, S)	1	2gp	Throwable, finesse weapon; backstab weapon.
Fist / Kick	1d3	H	—	—	Large creatures do 1d6 instead.
Flail	1d8	C	5	8gp	Good for disarming and tripping opponents.
Garrotte [3]	1d10	H	—	10gp	May only be used in backstab attacks.
Great Axe	1d12	R	12	20gp	2-handed weapon
Great Maul	1d10	R	8	5gp	2-handed weapon
Great Sword	2d6	R	8	50gp	2-handed weapon
Halberd	1d10	R	12	10gp	May be set against a mounted combat charge, adding its damage die to your armour class.
Lance	1d8	R	10	10gp	Your mount may make a helping action on your attack. [4]
Longsword	1d8	C	4	15gp	
Mace, Heavy	1d6+1	C	8	12gp	
Mace, Light	1d6	C	4	5gp	
Morning Star	2d4	C	10	8gp	
Quarterstaff	1d6	C	4	n/a	Finesse weapon.
Rapier	1d6	C	2	20gp	Finesse weapon.
Spear	1d8	R	6	2gp	As halberd; may be set against a mounted charge.
Shortsword	1d6	C	2	10gp	
Trident	1d6	C, R	4	15gp	Incurs no disadvantage when used underwater.
Warhammer	1d8	C	5	12gp	

[1] Ranges are H (hand), C (close), and R (reach); see page 51.
[2] See page 59 for Finesse Attacks.
[3] Cannot be used against opponents wearing armour covering the neck (plate armour, etc).
[4] See "Mounted Combat" on page 83.



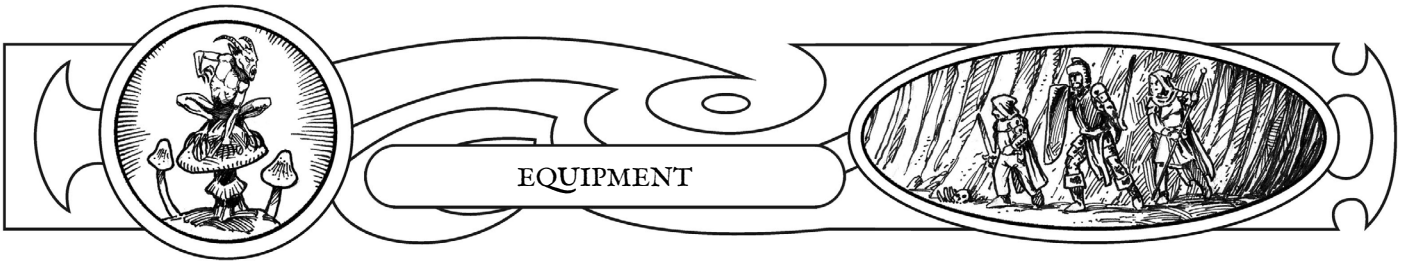


Table 9: Ranged Weapons

Weapon	*Damage Die*	*Range* [1]	*Wt (lbs)*	*Cost*	*Comments* [2]
Bow	1d6	S, M	2	30gp	20 arrows cost 1gp, wt 3lb; may be depleted.
Bow, Composite	1d8	S, M, L	3	100gp	Arrows as above. May be used mounted.
Bow, Long	1d8+1	S, M, L	3	75gp	Arrows as above. Can't be used mounted.
Crossbow, Hand [3,4]	1d6	C, R, S	2	100gp	Assassin's weapon; may be used for backstab attacks.
Crossbow, Light [4]	1d8	S, M	4	35gp	10 bolts = 1gp, 1lb
Javelin	1d6	S	2	1gp	
Sling	1d4	S, M	0	n/a	10 bullets = 1sp, 5lb
Throwing Axe	1d6	S	2	8gp	

[1] Ranges are S (short), M (medium), and L (long); see page 51.
*[2] Most missile weapons require ammunition, bought separately. Ammunition may be **depleted** (page 51), rendering the weapon temporarily unusable.*
*[3] Hand crossbow may be used for backstab attacks; if the target survives, the attacker is then **engaged** in melee.*
[4] Re-loading requires a major effect to attack in the same round; or a full round spent reloading.

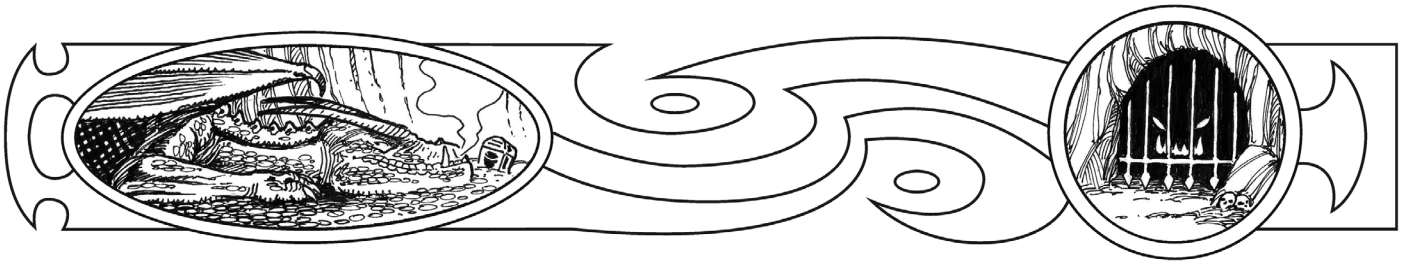
Table 10: Armour

Armour	*Armour Bonus* [2]	*Wt (lbs)*	*Cost*	*Comments*
Shields				
Shield, small (buckler) [1]	+1	5	15gp	Protects vs 1 attack / rd
Shield, medium [1]	+1	6	7gp	Protects vs 2 attacks / rd
Shield, large [1]	+1	12	20gp	Protects vs 3 attacks / rd
Light Armour				
Padded	+1	10	10gp	
Leather	+2	15	5gp	
Studded leather or ring mail	+3	20	25gp	
Medium Armour				
Scale mail	+4	30	50gp	
Chain mail	+5	40	150gp	
Heavy Armour				
Splint mail	+6	45	200gp	
Banded mail	+6	35	250gp	
Plate mail	+7	50	600gp	
Full plate	+8	150	2000gp	

[1] Attacks from the right flank and rear ignore the shield armour bonus.
[2] Added to defence checks, including armour class (page 35).

Armour

ARMOUR IS WEARABLE protection between yourself and a physical attack, with a bonus added to your AC or defence check. Wearing armour takes skill — some character classes use it better than others. If you wear armour you have a trait for, **you don't count its weight against your encumbrance**.



- Chapter 4 -
Playing The Game

IN ***MONSTERS & MAGIC***, your characters will fight monsters, jump across spike-filled pits, pick locks on booby-trapped treasure chests, cast powerful spells, and more. Whenever you attempt something whose outcome appears uncertain, you'll usually roll dice, add modifiers, and compare the total to another number to see if you succeed.

Rolling the dice like this is called an **action check**. An **action** is any interesting, uncertain task you can describe your character doing — it could be sneaking around in the shadows, persuading a guard to look the other way, or hitting a monster with a sword. Anything you can describe can potentially be an action — we've provided a list of typical actions below (page 38), but they're not exhaustive. This chapter tells you how to make action checks for any action you describe.

The GM is always the final arbiter of what constitutes an action.

Sometimes things your character does are easy, with no chance of failure; or impossible, with no chance of success; or just not exciting enough to be worth rolling the dice for. In those cases, the GM can simply say you automatically succeed or fail.

For example, Gramfive the Grim wants to open a door in a dungeon corridor. There's nothing special about the door, so the GM says there's no need for an action roll — the door simply opens. However, doing so triggers a deadfall trap, bringing the ceiling down! That's a real danger, so the GM says Gramfive must make an action check to get out of the way.

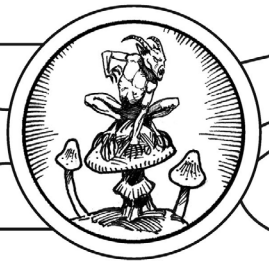
You describe your character's actions based on his **attributes** and **traits** — his physical and mental prowess, and the things he can do. You can describe your character balancing along a ledge or jumping clear of a deadfall trap, then make an action check based on your Dexterity attribute; or you can describe how you smash down a door or lift a heavy weight, and make an action check based on your Strength.

Your character is particularly good at some things, perhaps because he belongs to a certain character class or race, or because he has a personal ability. These facts about your character are described by **traits**, and allow you to **add a bonus to your action check**. There are **class traits**, **racial traits**, and **personal traits**. If you're a thief sneaking around in the shadows, you can make a Dexterity action check **and** get a bonus from your *Hide and Sneak* class trait.

As long as you can describe how you do it, **you can use more than one trait** in an action check. The first trait you describe gives you a bonus equal to your level; any subsequent traits add an additional +1. This is known as your **trait bonus**. The GM should ensure the traits you use are appropriate — it's relatively rare for multiple traits to apply. Your maximum trait bonus is equal to twice your level.

In an action check, you aim to get as high a result as you can, equal to or higher than a target number called the **resistance**. Equalling or exceeding the resistance means your action has succeeded; the **amount by which you exceed** the resistance tells you **how** successful you've been. The points by which you exceed the resistance are called **effect points**, and are your currency in the Effect Engine: you can spend them to achieve effects. These may include damaging your opponent — 1 effect point can cause 1 mental or physical hit point of damage — but equally you can use effect points to put yourself in an advantageous position, perhaps giving yourself a bonus (called an **effect**), or to put your opponent at a disadvantage, incurring a penalty (called a **consequence**).

The sections below explain these elements in detail.



Checks & Dice Rolls

MOST THINGS YOU try to do in ***Monsters & Magic*** use the same simple dice roll, as follows:

Roll 3d6 + ATT modifier (+ trait bonus)

In other words, roll 3 six-sided dice (abbreviated "3d6") and add them together, then add the attribute modifier for the attribute you're using, and maybe add your trait bonus. Take this result, and match it against a target number to see if and *how well* you succeed. You only add your trait bonus to the roll if you're describing an action covered by one of your class, racial, or personal traits; otherwise, you just add your ATT modifier. If you're describing an action based on your **prime attribute** (which depends on your character class), your ATT modifier is **double its normal value**. It pays to take actions based on your prime attribute.

If you roll three 1's on the 3d6 (called a **natural 3**), your action **automatically fails**, resulting in at least a **simple failure** (page 42); if you roll three 6's (a **natural 18**), you **automatically succeed** with at least a **simple success** (page 42).

Sometimes, you don't have to roll the dice to make a check; instead you can use your attribute **score** in place of the dice plus your ATT **modifier**. The number you use for the check then becomes:

attribute score + trait bonus

You can only use this unrolled value **if you're describing an action based on one of your traits**, and either:

1. you're making an **action check** (see below), and have plenty of time and aren't under threat, OR
2. you're making a **resistance check** (see below)

This unrolled check is called a **static check**. You never *have to* make a static check; you can always choose to roll the dice instead.

For example, if you're describing an action based on one of your traits:

- *If you have Strength 10, you either roll 3d6 +0 + your trait bonus; or use 10 + your trait bonus as a static check.*
- *If you have Strength 15, you either roll 3d6 +2 (+4 if it's a prime attribute) + your trait bonus; or use 15 + your trait bonus as a static check.*

The GM may make either a rolled or static check on **any action**, depending on what's dramatically exciting or expedient.

There are three types of action check: an **action check**, a **resistance check**, and a special kind of check known as a **ranked check**.

What's Your Armour Class?

Your **armour class** is the common name for the Dexterity resistance check attackers roll against in combat. It's calculated by adding your Dexterity score to your armour bonus. Your trait bonus applies if you're using weapons and armour for which you have traits.

ACTION CHECKS

Sometimes you need to check if you can successfully perform an action. This is called an **action check**.

An action check is made to proactively achieve something difficult; to attack something, pick a lock, cast a spell, or otherwise overcome a passive force or difficulty.

For example: you want to persuade someone to do as you say. You make a CHA action check, and compare it to your target's static Wisdom resistance check.

*For example: you want to make a melee attack. You make a STR action check, and compare it to your target's **armour class** (his modified static Dexterity check — see above).*

Other examples of action checks include: threatening or intimidating someone, finding something hidden, knowing an obscure fact, or climbing a rope.

If you have plenty of time and are in a safe place where you aren't threatened, and are describing an action based on one of your traits, you may make a static action check instead of rolling the dice.

RESISTANCE CHECKS

Sometimes you need to check if you can resist someone else's action. This is called a **resistance check**, or simply a **resistance**.

A resistance check is made to avoid an attack, resist a person or a spell, or otherwise defend against an active force, including avoiding it entirely. In fact, you don't usually have to "make" a resistance check at all; it's a static (ie unrolled) check, and automatically happens unless you choose not to resist. You may always choose to roll a resistance check (for whatever reason); sometimes, such as when you've been **surprised** (page 41), you may have to.

For example: someone's looking for you while you're hiding. They roll a WIS action check against your Dexterity resistance.

For example: An opponent is attacking you in melee. The opponent rolls his attack action check, and compares it to your armour class (a Dexterity resistance check).

RANKED CHECKS

A **ranked check** stacks multiple action check results in order from highest to lowest. Ranked checks are used to determine the results of initiative (page 41), races, competitions, and so on.

For example: you want to roll initiative in a conflict. You make a DEX or INT action check, and rank it against the initiative checks of the other participants.

In a ranked check, the highest action check result comes first, the next highest second, and so on.

For example: Felix Pook, Shamira Sunfire, and an orc are running to grab the Gem of Madness from the mysterious pedestal which has suddenly risen from the dungeon floor. The GM declares this is a ranked DEX check.

Shamira rolls first with a 9, modified by her -1 DEX penalty for a result of 8. The orc rolls a 15, with a DEX bonus of +1, for 16. Felix rolls a 10, with a +6 DEX bonus, tying with the orc. However, he also has an Agile and Fast *trait, which allows him to add his trait bonus (in this case +1, equal to his level). This boosts him to a total of 17: thanks to his innate speed, he makes the extra spurt and grabs the Gem of Madness before the orc!*

Other examples of ranked checks include: a singing competition, endurance test, or running race.

WHETHER TO ROLL OR NOT

Generally speaking, you **roll dice for action checks**. They're risky and difficult, with significant consequences if you fail, and you want the tension that rolling the dice brings. Under certain circumstances (page 35), you might have the time and wherewithal to make a static check instead, but that's the exception, not the rule.

Resistance checks are the opposite. Usually, **resistance checks are static checks**, whether representing your or an opponent's resistance, or the difficulty of a task.

Sometimes, though, deciding whether to roll the dice may not be as clear-cut, and may even depend on how you've described a situation, or the importance you want a check to have. The situation may not have clear active and passive sides to help you decide.

For example, let's look at a character trying to spot another character hiding from them. If it's you, a PC, doing the spotting, you can roll your spot action check (likely using WIS), and leave the NPC's attempt to avoid detection as a static resistance (using, for example, its Dexterity and maybe level).

However, what if it's **you** doing the hiding, and the monster or NPC trying to find you? This time, it might be more exciting for **you** to make a roll to see how well you hide, and beat the NPC's attempt to spot you. This is completely legitimate, and the above action in reverse: your hide attempt becomes your action check (probably using DEX), and the NPC's ability to spot you becomes the resistance you're trying to beat.

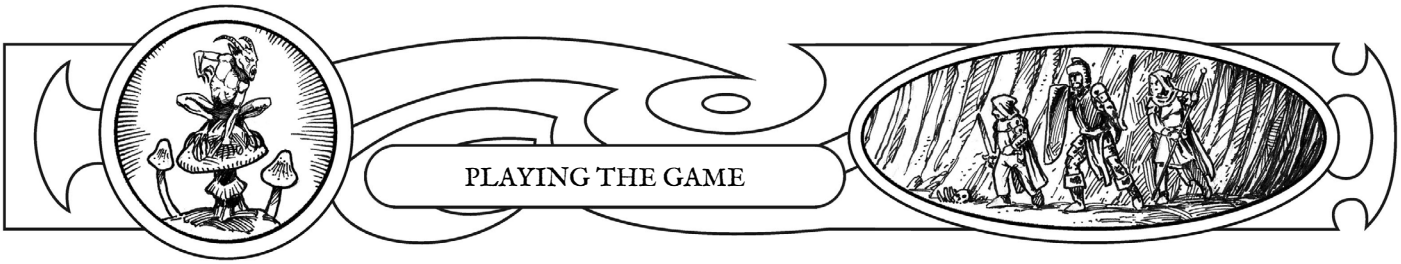
There are times when you may want to roll both sides of a check — the action check itself, **and** the resistance. For example, when you surprise a target, that target **must** roll his resistance. Surprised targets aren't prepared enough to rely on their static resistance, and a poor roll can be disastrous; creeping up on foes lets you get the drop on them. Similarly, in **incremental contests** (page 49), two or more sides roll against each other to try to accumulate a given number of effect points.

Lastly, as we mentioned above, the GM may use static checks for NPC ("non-player character" — see page 76) initiative checks and even action checks, when she wants to quickly resolve NPC actions rather than taking time on dice rolls.

Using dice rolls for action checks and static checks for resistance checks is therefore a broad assumption, except where noted. Don't let that force you against your instincts: within the restrictions given in this chapter, it's up to you. Use what makes narrative sense, and leads to an exciting game.

MODIFIERS TO ACTION & RESISTANCE CHECKS

Usually in ***Monsters & Magic*** you won't simply add your ATT modifier to an action check, or just use your attribute score in a resistance check; you'll also add or subtract one or more **modifiers**, depending on what you're trying to do. This section discusses the main modifiers you'll encounter.



Trait Bonuses

As mentioned above, if you can describe how a trait helps you in an action, you add your level to your check. If you can describe more than one trait contributing to what you're doing, you get a +1 bonus for each trait after the first, to a maximum trait bonus equal to twice your level.

For example: Gramfive the Grim is chasing a pickpocket through the alleyways of Koth. He's rolling a MOV action check (page 53), and adds his level because he has the Ex-Member of the City Guard of Koth *trait, which helps him find his way through its warrenous streets. However, his player also describes how his* Highly Adaptable *trait lets him instinctively take shortcuts and inspired diversions. The GM agrees, and allows Gramfive a +2 trait bonus on his check.*

Damage Dice & Armour Bonuses

Damage dice and **armour bonuses** are modifiers used in conflicts to increase your chance of attacking and defending respectively. They represent something you have or know — a piece of equipment, a spell or technique.

In physical combat, you may get a **damage die** from a weapon, a magical technique, or a particular unarmed strike; an **armour bonus** might come from a suit of armour, a shield, or a magical defence. In mental combat, a damage die might come from sorcerous robes (guaranteed to make anyone think twice...), a fearsome magical aura, or a rank in a guild or the army; an armour bonus might come from a cossetted social class, or a magical glamour.

Damage dice add to your result on an action check, and armour bonuses add to your result on a resistance check. Unlike traits, whose bonuses are based on your level, damage dice and armour bonuses may be rolled using dice (in the case of weapons, for example) or may be fixed bonuses (in the case of armour or social class).

You'll find damage dice and armour bonuses throughout this book, and in particular in the equipment lists in **Chapter 3: Equipment**. See Table 11: Damage Dice & Armour Bonuses for some examples.

For example, 1st level fighter Gramfive the Grim attacks an orc with his signature longsword, Cutter. He rolls 3d6 + his STR bonus (+6) + his trait bonus (his level, +1) + his signature weapon bonus (+1), and also rolls the damage die for his signature longsword (+1d8+1). He compares the total against the orc's ***armour class****, which is the orc's Dexterity (12) + its armour bonus (+1) + its trait bonus (its level, +1), for a total AC of 14.*

Difficulties and Concentration

Many actions are easiest to accomplish in a safe place with no pressure. For such actions, increase the difficulty by +5 if you're in a dangerous environment (ie somewhere combat is occurring), or even by +10 if you're actually threatened (ie someone is attacking you). Casting spells and administering first aid (see below) are common examples of actions where concentration is a key factor in determining difficulties.

Effects & Consequences

When you succeed at an action check, one option is to create an **effect** or impose a **consequence** on your opponent. Effects include advantages like superior positioning or increased morale; consequences may be the opposite, or even represent physical wounds. Effects and consequences can give you a bonus to your action checks, or force your opponent to accept a penalty on his; see page 44.

DIFFICULTIES

Resistances don't always represent someone trying to avoid something you're doing; they can also be an abstract representation of how difficult something is to do. For example, the difficulty involved in climbing a steep cliff is expressed as a resistance; so is finding a trap hidden in a dungeon. Resistances like this are known as **difficulties**.

Difficulties can be rolled or static. As they aren't associated with a character attribute, the GM sets their values based on how objectively difficult she considers the action to be. An "Average" difficulty is a static resistance of 10, or a +0 modifier if rolled; a "Tough" difficulty is a static resistance of 15, or a +5 modifier. A player facing a Tough difficulty must usually get 15 or higher on his action check; or the GM may roll 3d6 +5, and the player must match or exceed that.

Static (unrolled) difficulties are written *Tough difficulty (15)* or *Tough (15)*; rolled difficulties are written *Tough difficulty (+5)* or *Tough (+5)*.

Table 11: Damage Dice & Armour Bonuses

Type	*Damage dice / Armour bonus*	*Description*
Golden carriage	Damage die	+1d6 bonus to action checks to impress, influence, or intimidate
Longsword	Damage die	+1d8 bonus to attack checks
Magic Missile spell	Damage die	+1d4+1 bonus to spellcasting checks
Member of the Nobility	Armour bonus	+4 bonus to mental resistance checks against social intimidation or humiliation
Open-hand strike	Damage die	+1d3 bonus to attack checks
Ostentatious clothing	Damage die	+1d3 bonus to action checks to charm, impress, or socially intimidate
Scale mail	Armour bonus	+4 bonus to armour class or physical resistance checks

Table 12: Difficulties

Difficulty	*Static Resistance*	*Resistance Roll Modifier*	*Comments*
Easy	5	-5	Usually no need to roll; only heavily injured or otherwise disadvantaged persons fail at these actions. *Examples: opening a door, climbing a ladder.*
Average	10	+0	An unskilled person succeeds half the time; a skilled person only fails on a natural 3. *Examples: hitting a target with a bow; riding on horseback at a gallop.*
Tough	15	+5	Unskilled persons might accidentally succeed, but you usually need a professional. *Examples: picking an average lock, giving first aid.*
Difficult	20	+10	An unskilled person almost never succeeds; a skilled person succeeds roughly half the time. *Examples: hitting a bullseye with a bow, climbing a vertical cliff.*
Heroic	25	+15	Even skill isn't enough for these actions; you need experience, too. *Examples: placating a hostile crowd through oratory, pleading your case before the king.*
Epic	30	+20	A skilled 10th level character succeeds roughly half the time; a 1st level character, even skilled, almost never succeeds without outside help or extremely favourable conditions. *Examples: besieging a castle, commanding an army to victory.*
Legendary	35	+25	A skilled 15th level character succeeds half the time; a heroic 5th level character almost never does. *Example: leading a nation to victory over another.*
Mythic	40	+30	A skilled 20th level character succeeds half the time; an epic 10th level character almost never does. *Examples: representing the human race in the Home of the Gods, facing a demon lord without dying of fear, stealing the devil's own pitchfork.*

Actions

THERE ARE MANY actions you can take with action checks. Some occur occasionally, when something you describe your character doing has a chance of failure and something interesting might happen as a result; checking for traps in a dungeon is a typical example. Other actions may cluster together, each triggering a subsequent reaction, until a greater and more complex situation is resolved; a battle between two groups of combatants is an example.

TYPICAL ACTIONS

This section provides examples of common actions expressed using the **Effect Engine**. Don't take these as definitive; you can customise them or even **create your own actions during play**, to handle unique or special situations.

These examples don't mention trait bonuses (page 37). If you have a trait which helps you describe how your character accomplishes an action (or resists one), you add your trait bonus to your check.

The effects of actions are described in "Results", below (page 42).

Attacking Someone with a Melee Weapon

Roll STR, and add your weapon's damage die (if any). The target usually resists with his **armour class** (page 35) or a DEX roll.

Casting a Spell

Roll INT or WIS, depending on whether it's a magic user or cleric spell. If the spell isn't being cast against a resisting target, the difficulty depends on your concentration (see "Difficulties and Concentration", above), with a base Average (10) + the spell level. Against a resisting target, use either the difficulty above, or the target's own resistance, whichever is higher. Targets resist with a variety of attributes depending on the spell and the description, or Wisdom if it's not otherwise clear.

Finding Hidden Things

Usually roll WIS, but sometimes INT (if it's more of an intellectual exercise) or even DEX if it's a matter of coordination. Elves and some classes may have this as a racial or class trait; otherwise characters should take it as a personal trait if they want to add a trait bonus. Someone hiding from you usually resists with Dexterity, or as described.

Giving Someone First Aid

Roll WIS. The difficulty is usually Average (10), Tough (15), or Difficult (20), depending on your concentration (see "Difficulties and Concentration", above). You generally need a **healer's kit** (page 30) for first aid; the check is 1 step more difficult without. Success heals 1 physical hit point, plus 1 point per 5 effect points (page 43). You must physically touch (bandage, splint, etc) a target to heal him. You

may heal mental hit points this way, too; no healing kit is required, but difficulties are automatically 1 step harder unless the target is far removed from immediate threats. You can also use healing to remove consequences: see "Removing Effects and Consequences" (page 48). See "Healing" (page 50) for how often you can heal someone.

Helping or Hindering Someone

The ATT modifier used in an action check to help or hinder someone depends on your description. Helping smash a door might be STR, whilst helping seduce someone might be CHA. The difficulty is usually Average (10) if the target accepts the help or hindrance, or the higher of Average (10) difficulty or an appropriate resistance if they don't. The target adds your effect points to his own check result if being helped, and subtracts them if hindered. **You can help someone make a resistance check as long as you can describe it**. The number of people helping or hindering is at the GM's discretion, but in the case of helping may not exceed the target's level.

Hiding or Sneaking

The flipside of finding hidden things; roll DEX to hide or sneak, either against a difficulty, or Wisdom to avoid someone detecting you.

Intimidating Someone

Roll STR, INT, or CHA, depending on your description. You do mental hit point damage if successful (page 50), and may create consequences. Targets resist with Wisdom, or as described. You can't intimidate unintelligent creatures (less than 3 Intelligence). See page 51 for the **range** of intimidation actions.

Making Camp

Usually a WIS or sometimes an INT roll; making camp lets you regain hit points overnight (page 50), and rest enough to regain your spells in the morning. Also, it gives you a chance to avoid surprise from night-time encounters by posting guards, etc.

Making a "Touch Attack"

Sometimes just touching a target is enough to make an attack, for example with certain types of spell. Make an attack action, but don't figure the target's armour bonus into its resistance.

Persuading / Charming Someone

Roll CHA (usually), doing mental hit point damage if successful; targets resist with Wisdom, or as described. The target may incur consequences like *suddenly uncertain*, *suggestible*, or *under the influence*, or be fully persuaded or charmed when reduced to negative MHP. You can only persuade or charm intelligent creatures (3 Intelligence or greater) without magic.

Picking Someone's Pocket

Roll DEX, usually resisted by the target's Wisdom. If you'd *prefer* to be unnoticed, but want to succeed regardless, consider a **combined check** (page 49).

Shooting a Bow

Roll DEX and add your weapon damage die, doing physical hit point damage if successful (page 49). Targets resist with armour class or DEX. You must be at **short range** or greater (page 51) to shoot a bow at a target.

Other Actions

There are many other actions, of course: crafting weapons and armour, appraising treasures, identifying potions or magic items, dancing, singing, jumping. Use the examples above to help you improvise new actions.

Terrifying Someone

Also known as a **fear attack**. Roll STR (for a huge, terrifying monster), CHA, or even INT, depending on how you describe the attack. You have to do something the target would consider frightening, perhaps requiring a ranger's *Woodland Lore*, or a magic user's knowledge of demons or summoned creatures to ascertain. Good luck if you're trying to frighten a dragon…

Fear attacks are ineffective if repeated too soon; you may only use a specific fear attack against a particular foe in one combat **per scenario**, unless the nature of the fear attack is changed in some way.

Traversing the Wilderness

Whenever you travel between two points in the wilderness, you must attempt three actions. One character may attempt only one of these actions **per day**; so, if you're travelling alone and making a single day's journey, you may only make one action check (the other two automatically fail), or you may travel very slowly, taking three days, and make all three checks yourself. The action checks are:

- **a Scouting check:** usually roll WIS to avoid being surprised by an encounter.
- **a Navigation check:** usually roll WIS or use a spell like Find the Path to avoid getting lost.
- **a Provisioning check:** usually roll WIS or use a spell like Create Water or Purify Food and Drink to forage, hunt, or husband your rations. On a success, you use 1 ration per character in the party, as usual. On a simple failure, you use 1 additional ration. Each effect or consequence saves or uses 1 additional ration.

See page 79 for more information on these checks, including difficulties.

Tripping Someone

Roll DEX, usually resisted by the target's Dexterity, plus a modifier for their size (page 54). Use the effect points for effects like *knocked down* (page 45).

Special Actions

Some actions let you use your attributes in unusual ways in restricted contexts. These are known as **special actions**. It costs an advancement to take a special action for your character. An example special action is Finesse Attack, which lets you use DEX instead of STR to attack in melee, as long as you're using a finesse weapon (page 32).

Wrestling Someone

Roll STR, resisted by Strength, Dexterity, or even Constitution, depending on the description. This may do physical damage, but often you'll concentrate on effects like *immobilised* or *paralysed*.

CONFLICTS

There are many types of conflict. The most obvious is physical combat — when two or more individuals try to injure or kill one another using whatever weapons (including teeth, claws, and fiery breath!) they have to hand. But other things can be conflicts, too, including attempts to argue your case against the royal prosecutor, or a contest of riddles with a devious dragon.

A conflict is a series of action checks. First, one opponent tries to "harm" the other, using an action check; then the other opponent tries to harm him back. "Harm" can mean physical hit point damage from wounds, or mental hit point damage from confusion, intimidation, or fear.

The order in which these action checks occur is crucial; if you can kill or disable your opponent before he can attack back, you win. For that reason, conflicts are organised in a series of **rounds**, each one minute long, in which every participant can make **one action check.** Before conflict begins, a series of ranked checks known as **initiative** determines the order in which participants act.

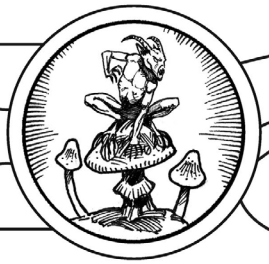
A conflict is rarely an end in itself; usually it has an **aim** — something one or more of the participants are trying to achieve. Whenever you begin a conflict, take a moment to define what everyone is trying to achieve, at least as much as the PCs understand it: an opponent's aims may not be immediately obvious, but spells of telepathy or divination, or *Empathy*-style traits, can give the PCs useful insights.

Defining a conflict's aim makes it easier to decide how the PCs' opponents act — especially as they lose or win.

Physical combat is usually straightforward: combatants want to kill or incapacitate their foes, or perhaps take them captive or drive them away. Mental combat is more variable, including debating in a king's court; persuading a guard to look the other way; intimidating or even terrifying a foe; or a sorcerous battle of wills between magic users.

Define the **aim** of a mental conflict clearly. Participants approaching 0 MHP react based on these aims, but, most importantly, if a character is reduced to negative MHP and is **unstable** (page 50), the conflict aims suggest how he may become stabilised. A character rendered unstable in mental combat may be stabilised by **giving in** to the intent (ie the aim) of his attacker, or by fleeing the situation; see "Damage" on page 50 for more.

*For example, if the king's adviser is persuading you to surrender your magical sword to the king, and reduces you to negative MHP in a mental conflict of CHA or WIS, you become **unstable**: upset or incensed, and facing total defeat if you don't stabilise. Without help, you must flee the scene — possibly incurring the king's wrath — or hand over your sword…*



Engagement

Characters in conflict are **engaged**; locked in battle, watching for openings, ready to strike. An engaged character has few options other than to **attack** or **defend**; he may only shift a few feet, and turning his back on his opponent is suicide…

When two characters are adjacent and at least one wants to attack the other, both sides are said to be engaged in combat. They may take attack actions, and some other actions, and may defend themselves.

A character wanting to flee or otherwise withdraw from combat must **disengage** if the other side isn't willing to let him go. There are two ways to do this.

First, if the character takes no other action, he may make an ATT roll against the opponent's normal attack action. The attribute used depends on the conflict: STR or DEX in a physical melee; INT or WIS in a magical duel or a clash of wills or intellects (such as withdrawing from the king's court without losing face). If the character succeeds with even a simple success (page 42), he may disengage and act freely the next round; if physical position is an issue, he also withdraws 5 feet. If he wants to flee, he may move up to his effect points in 10-foot units (page 53) over the rest of the current round, but no more than his Movement score in 10-foot units. If he fails, he incurs consequences, and may still disengage if the opponent is unable or unwilling to follow; otherwise, the opponent follows and the character is still engaged.

Secondly, a character may disengage as part of a normal attack action, if he has sufficient effect points. The character must create at least a minor effect to withdraw one range band (page 52). If the opponent chooses not to follow — or doesn't have the effect points — the character has disengaged.

Rounds & Turns

A **round** (or **combat round**) represents one minute, the amount of time in which every participant in a conflict can make a single action check. This doesn't just mean a single swing of a sword or point in an argument; it represents multiple jabs, slashes, and feints, adding up to a substantial attack.

You can make as many resistance checks as you need in a round, whether rolled or static.

Ten rounds make a **turn**, lasting 10 minutes. A turn is the time it normally takes to make an action check when not in a conflict.

Initiative

As mentioned above, initiative is a **ranked check** (page 36). Before a conflict, all participants make initiative checks, using DEX if they're making physical attacks, or INT for mental attacks (including casting magical spells); clerics casting spells may use WIS instead. Characters may add their trait bonus if appropriate; a magic user casting a spell or wielding a staff would add his trait bonus; one flailing around with a longsword would not (unless he had a trait allowing him to wield it).

The GM may make static or rolled initiative checks for opponents. Generally, it makes sense to make only one initiative check for all opponents, or perhaps one initiative check per group of opponents. If the PCs are facing 6 orcs and 2 ogres, the GM can make just two initiative checks; one for all the orcs, and one for both ogres.

The highest initiative check result gets to make the first action check in the round, the next highest acts next, and so on.

Usually you only make one initiative check for an entire conflict. Unless circumstances change, use the same initiative order each round until the conflict is resolved. However, if you change your attack action, perhaps from using a weapon to casting a spell, you must re-roll your initiative using the new ATT modifier (INT instead of DEX in this case).

Typical Resistances

Resistances are often improvised on a case-by-case basis, or specified by the actions they resist. Here are some of the most common.

Defending in Melee Combat

You resist melee attacks using your **armour class** (page 35), or you may roll DEX + armour bonus. You **must** roll if you're **surprised** (page 41).

Resisting a Magic Spell

You resist spells using your Wisdom (or roll WIS), or as described by the spell.

Resisting a Poison

You resist poison using your Constitution, or as specified by the poison (page 78).

Surprise

Sometimes, you're unaware of your foe's presence until the last moment, allowing him to make a devastating initial attack. This is known as **surprise**. Surprise happens when one side of a combat has successfully hidden from the other, or detects the other at a range where he remains undetected (see "Starting Range" on page 52).

A character with surprise may make a free action check; his opponent may not resist with a static check, but **must** roll the dice. When surprised, random chance often determines your fate.

For example, Xiola Zenwaith stands in the Court of the Wood Elf King to explain her party's failure to retrieve the Circlet of Arelian from the citadel of Athax the Black. She fails a WIS roll to notice the king's xenophobic advisor, Sirith Third-Eye, becoming increasingly hostile, and is completely surprised when he launches a vitriolic attack, demanding

Xiola be banished from the elven treegarth! The GM rolls for Sirith's mental attack, rolling CHA + his trait bonus; Xiola cannot use her 15 Wisdom to resist, but must roll instead. The dice come up 6, +2 for her WIS bonus, and Xiola stammers at Sirith's sudden attack, losing 10 MHP and incurring an open-mouthed and unprepared *minor consequence. The GM calls for initiative…*

STANCES

Stances change the way you make one or more of your action checks.

Stances are alternative ways of rolling action and resistance checks in conflicts. They can be bought as advancements (page 56). When you begin a conflict, you **declare your stance**; changing your stance is a **minor effect** (page 44). You can also create your own stances (page 58).

Default Stance

This is the stance characters use unless they declare otherwise. Actions are made as described above.

All-Out Attack

This stance is usually the domain of fighters in physical conflicts, and magic users in mental conflicts. Whether wielding a sword, casting a spell, or terrorising minions, you rely on attack rather than defence, gaining half your level (round up) as a bonus to melee attack action checks. You automatically act **last** in initiative order, incurring a penalty to resistance checks (including armour class) equal to the bonus you received. You can use less than the maximum bonus if you wish. You must already be using your trait bonus on your action check to use this stance.

Damage Focus

Usable in physical conflicts only with close or reach weapons (when you swing your weapon around your head wildly!) or in mental conflicts when you overextend yourself in a risky gambit to hit your opponent where it hurts.

Roll your damage die twice, and add the higher result to your attack action check. If you fail, you automatically incur at least a minor consequence of your opponent's choosing. You automatically act last in the initiative order.

Stalwart Defence

You focus on defence rather than attack, losing any ATT bonus to your attack action check, and receiving a +4 resistance bonus in return. If you have no ATT bonus, there is no downside to this stance, making it a good choice for non-combat specialists.

Steady Aim

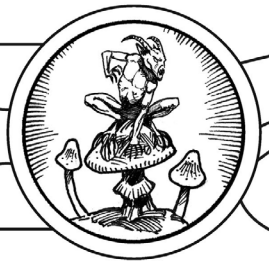
If you take two rounds to make a ranged attack, you get double your trait bonus on your action check. This may also apply to ranged spell attacks, at the GM's discretion.

Results

ANY ACTION HAS a **result**. When an action check equals or overcomes the resistance (or you roll a "natural 18"), the action succeeds; when it's less than the resistance (or you roll a "natural 3"), it fails. If you're climbing a Tough difficulty (15) wall, and you roll a 16 on your DEX action check, you climb the wall. These results are known as **simple successes** and **simple failures** respectively. You simply roll the dice, take the result, and move on.

Sometimes, though, there's more to it than that. Sometimes you want to know *how well* you succeeded — maybe you smashed that orc with your longsword. Did you stun it, or wound it? Maybe you even killed it? Or how badly did you fail? Did you simply fail to land a blow, or did you drop your sword and maybe even leave yourself wide-open to counterattack?

When you make an action check, you get a result less than, equal to, or above the resistance. The points you get above the resistance are called **effect points**; they're crucial for working out the **effect** your action has. Effect points you get below the resistance are also called **consequence points**; they tell you how bad the **consequence** of your failure is.



Rolling a Negative Number

If you have sufficient penalties on your check, you can get a **negative** result. Although rare, this negative number is used to calculate consequence points as normal.

Action Check Results

When you succeed at an action check…

- you can do damage.
- you can create an effect on yourself.
- you can create a negative effect, called a consequence, on someone else.
- you decide on the nature of the effect.*

When you fail at an action check…

- you may incur a **consequence** on yourself, possibly as a result of a monster or NPC action.
- your opponent (usually the GM) decides on the nature of the consequence.*

*but see "Hero Points", below.

You spend your effect points to create **effects**, from knocking back a foe, to killing it, or failing so disastrously you drop your weapon and the orc smashes you in the face with its shield! Effects are your opportunity to generate awesome descriptions of your actions (even your failures!) in play. They give you a menu of larger-than-life, heroic things you can achieve as a result of your actions.

For example, let's go back to our 1st level fighter, Gramfive the Grim, attacking that orc. We know the orc has an armour class of 14, and Gramfive is attacking with a +6 STR bonus and a longsword with a +1 to hit bonus doing 1d8+1 damage. He rolls 3d6 +6 (for his STR) +2 (for his level and the longsword bonus) +1d8+1 (for his longsword). If he rolls 10 on the 3d6 and 4 on the d8+1, that's a total result of 22. That's 8 points more than he needed, so he gets 8 effect points. If he rolls a 3 and 2, he gets a total result of 13, which is 1 less than he needed; that's 1 consequence point.

We'll see what you can do with these effect points and consequence points below.

WHAT TO DO WITH EFFECT POINTS

You spend effect points to create **effects**. At its simplest, an effect can be physical damage; if you succeed by 3 effect points, you can do 3 points of damage (page 49). Effects are bonuses, penalties, or other modifications which reflect the results of your actions.

If you fail, your opponent may spend **your** consequence points to impose **consequences** *on you* — to describe *how you fail*. Alternatively, your GM may also spend your consequence points on her own special effects, known as **GM reactions** (page 46). Equally, when an NPC fails an action check, you get to narrate how it fails, too. That's some powerful juju! See "Describing Consequences" (page 45).

As you advance in level, you succeed at action checks more often, so that they become less a question of "do you succeed?", and more "what do you do with your success?". How you spend your effect points is key; it's not enough just to succeed, if your opponent places consequences on you or uses the environment to his benefit and your detriment.

DOING DAMAGE

If your action could cause physical or mental damage, you can use your effect points to reduce your opponent's physical or mental hit points on a one-for-one basis. You may even create an effect or consequence **and** do damage, as long as you have enough effect points. In any case, **you can do no more physical damage than the maximum result of your damage die, plus your level**. You can do no more mental damage than your appropriate ATT or damage die (if you have one), plus your level.

For example: Gramfive the Grim gets 9 effect points on an attack action check with his signature longsword (damage 1d8+1). His player chooses to inflict a minor consequence on his opponent (costing 5 effect points), and uses the remaining 4 effect points to do 4 physical hit points of damage. No matter how many effect points he has, at 1st level Gramfive can do no more than 10 damage with his signature longsword.

MINOR, MAJOR, & EXTREME EFFECTS

There are three main types of effect: **minor**, **major**, and **extreme**. A minor effect is low-key, temporary, and quickly removed; it may be a small-scale morale boost or showy but inconsequential flesh wounds. A major effect is more long-term and significant — perhaps a dominant position on a battlefield, or a painful wound. Finally, an extreme effect is a drastic change — something with a considerable impact, and which in some cases (depending on its description) may not be removed without great effort. It may be perfect expertise and performance, or a disabling wound.

Each type of effect costs a different number of effect points, as follows:

- A **minor** effect costs 5 effect points.
- A **major** effect costs 10 effect points.
- An **extreme** effect costs 15 effect points.

If you don't generate **any** effect points on a successful roll (ie if you roll a tie), you still gain a **momentary advantage**. This gives you

Optional Rule: Spell Loss Through Consequences

Monsters & Magic spellcasters lose access to their spells once cast, and must rest to regain them — the classic fantasy approach. With the Effect Engine, characters may also forget spells when they incur consequences, either through failure on a spellcasting roll or as a result of a consequence imposed by an opponent. Similarly, they may use hero points to avoid forgetting spells in this way, or to forget spells instead of taking other consequences, such as physical damage.

If you like, you can decide spellcasters **only** lose access to their spells by incurring consequences. In this case, characters do not forget spells when they are cast, but may cast them repeatedly. This makes spellcasters significantly more powerful, but incorporates the mechanism for spell loss completely into the Effect Engine.

Creative Description

Many effects allow players to describe something happening in play. The GM may use this to let a player **add something** to the scene. Only do this if you're comfortable with it, and if it doesn't upset the GM's plans.

For example, Felix Pook is searching the entrance to the orcs' cavern to look for loose rocks which might fall on orcish pursuers if he dislodged them. The GM hasn't thought of this possibility, but lets Felix's player make a WIS action check against an Average difficulty (10) to see. Felix rolls 15, for a minor effect, providing a +2 bonus as long as he can describe it. The GM declares that Felix has found loose rocks in the cavern ceiling — and Felix prepares a deadfall trap for the orcs…

a +1 bonus on your very next check, whether an action or resistance check. You must describe the momentary advantage to get the bonus.

If you generate less than 5 effect points on your check (ie not enough to buy a minor effect), you can still do damage. Optionally, you may gain a momentary advantage **instead of** doing damage.

If you generate 1-4 **consequence points** on your check (ie you fail, but not enough to incur a minor consequence), you may suffer a **momentary disadvantage**. You need a moment or two to recover your composure or concentration, or you incur a -1 penalty on your very next check, as long as that check happens pretty much immediately. Usually your opponent describes your momentary disadvantage. If a momentary disadvantage isn't appropriate, the result is just a **simple failure**.

WHAT EFFECTS DO

When you create an effect, first select the game mechanical effect you want from the list below, then describe what that looks like. Suggestions for describing effects and consequences are given on pages 45 and 46.

A minor effect (5 effect points)...

- bestows a +2 bonus, or a -2 penalty (if a consequence), OR
- removes an existing minor effect, OR
- permits or forces the recipient to move 5 feet or one range band (page 51); you may disengage or engage while doing so; OR
- lets you dismount a horse; OR
- lets you mount a horse if not engaged in melee; OR
- allows you to sheath or draw a weapon; OR
- uses up a minor resource (one charge, arrow, dropped item, or single use of a multi-use item, like adventurer's gear or a potion), OR
- permits or forces a change of stance, OR
- if the GM is defining the effect (including if it's a consequence), she may make a **GM reaction** (page 46), advancing the current encounter step (page 75), including describing a monster action.

A major effect (10 effect points)...

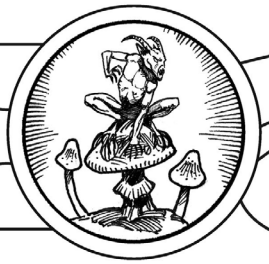
- bestows a +4 bonus, or a -4 penalty (if a consequence), OR
- removes an existing major effect, OR
- permits or forces the recipient to move two range bands; you may disengage or engage while doing so; OR
- lets you mount a horse if engaged in melee; OR
- uses up a major resource (forget a spell (see sidebar), lose an entire piece of equipment, like a sword, shield, lockpicks, staff, or spellbook). The subject may be disarmed as a result. This may be repaired or replaced using a subsequent major effect.
- as a **GM reaction** (page 46), the GM may move onto the next encounter step (page 75).

An extreme effect (15 effect points)...

- bestows a +6 bonus, or a -6 penalty (if a consequence), OR
- removes an existing extreme effect, OR
- disables one of the target's **special effects** (page 47), including monstrous effects (page 101).

Rules for Effects

You may only have **one** minor, major, and extreme effect bonus on you at a time (for a total of up to three bonuses). You may discard a previous effect bonus in favour of a new one whenever you want. You may add bonuses together if you can describe how you take advantage of them all.



Higher-level Effects

There are higher-level effects beyond extreme, including heroic, epic, legendary, and mythic effects. These are detailed in "High-level Play" (page 62).

Similarly, you may only suffer a single consequence penalty of a given level at a time; if you incur a second consequence of the same level, the GM must select a consequence other than a numeric penalty, or declare that the new penalty replaces the old.

For example, Gramfive has incurred a minor consequence off-balance *and a major consequence* blinded by blood *in combat with the orc, and has a cumulative -6 penalty to his attacks and armour class. The orc strikes him again for 8 effect points; the GM would like to impose an* agonising blow *minor consequence (a -2 penalty), but as Gramfive is already suffering a minor consequence penalty, the GM must choose something else. She could simply describe the attack doing 8 PHP damage, but instead describes a* knock back*, forcing Gramfive back one range band, and using the remaining 3 effect points to do 3 PHP damage. Gramfive is now too far from the orc to strike with his longsword, and must try to close range.*

You can only take advantage of one minor, major, and extreme **effect** in a given action check, no matter how many are in play. Again, you may add their bonuses together, if appropriate. You may take advantage of effects created by others, if you can describe how you do so.

DESCRIBING EFFECTS

When you create an effect, you must describe how you take advantage of the game mechanical bonus, etc, it provides. This description must make sense in terms of your capabilities and the action you took, but is otherwise up to you; the GM may veto anything too ridiculous, or may suggest changes if your description doesn't fit the magnitude of the effect.

Describing an effect is a very powerful thing: not only does it define the effect's nature, but it also limits and circumscribes attempts to *use or remove* it. For example, if you gain a minor effect *superior positioning* in combat against an opponent, that effect is valid **against that opponent only**, and probably only on your physical attacks and defences against that opponent, unless there's some way you can describe using it beyond that. Similarly, you may describe your opponent's major consequence as a *gaping leg wound* or *knocked over*: in the first case, removing it might require a major effect from a healing spell or possibly first aid attempt; in the second, a major effect from an ally helping them up, or themselves staggering to their feet, in the middle of combat. Extreme effects in particular can impose far-reaching consequences, including maimed and severed limbs, blinding, and so on; this is why using hero points to seize descriptive control of effects is so important. See "Duration of Effects" and "Removing Effects and Consequences" on page 48 for more.

Here are some suggestions for describing effects:

Minor effect

You press the advantage, find an improvised weapon, get good footing or a tactically advantageous opening, a "magic boost", or you surge forwards, or are encouraged by your success.

Major effect

You get up from a fallen position, find yourself inspired, emboldened, gain a superior tactical position, experience a "magic surge".

Extreme effect

You're "in the zone", achieve a perfect success, gain a dominant position in battle, are on a roll, find yourself in a magical locus or nexus of power.

DESCRIBING CONSEQUENCES

Consequences are negative effects; they happen to you when you fail an action check, or when an opponent succeeds in an action check against you. The GM describes any consequences which affect you; likewise, you describe consequences you inflict on your foe (but see "Hero Points" below for how this can change). Consequences may be described as the results of a failed action check, or as a monster or NPC action made in reaction to that failure (often a **GM reaction** — see below).

Here are some suggestions for describing consequences:

Minor consequence

You're sickened, off-balance, demoralised; inconvenience someone you meant to help; suffer from adverse environmental conditions, a tactically disadvantageous moment, magic drain or minor spell backfire; or are knocked back or unnerved.

Major consequence

You're knocked down, disarmed, befuddled, partially blinded, hallucinating, paralysed, immobilised, slowed, terrified; hurt someone you meant to heal; forget your spell (page 44); suffer a sprain or painful wound; or are bleeding heavily.

Extreme consequence

You're maimed, concussed, staggered, totally blinded, suffer "magic block", or one of your limbs is severed!

GM REACTIONS

Whenever it's the GM's turn to choose an effect or consequence, she may have an NPC perform an action instead, or even have some other "event" occur in the game. This may not sound like much, but consider that the GM may be doing this in reaction to your failure on an action check; it's as if something is happening when you fail. The event may have nothing to do with your failure, and may even happen "off-stage", elsewhere in the adventure.

Usually your GM will tie GM reactions into the description of what's happening. Perhaps you've failed your spellcasting roll with a minor consequence, which the GM may use in a GM reaction to declare that a foe suddenly spots you and launches an attack. Sometimes, though, there may be no obvious link; you fail your spell, and the GM declares the sleeping cave bear wakes up and attacks your friend! The GM may use a GM reaction to declare a plot event has happened in the adventure — what's known as **advancing the encounter step**. See the "Encounters" rules in **Chapter 6: Running the Game** (page 74) for more.

EXAMPLE EFFECTS & CONSEQUENCES

Here are some ideas for describing effects and consequences for some common actions.

Striking an Opponent

Momentary advantage: you distract your opponent, seeing an opening in his defences.
Minor effect: you press your advantage, fighting through his defences with a flurry of blows.
Major effect: you see through your opponent's strategy, anticipating his attacks and defences.
Extreme effect: you outclass your opponent, besting his defences, knocking aside his attacks, and wearing him down.

Describing Failure

One function of consequences (and GM reactions) is to ensure failed action checks don't grind your game to a halt. Failure in ***Monsters & Magic*** always has the potential to lead to more awesome actions and reactions, and keep the game flowing.

This means you don't have to ignore failed dice rolls as uninteresting; play can focus just as much on what happens when you fail as when you succeed. Use this judiciously; sometimes failure is just failure. But, equally, don't neglect the drama and high excitement when a character fails a crucial roll.

Momentary disadvantage: you swing wide, or overstretch, or stumble.
Minor consequence: you lunge badly, ending up off-balance; or take a flurry of minor cuts and bruises.
Major consequence: you trip up, falling before your foe; or take a bad wound.
Extreme consequence: your opponent slashes your arm, seemingly severing it, and you drop your weapon or shield!

Casting a Spell

Momentary advantage: your opponent is momentarily panicked by your spellcasting.
Minor effect: your magic is boosted for greater effect.
Major effect: your magical powers surge, making your spells more powerful.
Extreme effect: magical power courses through you, obeying your command; spellcasting is easy.
Momentary disadvantage: you momentarily lose concentration, fluff the spell.
Minor consequence: your spell drains your power, making subsequent spellcasting attempts difficult. You don't lose the use of your spell.
Major consequence: your spell backfires, filling you with random energies. You may lose the use of your spell.
Extreme consequence: you suffer spell-shock, magical energies burning your synapses, making actions difficult, and magic highly dangerous to perform.

Giving First Aid

Momentary advantage: you worked out what you did wrong; you'll do better next time.
Minor effect: you remove a minor consequence your patient is suffering from; or you're encouraged by your success.
Major effect: as above, or you're emboldened, gaining an insight into your techniques.
Extreme effect: you're inspired; you have healer's hands, and can do no wrong.
Momentary disadvantage: you get confused or otherwise flustered.
Minor consequence: you fail your healing attempt badly, causing a minor consequence or 5 HP damage to your patient.
Major consequence: you botch the healing attempt, causing a major consequence or 10 HP damage.
Extreme consequence: you're a medical disaster! You cause an extreme consequence, or 15 HP damage!

Persuading Someone

Momentary advantage: well — that didn't work. You think you know what to say next time.
Minor effect: you've got their attention. They're not convinced yet, but they're listening.
Major effect: you've got them hooked! Just keep doing what you're doing.

Extreme effect: they want you to convince them!
Momentary disadvantage: you get tongue-tied.
Minor consequence: oof. That wasn't very diplomatic. You'd better try and make up for that slip.
Major consequence: foot in mouth. You may have just lost them.
Extreme consequence: it just keeps getting worse. They're not even listening any more...

SPECIAL EFFECTS

Special effects let you bend the effects rules to do cool things. You can't automatically perform special effects: you must buy them using advancements (page 56). You can also create your own (page 59).

Here are some examples:

Cleave (major effect)

Often bought by fighters. You scythe into a foe: if you kill it, you can spend the 10 effect points this effect requires and make an immediate additional second attack. If you still have remaining effect points, you can use them as a bonus on this second attack.

Consecutive Attack (minor effect)

A low-powered version of Cleave. If there's another target adjacent, and you have effects points remaining after striking your initial target, you can spend 5 effect points to change target and use the remaining effect points as a bonus on your next attack against the new target.

Parry (major effect)

Often bought by fighters. For 10 effect points, you can add your weapon damage dice to your next armour class or defence check.

Special effects may be minor, major, or extreme, or occur on any success. Monsters often have special effects, also called **monstrous effects**. Special effects can be incapacitating, but must be described credibly; a vorpal sword could decapitate someone, or a medusa head turn someone to stone, on an extreme special effect.

For example, Thorkarl the Intrepid, 5th level fighter, is tackling the medusa in her lair. He has already taken a distracted by pain *minor consequence from the arrow sticking out of his leg, and the medusa has created a* hidden in darkness *major effect on herself. She now looms out of the shadows, attacking with surprise.*

The medusa rolls 14, +12 for her gaze attack, and +4 for the major effect — a total result of 30! Thorkarl has to roll his defence, as he's surprised, and rolls 10, +1 for his DEX and +5 for his trait bonus to avert his gaze. Usually a resistance of 16 would be enough to avoid the worst, but his distracted by pain *minor consequence drags his result down to 14, meaning the medusa gets 16 effect points — enough to create an extreme consequence! Thorkarl is turned to stone!*

SPECIAL CONSEQUENCES

Special consequences bend the consequence rules when you fail an action check. Unlike special effects, you don't have to buy them: they're always available, to you and the GM.

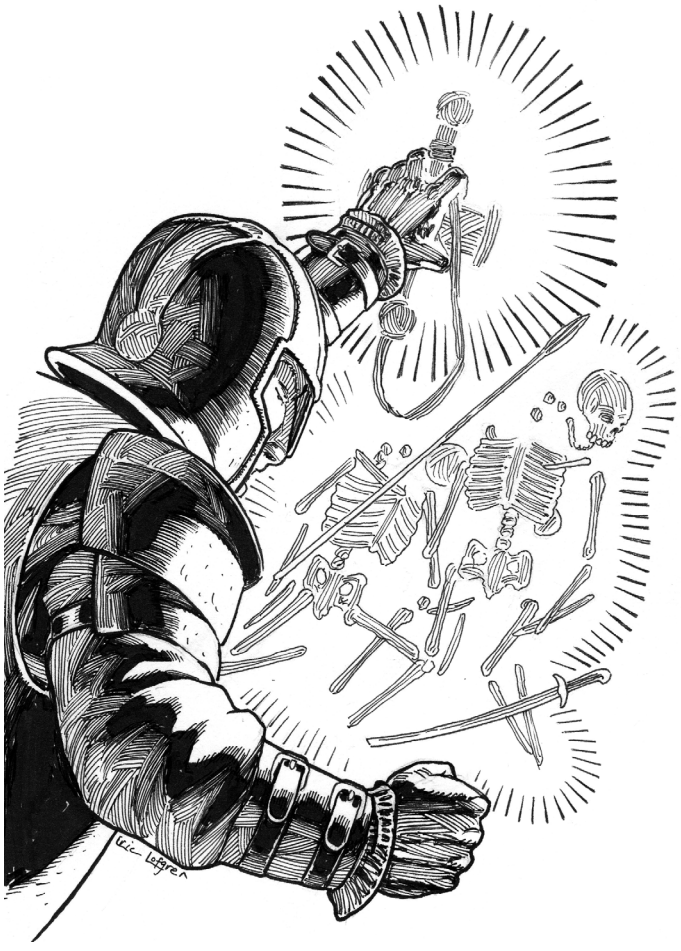
Here are some examples:

Damage Ally (extreme consequence)

You inadvertently strike your nearest ally, causing damage equal to your remaining consequence points (after paying the 15 points for the extreme consequence), or weapon damage plus level, whichever is less. Your ally's armour bonus is subtracted from the consequence points.

Riposte (major consequence)

Your failed attack allows your opponent to make a quick riposte. You take 1 point of damage per level of opponent.



DURATION OF EFFECTS

Describing an effect or a consequence gives you a say in its duration. Describing a major consequence as *knocked down* implies it lasts until the target gets up again; describing it as a *painful leg wound* implies it lasts until the target is healed.

Effects operate in the context in which they're described; a minor effect you create on yourself in combat lasts for the duration of that combat, whether you describe it as *superior positioning*, *battle rage*, or *I see your tactics*. However, that description also suggests how the effect may be removed (see below).

An effect's duration may not be as clear-cut. What happens if you get a major effect when picking a lock? An *ace lockpicker* effect may last as long as the "context"; if you're adventuring in a dungeon, that could be until you return to the surface world — potentially a long time! However, there are two restrictions.

First, any effect is removed **whenever you fail at an action affected by that effect**. You may be an *ace lockpicker*, with a +4 effect bonus on every lock in the dungeon, but when you snap a pick on the Demon-Damned Door of Doom, the wind goes out of your sails, and you lose the effect.

Second, as noted above (page 44), you may only have **one** effect of a given level at any one time. Your *ace lockpicker* won't help you in your battle against the Lich King. If you generate enough effect points to create a major effect on yourself when battling the undead lord, you must choose: keep the *ace lockpicker* major effect, and not create a major effect on yourself in combat; or create a new combat-related major effect, **and** replace the *ace lockpicker*.

Consequence Duration

The context of a *knocked down* major consequence is obvious: it lasts until you stand up. But what about a *painful leg wound*? A consequence's description should always be the first place to look for hints about its duration; but, failing that, here's a useful rule of thumb:

- a **minor consequence** lasts several **hours**.
- a **major consequence** lasts several **days**.
- an **extreme consequence** lasts several **weeks**.

Special effects (above) can override the above durations. A *shattered leg* extreme consequence may take weeks of care and attention to heal naturally; but a *turned to stone* extreme special consequence inflicted by a medusa's special effect isn't going to get better on its own.

Removing Effects and Consequences

An important use of effects is to remove effects and consequences **of equivalent level**. A minor effect can remove a minor consequence. The description must make sense; a major effect gained on a lock-picking check just isn't going to heal a *painful leg wound* major consequence, no matter how you describe it. But, if you get the same major effect on a first aid check or with an appropriate healing spell, then the GM is justified in allowing it.

When using non-magical healing (first aid, *Healer*-type traits) to remove consequences, a successful check **reduces** the duration by 1 step. So, a major consequence (usually lasting several days) may be removed in several hours; a minor consequence (lasting several hours) would be removed in several minutes.

Magical healing works almost immediately, but requires a spell of corresponding power: a Cure Light Wounds spell (page 93) may remove a minor consequence immediately on a minor effect, but has no effect on a major consequence, which requires a Cure Serious Wounds spell (and a major effect), or an extreme consequence, which requires a Cure Critical Wounds spell (and an extreme effect).

As well as removing consequences, you can also remove effects in the same way. If your opponent has created a *superior positioning* major effect on himself in combat, you may manoeuvre yourself into a position to negate that effect. This requires you to create an equivalent effect (in this case, a major effect) on an appropriate action check (an attack action would be fine in this example), and use it to **remove the effect**.

Note that in this case both effects are gone. You don't *have to* do it that way; it's possible for you and your opponent **both** to have major effects in combat — perhaps his *superior positioning* against your *berserk rage*. But if you want to actually remove an effect, this is how you do it. It's a tactical decision.

INCREMENTAL CHECKS

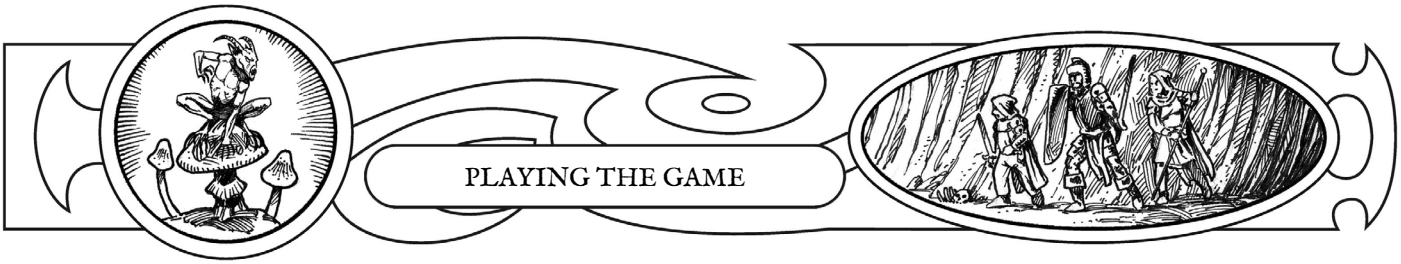
Some action checks aren't a simple question of success or failure, or even of how well you succeed or how badly you fail, but instead are about whether or not you have the perseverance or endurance to win through. These are known as **incremental checks**.

Incremental checks are a series of action checks made every round, or other set time **period**, requiring you to accumulate a fixed number of effect points to achieve what's otherwise a simple success — 10 effect points is the usual number, although it may be more or less at the GM's discretion. Incremental checks may extend the tension of an action check over more than one round.

For example, while traversing the Cavern of Hell, Felix falls into a "hellpit" — a lake of boiling water! The GM declares he'll take 1d10 physical hit points damage every round he spends in the water, and that Felix must accumulate 10 effect points to climb out. It's a Tough (15) check, and Felix's player describes him using his Climb *trait to scrabble up the cavern wall, giving him a +1 trait bonus on a +6 DEX check.*

On the first round, Felix gets a result of 17 (rolling 10, plus 7), which gains him 2 effect points; he's getting into a good position but is still in hot water. The GM declares he takes 5 PHP damage. He makes a second roll of 14, plus 7, for a result of 21: that's 6 effect points, taking him to 8. He's hauling himself slowly out of the water, but still takes 7 PHP damage on the 1d10. On his third roll, he gets a 12 (plus 7, so 19), gaining 4 effect points — enough to take him over 10. Felix's player describes him dragging his scalded body to safety up the rock face!

Incremental checks are often used when encountering **hazards** (page 78).



Incremental Contests

Incremental contests are similar to incremental checks, except more than one character makes a check. The loser — the one with the lowest result on the action check each round — is considered to have made a resistance check; the other participants (at least one) are considered to have made action checks. Each winner gains effect points equal to the difference between his check and the loser's check. The GM may choose to make a static check, but the point is that each check has the potential to generate its own effect points.

Like an incremental check, the goal of an incremental contest is to accumulate a certain number of effect points. You continue to make action checks until one participant in the incremental contest has accumulated this total. The **period** for each set of action checks is up to the GM, based on the description of the actions. In an arm-wrestling contest, each set of action checks may last 1 round; in a debating contest, they may last 1 turn (10 rounds); and in a race from a dungeon back to the city across the wilderness, each set of action checks may represent a day or more.

For example, back in our combat with the orc, the orc has turned and run from Gramfive the Grim, and is high-tailing it through the dungeon tunnels to alert his fellows. The chase is on!

A chase uses your MOV bonus (page 53). The GM adjudicates each set of action checks lasts 1 round, and 10 effect points are required to win. In the first round, the orc rolls 10 -1 (for its MOV); Gramfive rolls 10 +1; he gains 2 effect points, closing in on the orc! The second round, the orc rolls 15, against Gramfive's poor 7 — the orc gains 8 effect points! In round three, Gramfive rolls 11 again — but the orc nudges ahead with 13, gaining 2 effect points and winning the contest. Gramfive skids to a halt as he sees the orc vanish into a torchlit cavern, and the cries of enraged orcs fill the air...

COMBINED CHECKS

Sometimes you need to do two things at once. Maybe you're sneaking into a shadowy cavern and scouting for enemies; you need to attempt two separate action checks at the same time. Make one dice roll, and use the result for both checks. Add the appropriate bonuses to each check separately, and measure each against its corresponding resistance. This is known as a **combined check**.

You may not make a static check for either action in a combined check, but must always roll the dice. Figure the result of each action check normally; both may fail or succeed, or one succeed while the other fails.

Sometimes, one action check is dependent on the other; if one of them fails, the other can't succeed. This is a **dependent check**. An example is balancing on a ledge while carrying a heavy weight; falling off the ledge renders carrying the heavy weight moot.

Sometimes, failing one action check may hinder the other — what's known as a **hindered check**. An example is trying to speak a foreign language to impress a foreign king. If you fail your language check, your consequence points become a penalty to your action check to impress the king.

Finally, succeeding in one check may make the other more likely to succeed: this is an **augmented check**. Sneaking into an enemy camp to gauge its strength is an augmented check; succeeding on your sneak check gives you more information, so the effect points on your sneak check are added to your check to gather information.

Remember, combined checks have to be **interrelated and simultaneous**, otherwise they simply happen sequentially, one round after the other. Although a sequential action check may create an effect which can be used in a subsequent action, the two actions aren't in any sense a combined check.

Damage

WHILE CONSEQUENCES MAY represent physical and mental injuries, properly speaking "damage" refers to the reduction of a target's physical and mental hit points. **Physical hit point damage** represents physical wounds, injuries, the effects of disease, etc; **mental hit point damage** represents things like confusion, mental blasts, fear, psychological shock, and the results of intimidation, social embarrassment and humiliation.

PHYSICAL DAMAGE

Physical damage is mostly caused by **attacks**; action checks representing weapons, claws or teeth of monsters, magical spells, poison, etc. Effect points generated on attack actions can reduce a target's physical hit points on a 1-for-1 basis.

Sometimes, damage may occur without an attack. A spell may cause 1d8 physical hit points damage, for example, as may physical hazards like traps, earthquakes, etc. Usually, however, even spells and hazards function like attacks, making attack checks against a resistance.

Effects of Physical Damage

Physical damage reduces your physical hit points (PHP). As long as your PHP are above 0, there's no additional effect (although consequences may still cause you problems). However, once your PHP reach 0, you're in serious trouble.

When your PHP drop to 0 or less, you fall **unconscious**. You immediately fall to the ground, and remain that way until the end of the scene, when you regain consciousness with 1 PHP, or until someone heals you to at least 1 PHP — whichever comes first.

If you drop to less than 0 PHP, your PHP become negative, and you start **bleeding out**. You fall **unconscious**, and lose 1 PHP per round. You can stop losing PHP by becoming **stabilised**. You can be stabilised by a first aid check, or a healing spell; **the difficulty is increased by your negative PHP score**.

When your PHP reach -10, you're **dead**. You can no longer be healed (although Resurrection spells may work…); it's time to create a new character.

MENTAL DAMAGE

Mental damage is caused by spells of befuddlement, the terrifying presence of monsters, intimidation by powerful foes, and even social humiliation and harassment. It gradually reduces a character's willpower, until he gives in to the original intent of the attack. This last point is key: while physical attacks generally have a straightforward goal — to kill, incapacitate, or drive off a foe — mental attacks have many aims. A monster's terrifying roar might cause a character to flee, or root him to the spot; a persuasion attempt by a honey-tongued courtier might induce a character to do as he is told.

Effects of Mental Damage

Mental damage reduces your mental hit points (MHP). When your MHP drop to 0, you're **incapacitated**: you may not take any actions, although you can defend yourself against physical attacks, including attempting to disengage and flee, and you may follow orders. If you like, you can stagger away somewhere — preferably out of harm's way. You remain incapacitated until the end of the scene, when you recover with 1 MHP, as long as you are out of harm's way, or until someone heals you to at least 1 MHP, whichever comes first.

Strength in Numbers

Making and resisting mental attacks like fear and intimidation is easier when you're in a group. You get a +1 bonus to either your fear or intimidation check or your resistance against fear or intimidation for every additional person in your group. A goblin in a group of 10 goblins gains a +9 bonus on its intimidation checks, and its resistance to fear and intimidation.

If you drop to less than 0 MHP, your MHP become negative and you become **unstable**, losing 1 MHP per round. Your behaviour becomes random and erratic; you can't defend yourself or make coherent actions, including running away. You may stand still, bewildered, shaking, or confused; cower in terror; run around shouting; or a combination of all these things, depending on the stimulus (but see **stabilised**, below).

You can stop losing MHP by becoming **stabilised**. When stabilised, you become **incapacitated** rather than unstable. You can be stabilised by a mental reassurance check or a healing spell restoring sufficient MHP; or, importantly, by **giving in to the intent of the mental attack** — submitting to the charm, running away screaming, etc. Usually a character will flee a mental attack rather than give in to its demands. This is one reason why evil villains like to tie heroes up before revealing their nefarious plans — they have nowhere to run to when the villain's intimidation attack succeeds.

When MHP reach -10, you're permanently **defeated**. You've lost your nerve, your spirit is broken, and you can no longer be an adventurer. Time to retire, and create a new character.

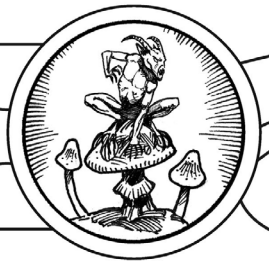
HEALING

You heal 1HP per day naturally, both physical and mental, as long as you get decent rest, either in an inn or lodging or a proper camp (made using the "Making Camp" action on page 39, for example). You can also heal HP by receiving first aid (page 38), or clerical and bardic healing magic.

You can only receive healing **once** after you've been injured, whether from first aid, magic, or even hero points (below), and no matter how many hit points you replace. In order to receive further healing, you must first be injured (and lose hit points) again.

Hero Points

HERO POINTS ARE a tool for mitigating the consequences opponents or the environment place on you, or you incur when you fail an action check, as well as modifying your circumstances in other ways. You begin each adventure with a number of hero points equal to your



level. Once you've used these up, they're gone. At the beginning of your next adventure, your hero points reset to your original level (ie equal to your level).

You can **spend a hero point** to do any of the following:

- choose the consequence an opponent imposes on you when they succeed at an action check (usually they get to choose).
- choose the consequence you suffer when you fail at an action check (usually your opponent gets to choose).
- add +1 to your effect points **only when** you are 1 point from achieving a minor, major, or extreme effect (ie you already have 4, 9, or 14 effect points, etc).
- instead of a treasure point (page 83), to determine the contents of a treasure you find.
- regain physical or mental hit points; roll your physical or mental hit die, and add that to your current total. You may not go above your maximum hit points. You may do this at any moment, whether it's your turn to act or not; it doesn't require an action. It's also subject to the usual restrictions on healing (above); it has no effect on consequences.
- make a **static check** when you normally can't (such as when you're surprised).

MITIGATING CONSEQUENCES

When someone places a consequence on you, either as a result of their successful action check or your failed action check, they usually decide what that consequence is. If you have few hit points left, or if they describe an extreme consequence as a horrible wound, this can be disastrous.

By spending one of your hero points, you can describe the nature of that consequence yourself. This allows you to describe it in a different way, usually less disastrously — perhaps you take hit point damage instead of an extreme effect, or perhaps you decide to be knocked down (a major effect) instead of taking hit point damage or a wound which would require time to heal. Hero points allow you to mitigate a consequence so it's less problematic to your character.

If an opponent places multiple consequences on you at once, you can spend multiple hero points to take descriptive control of each.

REGAINING HERO POINTS

In addition to regaining hero points at the beginning of an adventure, you may also gain them during play. First, your GM may award you a hero point for cool roleplaying, in-game immersion, witty remarks, achieving a major milestone in an adventure, or whenever you do something awesome. Second, your GM may award you a hero point when you describe your character getting into trouble as a result of one of his traits. If you have a *Brash and Boastful* trait in an audience with a king who hates rudeness, you may be able to get a hero point from the GM for describing how your big mouth gets you into dramatic trouble! See "Awarding Hero Points" on page 91 for more.

Don't Forget Resource Use

Minor and major consequences don't just have to indicate wounds and other disadvantages affecting your person; they can also refer to loss of equipment. On a minor consequence, rations may be spoilt, arrows broken, torches doused; and on a major consequence, you may lose the ability to light fires, or your fresh water supply, or even a weapon or armour. The consequences of resource use must be real — losing a day's rations during a bar-room brawl is hardly a consequence — so check with your GM. But losing your waterskin while traversing a desert, or your last torch while deep underground, can be just as life-threatening as any wound!

Range & Movement

EACH PARTICIPANT IN a conflict has a **range**, indicating the distance at which it may attack. Sample creature ranges are given in **Chapter 8: Monsters**, based on their size, physical attacks, and weapons; character ranges are usually determined by their weapons. The range of mental attacks is contextual; usually fear and intimidation attacks must be close up to be effective — **short** range or less is typical. Social attacks may vary; the key is that the target must believe he has been noticed by the attacker, and that there's a reasonable threat or chance of harm.

The possible ranges are **hand**, **close**, **reach**, **short**, **medium**, **long**, and **out of range**, sometimes known as **range bands**, defined in Table 13: Ranges, overleaf.

Encounters occur at a given range, indicating the distance between the participants. You must be able to act (for example, attack) at that range, or you must change your range; the same goes for your opponent.

RANGE EFFECTS

Ranges have the following game mechanical effects:

- Only hand weapons can be used at hand range. You can't get enough purchase to use anything else.
- In melee combat, you must close to your weapon's range to attack. You can do this by creating an effect (page 44).
- In missile combat, you must be at short range or greater to attack.
- For every range beyond short, you incur a -4 penalty on your missile attack.
- Ranged spells and weapons have a maximum range beyond which they're ineffective.

Table 13: Ranges

Range	*Description*
Hand	You're mere inches — or less! — from your opponent. You may be grappling, hanging round your opponent's neck, or otherwise in physical combat. It's almost impossible to bring to bear anything larger than a knife. Natural weapons like teeth and claws are perfect at this range.
Close	Standard combat range — a few feet, enough to jab with a sword or slash with an axe, or lash out with teeth and claws.
Reach	You're circling your foe, but too far away to easily make contact. If you have a long spear, polearm, or great sword, then you can attack, but otherwise you need to move to close range to be effective.
Short	You can throw something at this range, or shoot a missile weapon, but melee weapons are ineffective. You're probably twenty or thirty feet from your opponent. This is usually the maximum range for intimidation and fear attacks.
Medium	You can see your opponent clearly, and you can shout to one another, but otherwise your only contact is missile weapons — you're too far to even throw things at one another. You're probably a hundred or more feet apart.
Long	Now it's getting silly. You can just about hear one another if you scream, but, unless you're a really, really good shot, even missile weapons are going to be a wild stab in the dark. You're probably several hundred feet apart.
Out of Range	This is what it says — you can just about see one another if visibility is good, but otherwise you can't affect one another. This range is the maximum possible distance for an encounter.

Table 14: Maximum Encounter Range

Conditions	*Maximum Encounter Range*
Outdoors, by day, good visibility, no obstructions	Out of range
Outdoors, poor visibility or obstructions	Medium
Outdoors, at night	Short
Indoors, vast space like cathedral or huge cavern	Medium
Indoors, chamber, tunnel, or corridor	Short

STARTING RANGE

On a successful Scouting check (page 40), you become aware of an encounter at its maximum possible range; your opponent may or may not be aware of you. The Scouting check is against a resistance if your target is trying to hide; difficulties can be found in "The Environment" (page 79). Usually only a single character makes a Scouting check; the GM makes a Scouting check for the target, too, to see if it spots you.

The maximum range for an encounter depends on the surroundings, as shown in Table 14: Maximum Encounter Range.

If you fail your Scouting check, the starting range is reduced by 1 range band on a simple failure, 2 bands on a minor consequence, and 3 bands on an major consequence or greater (to a minimum of **reach**); or to the range at which the opponent detects you or chooses to act, whichever is greater.

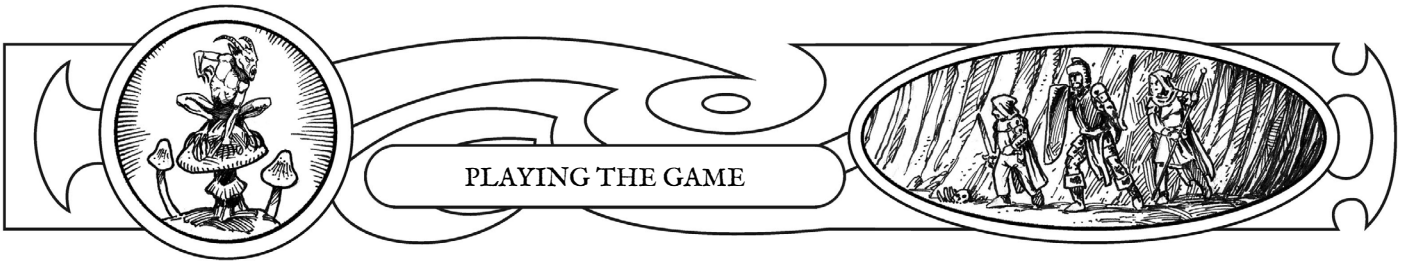
CHANGING RANGE

You may change range on any action check as a minor effect. If you're in combat, this is part of your attack; if you succeed, you successfully change range, and if your new range allows you to attack, you may use any remaining effect points for effects, including damage. If you don't get enough effect points on your check to change range, you spend the round feinting and attempting to manoeuvre, but remain at your current range and may do no damage or other effect.

*For example, a dragonet attacks at **hand** range, and you defend. You attack back, but you're using a long sword, a **close** range weapon. You must make a minor effect to move out to **close** range, then you can attack with your remaining effect points. Then it's the dragonet's turn again; this time, it's too far away, and must create a minor effect on its turn to get back into **hand** range — and so on…*

Optional Rule: Changing Range in Cinematic Games

If you're playing a game with a cinematic tone, where characters are making lots of swooping, dynamic moves, consider allowing players to use hero points to change range. For a game where oriental martial arts and *wushu* experts are flipping off the scenery and diving through the air, let a PC pay a single hero point to move a single range band. For grittier but still high-action games, perhaps of swashbuckling, piratic, or samurai-style adventure, allow a PC to spend three hero points to change range. You can even allow characters and monsters in regular games to acquire this ability as a special action (page 58).



VISIBILITY & COVER

In addition to **range**, a character's ability to perceive or affect a target is affected by **visibility**. A target in semi-darkness, half-illumination, hiding in shadow, in thick fog, etc, is considered to have **semi-concealment**; this acts like a minor consequence on any character attempting to spot or attack the target (imposing a -2 penalty). A target in total darkness or who is otherwise invisible has **total concealment**, a major consequence imposing a -4 penalty.

Targets concealed behind solid objects like walls, etc, may also gain **cover**. Cover is an armour bonus, based on the nature of the object and how much cover it provides; characters may have **half-cover**, which lets them still make ranged attacks, or **full cover**, which means they may not attack at all. Armour bonuses are as shown in Table 15: Cover Bonuses.

MOVEMENT

Movement refers to physical movement made by a character, whether a few feet or yards in combat, or miles when travelling across wilderness.

The distance you can move is determined by your **Movement**, a special kind of attribute indicating the number of 10-foot units you can advance at a very cautious walk per 1-minute round. Like an attribute, Movement has an ATT modifier, abbreviated as MOV.

Unlike normal attributes, your Movement score isn't rolled, but is based on your character race. Humans, elves, half-elves and half-orcs have a Movement score of 12 (+1); dwarves and halflings have a Movement score of 9 (-1).

Your Movement is affected by your encumbrance (page 29) or the armour you're wearing, whichever causes the greatest reduction.

Table 15: Cover Bonuses

Type of Cover	*Half-cover Bonus*	*Full Cover Bonus*	*Examples*
Light cover	+2	+5	Thin wood, plaster, undergrowth, branches
Medium cover	+5	+10	Thick wood, thin brick or stone
Heavy cover	+10	+20	Thick stone, metal

Table 16: Encumbrance

Encumbrance	*Armour Worn*	*Maximum Movement*
Unencumbered	None, Light	12 (+1)
Lightly encumbered	Medium	9 (-1)
Heavily encumbered	Heavy	6 (-2)
Over-encumbered	—	3 (-4)

Some traits (like the monk's *Improved Movement* trait) let you add your trait bonus to your movement checks.

Your Movement score determines how fast you move in different environments, as shown in Table 17: Movement. This equates to the distances shown in Table 18: Distances Moved

Tactical movement is usually handled using **effects**. For example, a minor effect allows you to move yourself and your opponent up to 5 feet if you're **engaged** in combat.

If you're not engaged, you can automatically move up to your Movement in 10-foot units per round without making a check. If someone tries to block you, you must make a MOV check to avoid the block (or possibly use STR or DEX), against their Strength or perhaps attack action. On a success, you avoid the block and may move as intended; on a failure, you have been blocked, and are now **engaged** with the blocker, who may place consequences on you.

In a chase, you roll 3d6 +MOV, either as a single action check or an incremental check (page 48).

Table 17: Movement

Movement Type	*Distance Moved per Point of Movement*	*Notes*
Outdoor movement	2 miles per day	Assumes 8 hours walking per day
Mapping speed	10 feet per 10-minute turn	Mapping, checking for traps, etc
Cautious walk	10 feet per round	If unengaged in combat
Normal walk	20 feet per round	Imposes a minor consequence on non-movement actions
Run	50 feet per round	Imposes a major consequence on non-movement actions
Sprint	100 feet per round	Imposes an extreme consequence on non-movement actions

Table 18: Distances Moved

Movement	12 (+1)	9 (-1)	6 (-2)	3 (-4)
Outdoor (miles / day)	24	18	12	6
Mapping (feet / turn)	120	90	60	30
Cautious (feet / rd)	120	90	60	30
Normal (feet / rd)	240	180	120	60
Run (feet / rd)	600	450	300	150
Sprint (feet / rd)	1200	900	600	300

Staying Alive

Conflicts in ***Monsters & Magic*** are very tactical. While you can stand toe-to-toe and slug it out with alternating attack checks, it's also lethal: a lucky blow can easily cause maximum damage, or leave you with consequences, making it increasingly difficult to strike back. You stand a greater chance of achieving your goals by thinking tactically. Here are some ideas:

- **Choose your stance:** low-level non-combat specialists should play it safe. Buy the Stalwart Defence stance for a +4 AC / defence bonus in exchange for losing your ATT bonus on your attack action; you can gauge your opponent's capabilities while other more competent combatants wear it down with consequences.
- **Keep moving:** weapon range is your friend. Find out which distance works for you and not for your opponent. If your opponent has to change range to bring his weapon to bear, that's effect points he can't spend damaging you.
- **Secure a superior position:** using effect points to place effects and consequences instead of damage may seem counter-intuitive, but against hard-to-hit opponents it's vital. A foe with consequences becomes easier to attack — and maybe not just for you. If your opponent has the staying power to keep fighting more than a round or two, placing effects on yourself or consequences on him (knocking him back, kicking sand in his eyes, or getting yourself onto higher ground) stack the odds in your favour.
- **Help one another:** if you're not a combat specialist or spellcaster with just the right spell, you may do little damage to a heavily armoured expert foe. Instead, use the Helping or Hindering action (page 39) to give the most capable fighter in your party the power he needs to punch through a tough defence and land a consequence. Once your opponent is suffering consequences, you stand a better chance of success.

Size

SO FAR, WE'VE assumed characters are facing opponents of roughly the same size. That's not always the case; creatures in ***Monsters & Magic*** may be **small** (S), **medium** (M), or **large** (L). **Medium** represents human-sized creatures; **small** represents creatures of dog-size or smaller; and **large** represents creatures the size of a troll or giant or larger. It's easier to physically touch or attack a larger target, and harder to damage it; and vice versa for smaller targets.

- **Physically affecting a larger target:** reduce your target's armour class or rolled defence by -2, and then reduce your effect points by -2 if you hit, per size difference (so small attacking large is actually -4 / -4). Larger targets are easy to hit, hard to damage.
- **Physically affecting a smaller target:** increase your target's armour class or rolled defence by +2, then increase your effect points by +2 if you hit, per size difference (so large attacking small is actually +4 / +4). Smaller targets are hard to hit, easy to damage.

In mental combat, it's generally harder to both touch and damage a larger target; and the opposite for a smaller target.

- **Mentally affecting a larger target:** increase your target's resistance by +2, and reduce your effect points by -2 if you hit, per size difference (so small attacking large is actually +4 / -4). Larger targets are hard to affect, hard to damage.
- **Mentally affecting a smaller target:** decrease your target's resistance by -2, and then increase your effect points by +2 if you hit, per size difference (so large attacking small is actually -4 / +4). Smaller targets are easy to affect, easy to damage.

Example of Play

OUR PARTY OF 5 PCs have entered the Fane of the First Ones in the "Silvermoon" scenario (page 122), where the sorcerer Haugaband (now dead) has already released the ancient bat-winged ape-woman mummy!

ENCOUNTER RANGE

The GM judges the maximum encounter range to be **short**, and the Scouting check Tough difficulty (15). Xiola Zenwaith, high elven magic user, is the most perceptive PC, and rolls 12 +4 (+2 WIS, +2 trait bonus for *Excellent Perception, Infravision*), for a total 16 — a success. The GM rules the mummy has no special perceptive powers, and rolls 10 +2 WIS, a total of 12 — a failure. Xiola spots the monster lumbering around the ancient Fane. The GM rules the party has surprise, and may take a free action.

FREE ACTION

We roll initiative for the PCs. Xiola is casting a spell, so rolls INT + level, getting a 13 +7 = 20. Felix Pook, 1st level thief, is sneaking in the shadows, and rolls DEX + level, getting a 14 +7 = 21. Guido of Gramarye, 1st level bard, is singing a song of inspiration, and rolls DEX + level, getting a 7 +3 = 10. Shamira Sunfire, 1st level cleric, brandishes her holy symbol to *Turn Undead*, and rolls DEX + level, getting a 11 +2 = 13. Finally, Gramfive the Grim, 1st level fighter, attacks with Cutter, his signature longsword, with an initiative roll of DEX + level, getting 11 +2 = 13.

Felix acts first. The GM rules he has semi-concealment, giving the mummy a -2 to spot him. Felix rolls DEX, with a +1 trait bonus

for *Stealthy*, getting a 12 +7 = 19. The mummy is surprised, and so must roll its WIS resistance, with a -2 penalty; it rolls 11 -2, 9. Felix succeeds with 10 effect points; he sneaks, and uses all his effect points to close range to **close**.

Xiola acts next. She casts her Shield spell. She's not yet in danger, so the difficulty is Average (10) +1 for the spell level. She rolls INT + her trait bonus of +1 (*Spellcasting*), +1 for the bonus from her Staff of Magic. She rolls 10 +8, total 18, for 7 effect points. She creates a *magical shield* minor effect, gaining a +2 defence bonus for 5 rounds; her AC is now 17 (+5).

Shamira and Gramfive both act at initiative 13; let's take Gramfive first. He rolls STR + his trait bonus of +1 (*Weapons Training*), with +1 to hit and +1d8+1 for his signature longsword. He gets 15 +8 +7, total 30. The mummy's AC is 17 (+7); as it's surprised, it must roll its defence. It rolls 9, slightly off-guard, a total defence of 16; Gramfive gets 14 effect points, reduced by -2 because he's attacking a **large** opponent. With a cry, he advances 2 range bands to **close** range, and inflicts 2 physical hit points damage! The mummy's PHP drop from 49 to 47.

Now Shamira tries to *Turn Undead*. The GM rules she can attempt this at short range or less. She rolls WIS + her trait bonus of +2 (*Turn Undead*, religious trait *Ensure the Dead Stay in the Underworld*), getting a 7 +8 = 15 against the mummy's rolled resistance of 20 (12 +2 +6) and failing with a minor consequence! The GM makes a GM reaction, choosing the mummy's *Infect with Regressing Disease* monster action. This attacks immediately with a +2 (the bonus from the minor effect which the disease derives from the minor consequence), +1d8+1 for the disease itself (page 79), against Shamira's Constitution of 8. The disease rolls 13 +5 = 18, for 10 effect points, and the GM decides to inflict a *regressing to ape-man* major consequence on Shamira. As she spent her hero point earlier in the adventure, she must accept the consequence!

Finally it's Guido, singing his bardic song of inspiration. Against Average difficulty (10) he rolls CHA + his trait bonus of +2 (*Help Others Fight or Face Danger* and alignment focus *Use Your Music to Help People*), getting 11 +8 = 19. He gives the whole +9 helping bonus to Shamira for her next *Turn Undead* attempt, and marks down a point of Alignment Focus — he'll get XP for that later.

ROUND ONE

The surprise round over, the GM rolls the mummy's initiative. It's engaged in combat with Gramfive, so she adds its +6 trait bonus to a roll of 14, for initiative 20 — a formidable foe!

Felix acts first. He's in the shadows, attempting a backstab, so rolls DEX + his trait bonus of +2 (*Simple Weapons, Stealthy*), +1d4 for his dagger. He gets 15 +8 +3 = 26. The mummy's no longer surprised, so uses its AC 17, but with a -2 penalty as the GM rules Felix is still semi-concealed. Felix gets 11 effect points, reduced to 9 against a large foe; his maximum damage with a dagger is 5 points (4 on a d4, + level), but he really wants to make the backstab count, so spends his single hero point to bump his 9 effect points to 10, and inflict a *backstabbed!* major consequence, giving the mummy a -4 penalty on its combat actions.

Xiola and the mummy act next, at initiative 20. Let's take Xiola first; she casts her Magic Missile spell against difficulty 16 (Tough difficulty (15) — she's now in a dangerous environment — +1 for spell level) and rolls 15 +7 +4 = 26; that's 10 effect points. She could do a maximum of 6 PHP damage, but decides to inflict a *catching fire* minor consequence on the mummy for 5 effect points, and do 5 PHP damage. The mummy's PHP drop from 47 to 42.

Now the mummy. As this is happening at the same time as Xiola's attack, the GM rules the *catching fire* consequence doesn't yet apply — but the *backstabbed!* major consequence does! The mummy rolls 15 +20 +7 for its massive bash attack against Gramfive, with a -4 penalty for *backstabbed!* — a total of 38! Gramfive's AC is 19, increased to 21 because the mummy is attacking a smaller foe: the mummy gets 17 effect points, increased back up to 19 against a smaller target. The GM wants to inflict an extreme effect *chest bashed in* on Gramfive, causing him long-term trouble. Gramfive's player balks, and spends his hero point to take all the effect points as PHP damage instead. The maximum damage is 18 (12 on the d12 + the mummy's level of 6), so Gramfive's PHP drop instantly from 25 to 7 — a huge blow! But Gramfive's still standing and, importantly, not suffering any consequences.

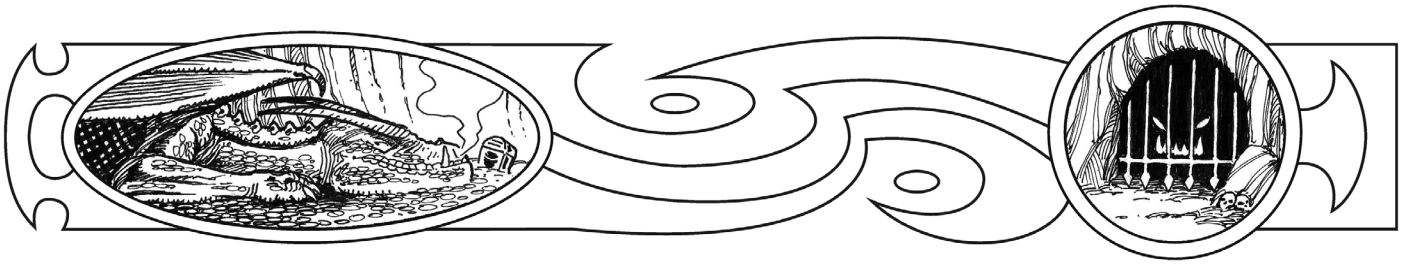
Next come Shamira and Gramfive at initiative 13. We do Gramfive first, attacking the mummy. He rolls 14 +8 +3 = 25, against the mummy's reduced AC 11 (-4 penalty for *backstabbed!* and -2 for *catching fire*). That's 14 effect points, reduced to 12 against the large target; Gramfive wants to spend 5 on a *lacerated* minor consequence, but the mummy already has a minor consequence (*catching fire*), so Gramfive would have to choose something else, such as *knocked back*. He decides instead to inflict all 12 points as PHP damage. The mummy's PHP drop to 30.

Now Shamira. She has the +9 bonus from Guido's inspirational song on her *Turn Undead* check, but is suffering a *regressing to ape-man* major consequence (a -4 penalty). She rolls a dismal 6, +8 +9, but -4 for the consequence, a total of 19 against the mummy's 16 (the GM rules neither the *backstabbed!* nor *catching fire* consequences affect the mummy's resistance to clerical turning). That's 3 effect points; the mummy takes 3 MHP damage, and drops to 53 MHP.

Now the mummy's regressing disease attacks Shamira again; she needs to accumulate 10 effect points to throw it off, and has zero so far. The disease attacks with a 15 +6 = 21, against Shamira's Constitution of 8 — that's 13 effect points, which the GM decides is PHP damage. Shamira's 16 PHP drop straight to 3 points! Shamira needs help to throw off the disease — and fast!

Lastly Guido. He begins a song of healing, but decides to use it to boost Shamira's resistance to the mummy's regressing disease. He rolls 12 +8 = 20, against Tough difficulty (15), giving Shamira a +5 bonus to her 8 Constitution for next round's disease attack.

That's the end of the first round. Things are looking tough — although the First One mummy is already injured and suffering consequences. But Shamira and Gramfive are in trouble — the next combat round will be crucial!



- Chapter 5 -

Advancement

AS YOUR CHARACTER gains experience, he becomes better able to handle the challenges of his danger-filled life. This chapter discusses how your character embarks on his path to greatness, and where it may lead.

Levelling Up

CHARACTERS LEVEL UP by accumulating **experience points** (XP). You must accumulate the number of experience points shown in the table below to advance a level. See page 90 for how experience points are awarded.

If you're a particularly good representative of your character class, you advance more rapidly. Characters with a 15+ score in their prime attribute (and their secondary attribute, if they have one) gain a +10% increase in the experience points they receive. All characters begin at level 1, with 0 experience points.

Whenever you accumulate enough XP, you **level up**. Immediately increase your level by one, and gain the following benefits:

- First, add your new level as your **trait bonus** to any check where you describe your character using a trait.
- Second, as you level up, you can do **all** of the following:
  - modify **either** your Alignment Focus **or** Alignment Drift.
  - modify your goal.
  - increase your hero point total by 1 point.
  - change any one existing personal trait.
  - add more physical and mental hit points: roll your hit die for each and add the result to your total. Add your CON modifier to your physical hit die, and your WIS modifier to your mental hit die, with a minimum increase of 1 point.
  - at 5th level, and every 5 levels thereafter (see "Scales", below), add +1 to one of your attributes. Your new attribute score may exceed 18.
- Third, add a single new **advancement**. See below.

Table 19: Experience Points

Level	*Experience Points (XP) Required*
1	0
2	2000
3	4000
4	8000
5	16000
Per level thereafter	Double for each level to 512,000, then +500,000 XP per level thereafter

Advancements

AN **ADVANCEMENT** IS a special ability you develop — an umbrella term covering several different rules elements, including traits, stances, and special effects. When you create a character, **you automatically get one free advancement**; if your character is human, you get two. Thereafter, each time you level up, you may select a new advancement.

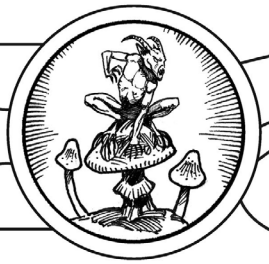
An advancement may be any one of the following:

- a **personal trait**
- a **stance**
- a **special action**
- a **special effect**
- a **spell**
- a **signature item**, or an improvement to an existing one.

These advancements are described below.

Other Advancement Systems

Most classic fantasy RPGs provide their own XP tables for levelling up, some even differing based on class. Feel free to use these, or make up your own XP level requirements based on how fast or slow you want your PCs to level up. Some people even dispense with XP entirely, and advance PCs one level after every adventure, every few sessions — or even every session. You won't break the game!



Example Personal Traits

Here are some example personal traits. Feel free to make your own.

Beautiful
Brewer of Mormyrian Fireamber
Brilliant Orator
Expert Climber
Great Hand-Eye Coordination
Greedy
Hate Zombies
Jongleur
Learned to Make Blade Venom
Loves Melnxorian Women
My Father Taught Me the Longbow
Prestidigitator
Sleight of Hand
Speaks Darnishi

Flaws

Sometimes, characters may have traits which sound negative, or even downright disadvantageous. That's fine! Remember — the reason you're playing this game is not to win or be perfect all the time, but to have fun, and to experience awesome and exciting adventures. You can get a trait bonus to your checks even when describing what seems like a negative trait; you may have *the manners of a pig*, but if that lets you cause a distraction in the marketplace and help your thief companion pick someone's pocket, then it's a good trait to have!

There's another reason why negative traits can be good. If you describe yourself getting into significant trouble as a result of one of your flaws, the GM may spontaneously award you a hero point (page 50). This has to be **significant** trouble — you can't get a bunch of hero points from simply walking through a market insulting everyone — but if you're rude to the overlord's constabulary and get carted off to gaol, that's an awesome escapade waiting to happen, and worth a hero point!

ADDING A NEW PERSONAL TRAIT

Personal traits define a context in which you can add your trait bonus to a check.

Personal traits work like racial and class traits (pages 10 and 15), except they describe abilities unique to your character. They represent things you know how to do, facets of your personality or physique, beliefs, etc. You may develop new personal traits as you level up, representing new abilities you learn, or parts of your character's back story coming to the fore.

Creating Your Own Traits

When you create a new personal trait, your GM may require you to word it in a way that fits your character's background, rather than simply declaring, say, you can suddenly ride a horse or speak a new language. Maybe it was something you were keeping secret, or maybe just learning — so you have *Speaks Darnishi With a Heavy Accent* — even though you still add your trait bonus; you can then upgrade it to *Fluent Darnishi Speaker* when you reach your next level.

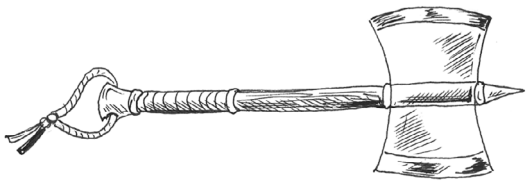
Here are some broad characteristics of personal traits to help you make your own.

- **Some traits represent an ability.** You can create a trait representing something you know how to do. *Examples: Expert Mariner, Master Armourer, Long-Distance Runner.*
- **You can use a trait to learn a new language.** See below for more. *Examples: Speak Darnishi, Fluent in Tradespeech, Master of Ancient Maladornish.*
- **Some traits represent a person or organisation.** These give you a trait bonus when you're gaining the help of that person or organisation, using your knowledge about them, influencing them, or even attacking them. *Examples: Trusted Retainer of the King, On a Mission for the Crimson Lotus, Journeyman of the Thieves' Guild, Thane Bordagar is my Blood Brother!*
- **A trait can represent a weapon or armour proficiency.** As a personal trait, this gives you proficiency in a single weapon, or a type of armour (such as light, medium, or heavy).
- **Some traits represent facets of your personality.** These may even be religious virtues (particularly for clerics and paladins). *Examples: Filled with the Berserker Rage of Thurgrim, Cunning and Conniving, Pacifist.*

Languages

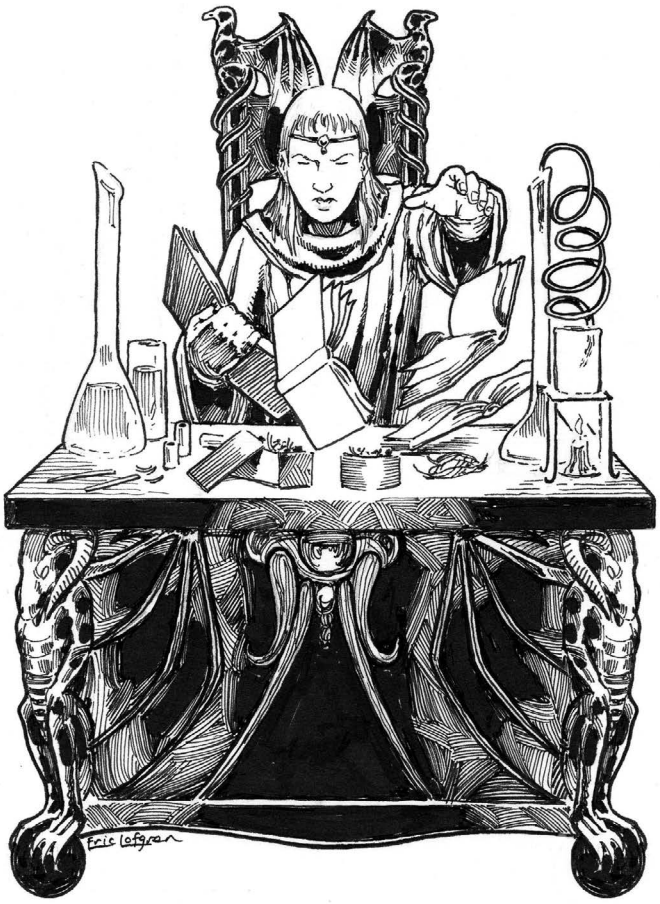
Languages are traits — sometimes racial, sometimes personal. You can learn a new language as a personal trait.

All characters start play speaking the **Common tongue**, and their **alignment tongue** (if you're using them — see below). Usually only magic users (and maybe clerics) are literate by default (but *Literacy* is a trait). Non-humans also speak one or more **racial tongues** (page 11).



Broad & Narrow Traits

Depending on the wording, traits can be general or specific. You may be a *Brewer*, or a *Brewer of Mormyrian Fireamber*. The former trait may seen more applicable; however, the GM should ensure this isn't the case. Traits are rare, and even high-level characters won't have that many, so GMs should allow them to be used as maximally as possible, and encourage players to incorporate cool descriptive detail. *Brewer of Mormyrian Fireamber* should be usable everywhere *Brewer* should be, and should **also** have uses relating to the land of Mormyr, or the semi-mystical subculture the player describes around the drinking of Fireamber — even if the GM has never heard of the drink before! Players shouldn't be penalised for coming up with cool detail — see "Improvisation" (page 74) for more.



About Alignment Tongues

Alignment tongues are a feature of old-school gaming which some people use and others ignore. In some settings they appear counter-intuitive; in others, they've been given names like "Celestial", "Sylvan", or "Abyssal", and formalised as real campaign languages.

Alignment tongues are a matter of taste and preference: use or ignore them as you see fit.

ADDING A NEW STANCE

Stances change how you roll the dice for action and resistance checks.

You may select a stance from page 42, or create a new one. Here are some ways you can modify checks to create a new stance:

Change the Dice

A stance can let you roll more or fewer dice than the usual 3d6, or different dice entirely.

Example: Horse Archery — when you're attacking with a bow on horseback, you roll 3d8 for your attack check, but you must roll to defend using only 2d6.

Change your Trait Bonus

A stance may increase or decrease your trait bonus under specific conditions.

Example: Ultimate Refutation — if you make no attacks whatsoever, a second trait you add to any resistance in intellectual debates (including mental combat) lets you add your full level to your trait bonus, instead of just +1.

Change your Damage Die

You may increase or decrease the size of the damage die you use (from d6 to d8, d8 to d10, etc).

Example: Swinging Attack — when you're using a slashing weapon at reach range, you increase your damage die by 1 step; you may not make any other kind of attack while in this stance.

ADDING A NEW SPECIAL ACTION

Special actions let you use an attribute in an unusual way in an action check.

Normally you describe your actions based on the accepted uses of an attribute or trait — Strength to lift heavy objects, Dexterity to jump, climb, or dodge, and so on.

Some actions, though, break the rules of what you can normally use attributes for. Called **special actions**, they let you use an attribute in an unusual way. Here are some examples:

- **Court Magic:** use CHA instead of INT or WIS to cast a spell intended to impress or charm, as long as you're a spellcaster of the appropriate social class performing at court.
- **Finesse Attack:** use DEX instead of STR to attack in melee, as long as you're using a finesse weapon (page 32).
- **Flashy Combat:** make a physical attack action to intimidate or impress, using STR instead of CHA. If you also have Finesse Attack, this can be DEX instead of CHA.

Special actions generate effect points like normal actions, and can also be modified using advancements. Flashy Combat, for example, is often enhanced with the **area effect** special effect (see below).

ADDING A NEW SPECIAL EFFECT

Special effects let you spend effect points to do something special with an action.

Special effects let certain characters and monsters spend effect points to perform unique or powerful actions. Example special effects are given on page 47; special effects used by monsters (also known as **monstrous effects**) are found in **Chapter 8: Monsters**.

Characters may select special effects as advancements (page 56). These may be pre-generated (page 47), or players may create their own.

Creating Your Own Special Effects

A special effect lets you spend your effect points to do something outside the usual effects listed on page 44. Often, this means placing restrictions or conditions on how an effect or consequence may be resisted or removed, or on what it does. Usually, a special effect costs a certain number of effect points; this may be fixed (say, 15), or may increase the cost of another effect by 1 step (5 points), say from minor to major. If the special effect is the first step, then its cost is minor (5 points).

Here are some guidelines:

- **Absolute effects (costs 15+ effect points):** some special effects pretty much incapacitate (even "kill") the target outright. These are **always** at least extreme effects or consequences, and sometimes higher (page 62). They **can** be removed, but usually only by a very difficult action or even quest — a specific spell (usually a ritual), magic item, etc. *Examples:* turn to stone, death gaze.
- **Area effects (increase cost by 1 step):** lets an effect apply to more than one target. This is common for some spells (fireballs, etc), explosions, and similar effects. Bardic songs also use the *area effect* special effect automatically, at no extra effect point cost. You may target multiple subjects with your action, and choose how many subjects to affect. The target group resists with its best resistance, with a +1 bonus for each additional target in the group. You may distribute any effect points among the targets. This may change a spell's range from **hand** to **short**. *Examples:* rabble rousing *(use CHA to make a helping action, and distribute the effect points among multiple targets);* mass healing *(use your Cure spells to affect multiple targets).*
- **Follow-on actions (increase cost by 1 step):** lets you build a second action into a special effect, occurring after the first action if the effect point cost is paid. Make the second action check **in the same round**, using any remaining effect points as a bonus. *Examples:* impressive put-down *(after intimidating, use effect points to impress another target);* weapon grab *(after attack, try to steal your opponent's weapon).*
- **Increased effect (increase cost by 1 or more steps):** increases the magnitude of an action's effect in a way the normal effect rules do not cover. *Examples:* heroic cleave *and* epic cleave *(page 47), allowing you to make 2 or 3 additional attacks respectively.*

ADDING A NEW SPELL

A magic user may research a new spell and add it to his spellbook, in addition to any spells he may have found while adventuring. The spell must be a level he can cast. Clerics don't need to do this; they may select from any spell available to worshippers of their level.

You may select from spells in **Chapter 7: Magic**, or any other classic fantasy spell resource. You may also create your own (page 72).

ADDING A NEW SIGNATURE ITEM

When you advance a level, you may gain a new signature item (page 26), or add the advancement to an *existing* signature item, as you discover an item's hidden powers or learn to use it better.

Multi-Class Characters

A CHARACTER MAY belong to more than one class — what's known as **multi-classing**. When you level up, take a **multi-class trait**

Can I Kill Someone With A Special Effect?

A vorpal sword's *decapitate* or a basilisk's *death gaze* are lethal; affected targets are **dead**. However, any consequence, even an extreme one, can be **removed** (page 48). This removal may be beyond a PC's abilities, but it's nevertheless **possible**. On an extreme consequence, a basilisk's *death gaze* may kill a victim; but, somewhere, there's a way to bring a victim back to life with a corresponding **extreme effect**…

as your advancement. This is a class trait of a class other than your own; mark it as such on your character sheet, like this:

Weapons Training (fighter multi-class)

At that point, you're a **multi-class character**. The new level you've just entered is now your **first level** in that new character class; your old class remains at the level it was before you levelled up. The next time your character levels up, you may take a level in the new class or the old.

For example: a 3rd level magic user reaches 4th level, and decides to multi-class to the fighter character class. Her level as a magic user remains 3; she writes down "fighter — level 1" on her character sheet, and takes one of the fighter class traits as a multi-class trait.

When you take a new class, you may also use your "Change Any One Existing Personal Trait" advancement to acquire a trait from your new class. In your first level as the new class, therefore, you'll function at less than top proficiency. That's to be expected: classes are acquired over years, and multi-classing can't make up for years of experience overnight.

For example: let's say our magic user takes Weapons Training (fighter multi-class) *as her first multi-class trait, and swaps out her* Obsessed With Magical Grimoires *personal trait for* Armour Training. *She still doesn't know fighting lore, nor can she break down doors and lift gates — that degree of muscle development will have to wait until next level!*

Because a multi-class character has two (or more!) level scores, his trait bonus **differs** based on whether he's describing a trait from one class or another. Only where both traits overlap can the total level be used in the trait bonus.

*For example: our fighter / magic user has a +3 trait bonus when casting spells, and a +1 trait bonus when using longswords. However, when using a quarterstaff, she gets a +4 trait bonus, as her trait for using it overlaps the two classes (*Use Quarterstaffs And Daggers *for magic user, and* Weapons Training *for fighters).*

When you take a new level in a multi-class, roll the new hit die for that class.

For example: our fighter / magic user now adds 1d10 (+CON) to her physical hit points and 1d6 (+WIS) to her mental hit points.

There's one difference when multi-classing: prime attribute. This remains unchanged; the ATT modifier of your original class remains doubled, and the ATT modifier of your new class's prime attribute is not doubled. However, when you've reached the **same level** in your new class as your old, you may double your new class's prime attribute modifier and return your old prime attribute modifier to its non-doubled score. When you gain **more levels** in your new class than your old, you **must** do this.

Creating New Sub-Classes

SUB-CLASSES ARE A way of easily adding new character classes to your game. In this section, we look at how you could create an example **berserker** sub-class.

1. CREATE YOUR SUB-CLASS CONCEPT

First, describe your sub-class in one or two phrases. Compare this to the classes and sub-classes in **Chapter 2: Character Creation** to make sure it's unique.

For example: our berserker sub-class is "a warrior who goes **berserk** *in combat, feeling no pain and entering a destructive battle madness from which it's difficult to calm him". Checking Chapter 2, the GM decides the* **berserker** *concept is sufficiently unique to warrant its own sub-class.*

2. FIT TO PARENT CLASS

Next, look at the five character classes in Chapter 2, and decide which one your sub-class belongs to. The classes represent the five key areas of character specialisation: combat, magic, religion, stealth, and social.

For example: our **berserker** *is clearly combat-oriented, and therefore a sub-class of the fighter class.*

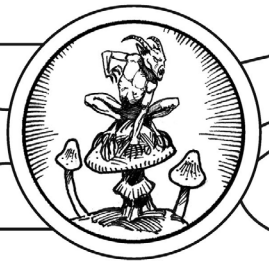
3. DECIDE SECONDARY ATTRIBUTE

Every sub-class requires a secondary attribute (page 14); you already know its primary attribute from its parent class. Read through the attribute descriptions (page 8) to review the actions the attributes cover, then fit them to what makes your sub-class unique, and different from its parent class.

For example, our **berserker's** *uniqueness lies in his ability to keep fighting regardless, ignore his wounds, and give in to the strenuous demands of his rage. We decide that Constitution is the best fit for the sub-class's secondary attribute.*

4. DECIDED INHERITED TRAITS

Look at your sub-class's parent class, and select up to *half* its class traits as your **sub-class traits**. If you find yourself wanting to select more, your sub-class may not be sufficiently differentiated from the parent class to make a valid sub-class; instead, you may be able to get what you need just by using the original parent class with a personal trait or two.



For example: we don't think our **berserker** *is big on* Fighting Lore *or wearing lots of armour, but we know he's immensely strong and good at fighting. We decide the* **berserker** *inherits the* Weapons Training *and* Feats of Strength *traits from its parent fighter class.*

5. DECIDE NEW TRAITS

Now come up with a handful of traits which are **essential** for the sub-class at **1st level**. This is important: you can put your sub-class's advanced abilities down as future advancements — what you're looking for here are those abilities without which your sub-class would not exist.

For example: our **berserker** *pretty much has one key ability — the* ***berserkergang****, the ability to give into battle rage and become a wild and uncontrollable killer. We decide this is a trait which allows the* **berserker** *to enter a battle rage which he may not voluntarily leave until all his opponents are dead. We also give the* **berserker** *the* Use Light and Medium Armour *trait; he's not as well-trained in armour use as the fighter, but can still defend himself. Note that we're not including shields in this trait: that doesn't fit with our conception of the crazed and mindless* **berserker**.

6. DECIDE NEW ADVANCEMENTS

This is where the "non-essential" features of your sub-class go, including abilities which may be special effects, actions, or stances, instead of traits. Remember: characters have 1 or 2 advancements even at 1st level, so they can select from these if they want.

For the **berserker***, we choose:* Ignore Pain*, which allows the character to use his Constitution instead of Dexterity when calculating armour class, as long as he's in* berserkergang*;* Fight Until Dead*, which allows him to ignore falling unconscious when in* berserkergang *— instead he carries on fighting until the moment he drops dead; and also* Ignore Mental Attacks*, allowing the* **berserker** *to use his Constitution rather than Wisdom to resist attempts to influence or control him, including magic.*

7. DECIDE OTHER ADVANCEMENTS

Other advancements are examples of things your sub-class may learn to do, but which aren't unique to the sub-class (and, in any case, aren't exhaustive).

For the **berserker***, we choose a* Tireless *trait, and the Fierce Attack and Damage Focus stances. We also think the* cleave *special effect sounds perfect.*

8. DECIDE STARTING MONEY & ANY RESTRICTIONS

Estimate how rich or poor sub-class members are, and jot down anything they absolutely should not do. Don't forget **alignment**.

The Berserker

Here's our take on a possible "berserker" sub-class. How would you do it?

Fighter Sub-Class: The Berserker

Secondary Attribute: Constitution
Starting Money: 2d4 x 10gp

The berserker is a savage warrior who goes berserk in combat, feeling no pain and entering a destructive battle madness from which it's difficult to calm him. Berserkers are more common in barbarian societies, and tend to use unsophisticated weapons and tactics.

Restrictions: May not be any lawful alignment; may not learn the Stalwart Defence stance or *parry* special effect; may never learn to make Finesse Attacks or use bows or crossbows.

Berserker Traits

- *Feats of Strength:* as fighter.
- *Weapons Training:* as fighter.
- *Berserkergang:* enter a battle rage which you may not voluntarily leave until all your opponents are dead.
- *Use Light and Medium Armour.*

Berserker Advancements

- *Ignore Pain:* when in the *berserkergang*, you calculate your armour class using Constitution instead of Dexterity.
- *Fight Until Dead:* when in the *berserkergang*, you do not fall unconscious, but may carry on fighting until the moment you drop dead.
- *Ignore Mental Attacks:* you may use Constitution instead of Wisdom to resist attempts to control or influence you.

Other Advancements

- Cleave special effect.
- Damage Focus stance.
- Fierce Attack stance.
- *Tireless.*

We don't think **berserkers** *sound rich, so we figure 2d4 x 10gp should be enough money. For restrictions, we decide* **berserkers** *can't be any lawful alignment; that they may not learn the Stalwart Defence stance or* parry *special effect; and may never learn to make Finesse Attacks or use bows or crossbows — although thrown weapons are definitely in character!*

9. TEST IT OUT!

Now comes the important bit: create a character belonging to the sub-class, and play through a few sessions. If anything feels wrong, clunky, or unbalanced, **change it**. When you're satisfied, declare your new sub-class ready for business!

High-Level Play

THIS SECTION DISCUSSES how higher-level characters can use their increased trait bonuses and effect points to achieve greater feats in play.

SCALE

Higher-level characters may act at greater **scales**. Beginning characters are preoccupied with staying alive long enough to accumulate experience, and interact with their fellows and individual opponents: we call this the **adventure scale**. Once characters advance to 5th level, they may interact with communities, gangs, guilds, warbands, and so on, and attract the attentions of followers and hangers-on; this is the **heroic scale**. At 10th level, characters become leaders: lords controlling domains, high-ranking guildmembers, upper circle wizards or temple high priests; the **epic scale**.

At 15th level, characters can affect the fates of kingdoms and empires; and at 20th level the affairs of gods, worlds, and the planes of existence. These are the **legendary** and **mythic** scales.

This section provides guidelines for running games at these scales. It's by no means exhaustive; each scale below is complex enough to merit an entire book in its own right. However, what follows allows you to use the ***Monsters & Magic*** rules alongside other classic fantasy resources to take your characters to dizzying heights of power!

HIGH-LEVEL ACTIONS & EFFECTS

The table below summarises the actions your character may take at each scale. It also indicates how long such actions take; while conflicts at the adventure scale may take several 1-minute rounds to resolve, and non-conflict actions be measured in turns, epic scale conflicts may take many hours for the to-and-fro of assaults on castles, and days for the patient arts of diplomacy between domains. The GM may rule actions take more or less time, depending on their descriptions.

When you reach a scale, you may act at that scale and **all previous scales**. You can achieve remarkable effects: an epic character attacking a gaggle of opponents in melee (at adventure scale) may generate very high effect numbers, allowing him to achieve effects greater than extreme effects in magnitude. Effects of heroic scale and higher can not only give large bonuses or penalties, or remove corresponding effects and consequences; they can also temporarily negate or disable a target's abilities. As usual this must make descriptive sense (page 45), but otherwise these powerful effects may prevent characters from exercising even their class abilities until removed (page 48). Unless otherwise stated, a heroic consequence may last for months (or until removed), an epic consequence for years, a legendary consequence for decades, and a mythic consequence for centuries.

See Table 21: Higher-Scale Effects overleaf for a summary of how those **heroic**, **epic**, **legendary**, and **mythic** effects work.

Table 20: Scales

Level	*Scale*	*Actions affect...*	*Actions take...*
1	Adventure	Your fellows and immediate opponents	Rounds and turns
5	Heroic	Reputation, group, community, henchmen, gang, ship's crew, family.	Turns and hours
10	Epic	Strongholds, villages, domains, ships, sieges, political / diplomatic / courtly actions.	Hours and days
15	Legendary	Kingdoms	Weeks and months
20	Mythic	The fates of nations, peoples, worlds	Years and centuries

For example, Xiola Zenwaith, now an 11th level magic user, is intimidating a tribe of orcs who've been raiding the settled lands of north-western Koth. "I'm going to try and set some of the dwellings on fire," says her player, as the PCs ride into the orcish village. "If I can create a big enough effect, I'll get a huge modifier on my intimidation attempt."

The GM rules this is a cool use of Xiola's Fireball spell, with a difficulty of 13 (Average (10) + spell level 3). Xiola rolls 10 +11 for her level and +6 for her INT bonus, plus 11d6 damage dice for the Fireball (an additional +32!). That's a grand total of 59 vs 13, resulting in 46 effect points, way in excess of the 25 Xiola needs for an epic effect. The GM describes the flames raging from building to building, setting the whole village alight! "Neat!" says Xiola's player, "I now have a +10 bonus on my intimidation check!"

CONSTRUCTS

Sometimes, you may want to go beyond simply describing how your heroic bardic effect charms a group of tavern-goers, or how your fireball sets a village on fire. You may want to know if that village can fight back and, if so, what it can do. In that case, you need **constructs**.

Table 21: Higher-Scale Effects

Effect	*Point Cost*	*Description*
Minor Effect	5	The standard minor effect (page 44). Provides a +2 bonus or other effect.
Major Effect	10	The standard major effect (page 44). Provides a +4 bonus or other effect.
Extreme Effect	15	The standard extreme effect (page 44). Provides a +6 bonus or other effect.
Heroic Effect	20	You must be heroic scale or higher. Provides a +8 bonus, or may remove an existing heroic effect, or disable one of the target's basic traits. You can describe your action affecting a gang, ship's crew, etc (see below).
Epic Effect	25	You must be epic scale or higher. Provides a +10 bonus, or may remove an epic effect, or disable one of the target's advancements. You can describe your action affecting a stronghold, village, domain (see below).
Legendary Effect	30	You must be legendary scale or higher. Provides a +12 bonus, or may remove a legendary effect, or disable one of the target's heroic advancements. You can describe your action affecting a kingdom (see below).
Mythic Effect	35	You must be mythic scale or higher. Provides a +14 bonus, or may remove a mythic effect, or disable one of the target's epic advancements. You can describe your action affecting a world, plane, or even a god (see below).

The Hero Factor

When a PC leads an attack made by his construct, he's the hero who provides the decisive edge — with his trait bonus, ATT bonuses, and other abilities. Without him, the construct would be far worse off. The same goes for NPC constructs; their default statistics below are no match for capable PCs, as they have low ATT bonuses and few damage dice. If you want a challenging encounter against a construct, give it an NPC **villain** leader (page 77) to organise its attacks.

How Long Do Constructs Take To Build?

The sections below give approximate costs and times for building or creating constructs. Players may also "refurbish" existing constructs, perhaps clearing out haunted houses or reclaiming ruined castles. GMs can provide such constructs as rewards for adventures, reducing or even removing time and costs; however, it should always cost an advancement to acquire a construct.

Constructs are like characters, but rather than representing individual flesh-and-blood people, they represent the targets you act against at specific scales. So, constructs can be things like strongholds, castles, villages, and ships, and (at higher scales) kingdoms and worlds, and even the planes of existence.

Constructs take actions like characters, but can only interact with opponents (characters and constructs) at the same scale. Yes — this does mean that PCs of higher scales can also be the **targets** of actions taken by higher-scale constructs! When your character reaches a given scale, you may describe a construct of that scale as the target of one of your actions. You must describe how you affect that construct in a believable way: you may not describe yourself attacking a castle with a sword, for example, but you **may** describe yourself attacking a tower with a siege engine. Likewise, you may describe yourself intimidating a village, casting a fireball at a ship, or placing a curse on an ancient family.

When you target a construct with your actions, you create effects just as if you were targeting an NPC or monster. You may inflict hit point damage, impose consequences, and so on.

*Xiola now attempts to intimidate the orc village. Because she's 11th level, she can act at the **epic scale**, treating the whole village just like another character. Using the guidelines on page 66, the GM has decided the village has 40 MHP and a mental defence of 20. Xiola rolls 11, +11 for her level, +6 for her INT (intimidating the ignorant), but +10 from the epic effect bonus from the blazing village. That's 38 vs 20, 18 effect points, meaning Xiola can inflict 18 MHP damage on the village, or a* routed! *extreme consequence and 3 MHP damage…*

PC Constructs

Often, acting directly against a construct as described above means you won't have a specific trait (even though you may have reached the required scale), and therefore don't have any trait bonus. One way you can remedy this is to **buy a construct as a trait**, using one of your advancements: a ship, a village, a castle, and so on. You may do this any time after reaching a scale, even if you have moved on to the next scale. As with any advancement, work with your GM to describe how your character comes by it.

The character classes in **Chapter 2: Character Creation** include example advancements characters may take to acquire constructs. A typical epic scale advancement is to build a **stronghold**, for example.

When you buy a construct, you may also have to spend resources — usually gold or other treasure — to physically create it, unless you or your GM have some other story-related reason why you have come by it (constructs can be **great** rewards for adventures!). For example, building a castle requires plenty of gold pieces, and not a little time and influence. You can find more on the resource cost to build constructs below.

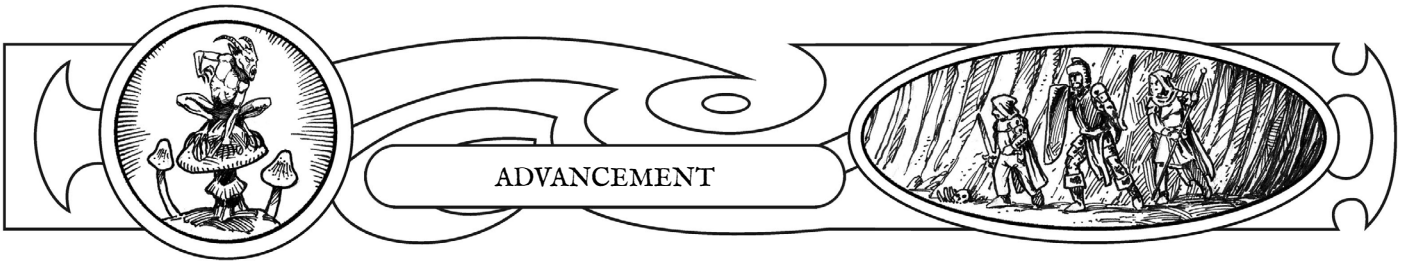
*For example, Gramfive the Grim has reached 10th level (the epic scale), and decides to spend his advancement to take control of a **small army** of 1000 men (page 66). In addition to the advancement, he must also pay 50,000 gp for the army's upkeep every year — in advance!*

In some ways, a construct acts like your "substitute" or "representative" in an encounter, and you can use some of its statistics instead of your own. Without a stronghold, ship, or other construct of your own, if you're attacked by a construct, you take the damage and consequences yourself.

For example, back in the burning orc village, the orcs now muster to attack back, sending showers of barbed arrows at Xiola. Because she's on her own, and unsupported by any construct, any damage the village construct inflicts will affect Xiola's own PHP directly.

However, if you have a construct as a trait, you may use its hit points and armour bonus instead of your own when taking damage. You **may** take some of the damage yourself, but don't have to. You may also use the construct to take 3 additional consequences **at that scale**.

For example: Gramfive the Grim commands his small army to attack the stronghold of the evil priest Turuth-Mor. His army has 30 PHP and a +6 STR bonus. Gramfive rolls for the army's attack, rolling 15 +10 (Gramfive's level) +6 (his army's STR bonus), +10 for the army's "Siege Engines" damage dice (page 68), resulting in 41 against



the stronghold's AC 30. Gramfive's army inflicts 11 PHP damage on Turuth-Mor's stronghold.

When the tower attacks back, its archers inflict 10PHP damage. Rather than taking that himself, Gramfive decides his army will take a disrupted ranks *major consequence; this affects any army actions Gramfive's player takes, but not any actions taken specifically by Gramfive himself.*

Construct Statistics

Constructs are statted like characters, with levels, hit points, and attributes. They can even have traits and advancements. NPC constructs have whatever level the GM gives them; the statistics below are examples. PC constructs are always the same level as the PC — they're his representative for acting in certain situations at a given scale.

Depending on how you describe your actions, you may sometimes use your own statistics when performing an action at a given scale, or you may use those of your construct. For example, if you have a *Wizard's Tower* trait, and are casting a Fireball from its battlements against an army of besieging goblins, then you add your own INT bonus. However, if you describe your own epic-scale *Small Army* construct attacking another army, you'll use **its** STR bonus rather than your own. Example attributes, armour bonuses, etc, for constructs are provided below. When you buy a construct, it has these statistics by default; you may improve on them using advancements (page 56).

WHAT DO THE STATISTICS MEAN?

Statistics for constructs may have special meanings, as follows. Where values aren't given, see "Improvising Effects, Traits, and Attributes" on page 77.

Armour: the construct's physical toughness; the strength of its walls, defences, and so on.

Cha: a construct's ability to sway others to its side. A leader may substitute his Charisma instead.

Con: the sturdiness of a construct, how resistant it is to physical damage.

Cost: this may be a cost in gold pieces to buy, which must be paid when the character takes the advancement; or, it may represent the **upkeep** of the construct, paid on acquiring it, and every year thereafter. Failure to pay the upkeep cost reduces the construct's PHP and MHP by 1d10 each year.

Dex: used for ranged attacks. Ships are usually better at ranged attacks than melee attacks; castles and towers are the opposite. Dexterity may also represent a construct's ability to manoeuvre to defend itself, including the ability of its personnel to conduct a mobile defence (of a domain, duchy, or kingdom, for example).

Int: the construct's ability to make coherent, logical responses. A leader may substitute his Intelligence instead.

Level: for use in NPC constructs only; a PC construct always operates at his level. Level usually indicates an NPC construct's **trait bonus** for appropriate actions, and determines its hit points.

MHP: the morale of the construct's personnel, calculated by multiplying its **morale rating** by its level. A construct may have any morale rating, based on circumstances and the GM's decision: the default is **green**. You may upgrade a construct's morale rating using **advancements** (page 68). Morale ratings are shown in the table below.

Move: static constructs like castles have **no** Movement attribute (as opposed to a low score): they can't take movement actions at all. For others, the score represents the construct's overall speed.

PHP: a combination of the construct's physical structure and the robustness of its personnel, calculated by multiplying the PHP modifier plus the CON modifier by the construct's level.

Size: some constructs (castles, ships, etc) may be small, medium, or large; these are for comparative purposes only, and have nothing to do with character sizes (page 54). You acquire such a construct at small, and it remains small even as you level up. You may increase its size using the Size Increase advancement (page 68).

Table 22: Morale Multipliers

Morale Rating	*MHP Multiplier*
Poor	x2
Green	x4
Trained	x6
Veteran	x8
Elite	x10

Table 23: Heroic Constructs

Construct	*Lvl*	*AC*	*PHP*	*Move*	*Armour*	*Typical Attributes*	*Cost (gp)*
Elephant	6	20	x4	*14 (+2)*	*+2*	*Str 25 (+7), Dex 12 (+1), Con 12 (+1)*	*1500*
Magical Carriage	7	24	x2	*18 (+4)*	*+1*	*Str 10 (+0), Dex 16 (+3), Con 10 (+0)*	*2000*
Ship's Crew	5	25	x3	*12 (+1)*	*+4*	*Str 14 (+2), Dex 16 (+3), Con 10 (+0)*	*3000*
Street Gang	5	21	x3	*15 (+2)*	*+0*	*Str 12 (+2), Dex 16 (+3), Con 10 (+0)*	*500*
Warband	5	23	x6	*9 (-1)*	*+6*	*Str 16 (+6), Dex 12 (+0), Con 14 (+2)*	*1000*

Str: used in close combat — an army assaulting a castle, one country invading another, or ships making ramming attacks. STR modifiers may be doubled for particularly martial constructs.

Wis: the alertness and mental toughness of a construct's personnel. If the construct has a leader, it will often substitute that leader's Wisdom instead.

HEROIC CONSTRUCTS

At heroic scale, a character can affect the community around him; gangs, groups of villagers or townsfolk, his immediate peers in a guild, tavern, or even an army. Heroic constructs are somewhat abstract, usually representing a group of several dozen people. They may also represent vehicles, vessels, or mounts, such as small longships, boats, balloons, large mounts like elephants or giant turtles, or even moving magical carriages. Heroic constructs usually take at most a week or two to assemble.

For example, halfling thief Felix Pook has reached 5th level, and finds himself ambushed in an alley by the Strapfoot Stabbers, one of Koth's infamous street gangs. He sweeps his cloak around him and attempts to bluff his way through. As he's heroic scale, his bluff action can affect the whole gang as a heroic construct with 30 MHP.

EPIC CONSTRUCTS

At epic scale, constructs come into their own, from castles and towers, to towns and villages, warships and trading vessels, and even armies. Construction times may be anything from a few weeks for a house, to many years for large castles and cities. It's more likely that a PC will become ruler of an existing castle or city than build their own when buying one as an advancement.

Table 24: Epic Constructs

Construct	*Lvl*	*AC*	*PHP*	*Move*	*Armour*	*Typical Attributes*	*Cost (gp)*
Army, small (1000 men)	10	32	x3	13 (+2)	+8	Str 17 (+6), Dex 14 (+2), Con 12 (+1)	50,000*
Barony (small domain)	13	33	x6	n/a	+8	Str 22 (+6), Dex 12 (+1), Con 12 (+1)	20,000*
Castle, small	10	31	x8	n/a	+11	Str 12 (+2), Dex 10 (+0), Con 16 (+3)	250,000
Castle, medium	11	33	x9	n/a	+12	Str 14 (+4), Dex 10 (+0), Con 16 (+3)	500,000
Castle, large	12	33	x10	n/a	+11	Str 16 (+6), Dex 10 (+0), Con 16 (+3)	1000000
City, small	12	34	x6	n/a	+12	Str 16 (+3), Dex 10 (+0), Con 14 (+2)	10,000*
City, medium	13	33	x8	n/a	+10	Str 18 (+4), Dex 10 (+0), Con 14 (+2)	25,000*
City, large	14	32	x10	n/a	+8	Str 20 (+5), Dex 10 (+0), Con 14 (+2)	50,000*
Fortified manor, small	10	26	x4	n/a	+6	Str 10 (+0), Dex 10 (+0), Con 14 (+2)	10,000
Fortified manor, medium	11	29	x5	n/a	+8	Str 12 (+2), Dex 10 (+0), Con 14 (+2)	50,000
Fortified manor, large	12	32	x6	n/a	+10	Str 14 (+2), Dex 10 (+0), Con 14 (+2)	100,000
House, small	10	20	x1	n/a	+0	Str 4 (-3), Dex 10 (+0), Con 10 (+0)	1000
House, medium	10	21	x2	n/a	+1	Str 6 (-2), Dex 10 (+0), Con 10 (+0)	5000
House, large	10	22	x3	n/a	+2	Str 8 (-1), Dex 10 (+0), Con 10 (+0)	10,000
Ship, small	10	29	x2	16 (+3)	+2	Str 10 (+0), Dex 17 (+3), Con 12 (+1)	10,000
Ship, medium	10	30	x4	14 (+2)	+3	Str 12 (+1), Dex 17 (+3), Con 11 (+0)	20,000
Ship, large	10	30	x6	18 (+4)	+4	Str 14 (+2), Dex 16 (+3), Con 10 (+0)	30,000
Tower, small	10	28	x6	n/a	+8	Str 8 (-1), Dex 10 (+0), Con 14 (+2)	20,000
Tower, medium	11	31	x7	n/a	+10	Str 10 (+0), Dex 10 (+0), Con 14 (+2)	50,000
Tower, large	12	34	x8	n/a	+12	Str 12 (+1), Dex 10 (+0), Con 14 (+2)	100,000
Town	11	27	x4	n/a	+6	Str 12 (+1), Dex 10 (+0), Con 10 (+0)	2000*
Village	10	24	x2	n/a	+4	Str 8 (-1), Dex 10 (+0), Con 8 (-1)	250*

**refers to annual upkeep.*

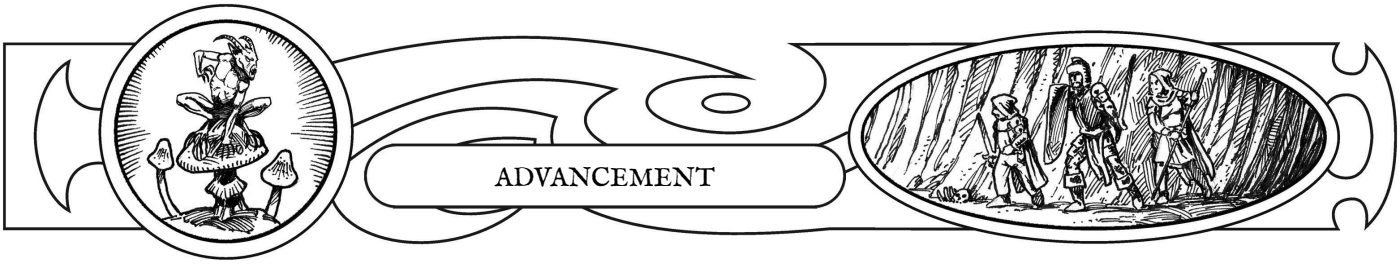


Table 25: Legendary Constructs

Construct	*Lvl*	*AC*	*PHP*	*Move*	*Armour*	*Typical Attributes*	*Cost (gp)*
Army, medium (10,000 men)	15	34	x4	14 (+2)	+7	Str 19 (+8), Dex 12 (+1), Con 12 (+1)	500,000*
County (medium domain)	15	33	x8	n/a	+4	Str 24 (+7), Dex 14 (+2), Con 14 (+2)	100,000*
Duchy (large domain)	17	38	x10	n/a	+5	Str 26 (+8), Dex 16 (+3), Con 16 (+3)	500,000*
Kingdom (huge domain)	19	43	x12	n/a	+6	Str 28 (+9), Dex 18 (+4), Con 18 (+4)	1000000*

For example: Peritea, high priestess of Poseidon, is 13th level, and is standing before her temple on Thrakos Isle, facing an invasion fleet of a dozen warships from Corundum the Ancient. Because she's epic scale, the great waves her clerical magic raises can damage the triremes directly.

LEGENDARY CONSTRUCTS

At legendary scale, the PCs' deeds will be told of for centuries, the stuff of legends, affecting the fates of kingdoms. They are counts, dukes, kings, great emperors, generals. PCs may decide to establish their own kingdoms; these are feats which may take years, as legendary heroes gather people around them and strike out into the wilderness. Equally, they may inherit the throne of existing kingdoms and empires, either by right of birth, or by conquest!

For example: the Zaxilo Fastness has invaded the forests of the northern wood elves and seized their lands. Quercus the Archdruid, 16th level, defends those lands, and uses his plant-controlling magic to exhort the trees to rise up and strangle the invading cannibal horde! The spells Quercus uses as defender of the forest can affect the Zaxilo horde statistics directly, as long as Quercus' player describes his actions appropriately.

MYTHIC CONSTRUCTS

At mythic scale, the PCs may vanish from the perceptions of ordinary folk, passing into worlds and adventures beyond their understanding. Or, they may become demigods, almost deities in their own right, defending their worlds and their worshippers against cosmic threats. Creating mythic constructs is the stuff of divine miracles; most characters will be **appointed** to represent mythic scale constructs which they purchase as advancements.

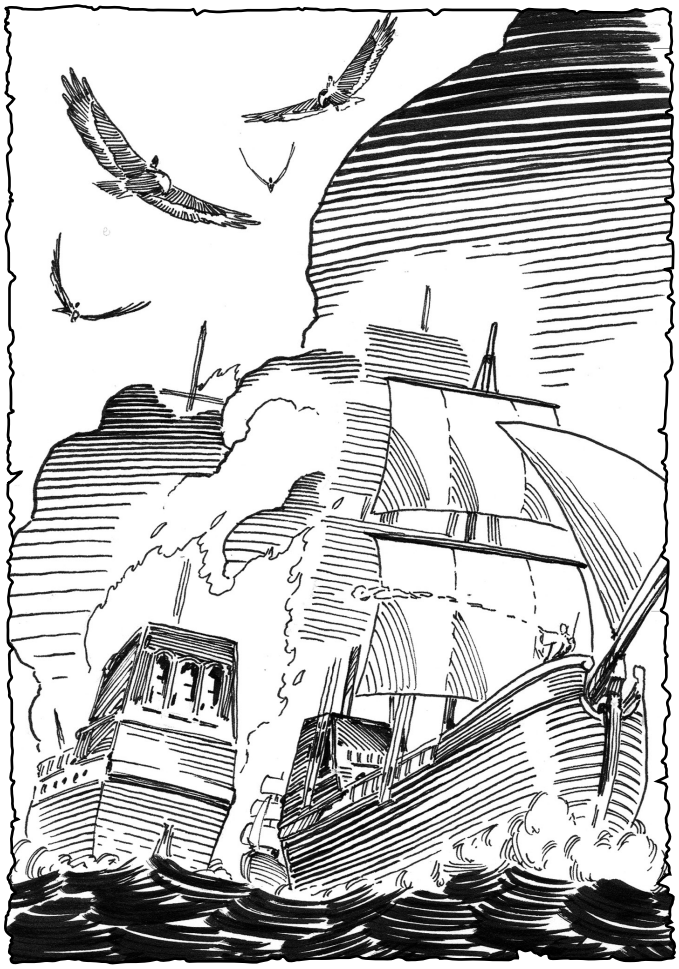


Table 26: Mythic Constructs

Entity	*Lvl*	*AC*	*PHP*	*Move*	*Armour*	*Typical Attributes*	*Cost (gp)*
Army, large (100,000 men)	20	36	x10	12 (+1)	+6	Str 20 (+10), Dex 10 (+0), Con 12 (+1)	5,000,000*
The 21st Plane of Hell	21	51	x15	n/a	+10	Str 32 (+22), Dex 20 (+5), Con 26 (+8)	n/a
World (vast domain)	20	36	x13	n/a	+6	Str 30 (+10), Dex 10 (+0), Con 20 (+5)	n/a

**refers to annual upkeep.*

For example: since the Hell Gate opened, the 21st Plane of Hell has manifested itself, and the world has been plagued by demons, appearing in the streets, in people's homes, possessing the bodies of the living. Darmalane, Champion of Ithos, 22nd level cleric and avatar of Abraxas the Two-Faced God, has returned from where Golael the Impaler, lord of the 21st Plane, had imprisoned him beyond the veil, to save the world. He casts his Plane Shift spell, targeting the entire 21st Plane, intending to do MHP damage to it and banish it to where it belongs.

Construct Advancements

As you level up, so do your constructs — they always reflect your level. You may also improve your constructs by spending advancements. Constructs may have traits, special effects, and even signature item bonuses. Here are some example construct advancements.

Armed: your construct has a specific weapon or weapons, and a damage die modifier. A ship may have archers or a ram, a castle catapults, a kingdom heavily-armed armies, and so on. Each advancement provides a single die, based on the construct's Strength, as shown in Table 27: Armed Constructs. A second advancement spent on weapons gives you a larger weapon, or multiple weapons, with twice the damage dice (ie +2d6, etc).

Armoured: each advancement increases your AC by +1, as your construct acquires armour or other defences appropriate to its type.

Counter-Siege Weapons: your construct gains mobile counter-siege weapons to respond more effectively to siege attacks. Each advancement increases your construct's Dexterity by +2 against sieges.

High Morale: increases your construct's morale rating by 1 step.

Impressive: gives you a trait bonus to make and resist charms and persuasion.

Independent: your construct can take an action in the same round that you act, effectively giving you 2 actions per round.

Long Endurance: your construct is highly self-sufficient, and gives you a trait bonus in appropriate circumstances.

Luxurious: your construct is expensive, well-crafted, and luxurious, giving you a trait bonus when impressing or charming targets.

Magical Support: this trait gives you a trait bonus on actions and resistances where you can describe magical assistance benefitting you.

Reinforced Structure: you may increase your construct's PHP multiplier by +1, ie from x3 to x4, etc.

Size Increase: when you buy a construct, it's always **small** in size, if size is a factor. For an advancement, you may increase this by +1 step. You must also pay the difference in gold piece cost, if any, and may have to wait a certain time period, at the GM's discretion.

Threatening: you get a damage die on intimidation attacks. See Table 27: Armed Constructs for the attribute your construct is using for its intimidation attack (page 39).

Table 27: Armed Constructs

Strength / Attribute	*Damage Die*
3-9	1d4
10-12	1d6
13-15	1d8
16-18	1d10
19+	1d12

EXAMPLE OF CONSTRUCTS IN PLAY

Xiola Zenwaith, our 11th level magic user, is aboard the elven seastrider *Princess of Tarnaband*, an epic-scale warship she has as a trait, and she's attacking the Demon Tower of Zann on Thrakos Isle. The tower swarms with nefarious Dark Men of the Zaxilos Cannibal Cult, who are loosing flame arrows and catapults against the seastrider; Xiola's crew are fighting back. Her ship has an *Armed* advancement (with a team of archers), giving it a +1d6 damage die, as well as *Independent*.

The GM has statted the Demon Tower of Zann as follows:

Demon Tower of Zann
LEVEL 11 MEDIUM TOWER

Attacks: Archers +11 (+1d8 + fire hazard); Catapults +11 (+2d8); Soldiery +11 (+1d8)
Physical Defence (AC): 31 (+21) (armour 10)
Mental Defence: 21 (+11)

Movement: n/a
Range: Close (Soldiery); reach, short (Archers, Catapults)

Hit Dice: 11 (level 11)
PHP: 99
MHP: 44 (Green)

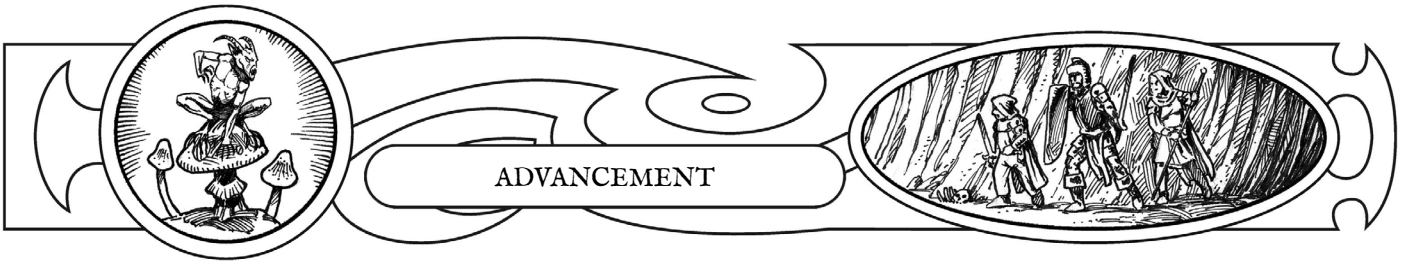
Motivation: *To Infiltrate Thrakos Isle*
Actions: *Lead by Gargar the Cannibal Priest, Surreptitious Infiltration, Terrorise the Population, Rally to Defend, Flaming Arrows, Man the Catapults, Perform Hideous Magics*
Special Defences: n/a
Monstrous Effects: n/a

Attributes: Str 10 (+0), Dex 10 (+0), Con 14 (+2), Int 10 (+0), Wis 10 (+0), Cha 10 (+0)

Xiola's ship has the following stats:

Princess of Tarnaband: Level 11 (as Xiola) small ship; AC 30; PHP 33; MHP 44 (Green); Movement 16 (+3); Attacks: Archers +14 (+1d6); Advancements: *Armed, Independent*.

We roll initiative, using the construct stats as appropriate. Xiola rolls 11, +11 (for her level), and +3 for her ship's DEX, a total of 25. The Demon Tower of Zann rolls 12, +11 (for its level), +0 (for its DEX), a total of 23. Xiola and the *Princess of Tarnaband* go first!



ROUND ONE

The range starts at **long**.

Xiola begins by attacking the Tower with her Fireball spell. She rolls 11 +17 (trait bonus + INT), +28 (the 11d6 damage dice), a total of 56 vs AC31, for 25 effect points. She spends 10 effect points using her *cast at range* special effect to increase the spell's range 2 steps to long, and does 15 PHP damage. The Tower's PHP drop from 99 to 84.

The *Princess of Tarnaband* uses its *Independent* advancement to attack separately using its archers, with a -8 penalty for attacking from long range. It rolls 7 +14 +4, -8 for the range penalty, for a total of 17 vs the Tower's AC 31. That's a failure with 14 consequence points — a major consequence *out of control* and a -4 penalty!

The Tower attacks back with its own archers, rolling 10 +11 (its level), +7 (the damage die), -8 for long range, for a total of 20 vs the ship's AC 30. That's another failure at 10 consequence points — another major consequence, this time *chaotic response*!

ROUND TWO

The range is still **long**. The GM describes the *Princess of Tarnaband* wheeling in the bay before the Demon Tower, its crew wrestling with the rigging to regain control as Xiola stands in the bow, preparing another spell!

This time, Xiola's player manoeuvres the ship in close to shore as a helping action (page 39). It rolls 12, +3 (for its MOV bonus), +11 (Xiola's trait bonus), and -4 for *out of control*, for a total of 22 against an Average (10) difficulty. That's a +12 helping bonus to help with changing range.

Xiola has no more Fireball spells memorised, so instead casts one of her Transmute Rock to Mud spells. The GM looks at the classic fantasy writeup of the spell, and rules this has no damage dice, but *ignores* the Demon Tower's armour (it's turning it to mud!). Xiola rolls 8 +17, +12 for the helping bonus and -4 for the ship's *out of control*. That's a total of 33 vs the Tower's reduced AC 17 (-4 for *chaotic response*, ignores armour), resulting in 16 effect points. Xiola chooses to close 2 range bands to short range, and inflicts 6 PHP damage on the Tower, which drops to 78.

The Tower attacks back. It rolls a mere 4 +11 +5, -4 for *chaotic response*, a total of only 16 vs the ship's AC 26 (reduced due to *out of control*), another failure with 10 consequence points. Xiola elects to impose a **riposte** (page 47) of 11 damage (her level) on the Tower as they sweep past, reducing its PHP to 67. Her crew lets out a resounding cheer!

ROUND THREE

The range is now **short**.

Xiola still has a Transmute Rock-to-Mud spell memorised. She asks her crew to steady the ship — a helping action. The ship rolls 12 +3 +11 -4, a total of 22 vs Average (10) for 12 effect points — a +12 helping bonus.

Xiola casts the spell, rolling 14 +17 +12 -4, 39 vs AC17 (remember, the spell avoids the Tower's armour, plus the Tower has a *chaotic response*). That's 22 effect points. She uses 10 effect points to remove the *out of control* major consequence, describing her commands bringing order back to the deck, and inflicts 12 points of damage (her maximum damage would be 17 points — see page 43) on the Tower, whose stones slough away into mud! Its PHP drop to 55.

The Tower attacks back, this time with its catapult. It rolls 10 +11 +7 (for the 2d8 damage dice), at total of 28 vs the ship's AC30 — a **momentary disadvantage** (page 44); Xiola's player describes the enemy having difficulty reloading the catapults, exposing themselves to danger. They'll suffer a -1 penalty on their very next check.

ROUND FOUR

The range is **short**.

Xiola and the ship's crew are in buoyant mood. The ship attacks with its archers — but rolls 5 +14 +1, 20 vs the Tower's AC 25 (incorporating the -1 momentary disadvantage) — a failure with a minor consequence. The GM decides to use this as a GM reaction (page 46), declaring that **Gargar the Cannibal Priest**, the 11th level **villain** (page 77) in charge of the Tower, has finally emerged from the dungeons to take charge of its defence. The GM improvises Gargar's stats (page 77), giving him a flat +6 competency bonus on his key actions (mostly evil clericky-type stuff…). His presence now boosts the Tower's mental defence from 21 (+11) to 27 (+17).

Xiola no longer has any Transmute Rock-to-Mud spells, so she casts her Fear spell, rolling 10 +17, 27 vs the Tower's resistance — which is now Gargar's 16 Wisdom + level 11 — a tie! Xiola gets a momentary advantage (+1) on her next check.

Gargar now exhorts his defenders to remove the *chaotic response* major consequence. This is effectively **healing during combat**, a Difficulty (20) action (page 37); Gargar rolls 14 +11 +6, 31, and removes the Tower's major consequence (and its -4 penalty).

ROUND FIVE

The range is still **short**.

Xiola casts another Fear spell (her last), rolling 10 +17 +1 (momentary advantage), 28, this time against Gargar's resistance of 26. That's 2 effect points, reducing the Tower's MHP from 44 to 42. Now that Gargar is in play, the GM could elect to have the 2 MHP come off his total — his presence is improving the morale of his minions in the Tower.

The ship attacks with its archers, rolling 14 +14 +3, 31, against the Tower's AC31 again — a tie, a +1 momentary advantage. Now that Gargar has taken command, the Tower's resistance is stiffening!

The Tower attacks. This time, Gargar tries a powerful intimidation attack against the ship, marshalling his uncanny magical powers. He rolls 15 +16, 31, against the ship's mental defence of 27, as Xiola exhorts the crew to stand fast. The ship takes 4 MHP damage, reducing it to 40 MHP, narrowly avoiding a consequence.

ROUND SIX

Xiola has no more attack spells memorised, and realises Gargar's return has made the Tower's defences difficult to overcome with mere archers and a small ship. She decides to withdraw, to prepare more spells and return to fight another day…

Sidekicks, Followers, & Hirelings

AS YOUR CHARACTER advances in level and reputation, he may attract followers and faithful companions who will fight for him or die. Some serve for money, others for love; all can give your character advantages he couldn't get alone.

Sidekicks and **followers** are bought using advancements; **hirelings** serve for gold. All three support your character in various ways, providing traits, bonuses, and even additional actions, or taking damage on your behalf.

FOLLOWERS

Followers are a type of heroic construct you can buy any time after reaching 5th level. They are your "representative" for acting at heroic scale in certain situations against other communities and groups of followers. You can use followers to skirmish with gangs, sway people's opinions, enhance your reputation, and so on.

When you buy followers using an advancement, you acquire one follower for every level you have. When you level up, you receive an additional follower. You can lead them into dungeons and on adventures, although they're somewhat fragile, and may be more effective in heroic scale encounters.

Followers give you a trait bonus equal to their number, and allow you to split your effect points among multiple targets (+1 target per follower) at adventure scale. Follower bonuses can add to your resistance if you can describe it.

For a hero point, you can declare that a consequence affects your followers instead of you. However, you lose followers equal to the consequence penalty, ie 2 followers for a minor consequence, 4 for a major, 6 for an extreme. Followers are considered to be killed, maimed, or otherwise taken out of action; you can replace them when you recover your hero points (ie after the adventure).

SIDEKICKS

Sidekicks are a special type of follower. They're usually adventurers, like your character, although they can also be things like warhorses, spirit companions, allied spirits, and so on. Usually you may only have one sidekick. They have a character class, and are 1st level when you buy them; you can give them a share of your XP received to help them level up. A sidekick comes with 4 PHP and MHP, and gains +1d4 per level; you can subtract any damage you take in combat from your sidekick, if you want. If your sidekick dies, you immediately lose 2x its physical and mental HP through shock. A sidekick comes with 1 advancement, plus 1 per level, which you can use as if it was one of your own, as long as you can describe how you do so.

You can have your sidekick act on its own; if it has the Independent advancement (page 68), it can do so in the same round you act, too. A sidekick acting on its own uses its own traits and level. You can't use a sidekick to share your own effect points among multiple opponents: that's what followers are for (see above).

You can use a sidekick to gain helping bonuses. If a sidekick helps you while you're in combat, it isn't considered **engaged** (page 41); if it's attacking on its own behalf, it is.

Sidekicks may use equipment; often an advancement describes this. They may not take consequences themselves; however, for a hero point, you yourself can take the damage (or a consequence instead) that would otherwise affect your sidekick.

If your sidekick dies, you get the original advancement back to re-use, but lose any XP invested and any advancements they've bought through levelling up.

Table 28: Hirelings

Hireling	*Cost per Level**	*What They Do*
Alchemist	250gp	Brew potions, transform substances.
Armourer	25gp	Repair and make weapons and armour.
Castellan	150gp	Manage castles.
Crafter	10gp	Repair or make items or perform craft activities.
Guide	30gp	Know the lay of the land, including making Navigation checks (page 40).
Mercenary	25gp	Fight, train uncoordinated and terrified peasants.
Mule Train Handler	10gp	Maintain a mule train during an expedition.
Nurse	50gp	Give first aid, treat wounds, diseases, and poisons.
Ostler	5gp	Look after horses.
Quartermaster	50gp	Look after provisions, including making Provisioning checks (page 40).
Sage	100gp	Know about one particular academic subject in great depth.
Sapper	50gp	Inflict damage in sieges.
Scout	35gp	Reconnoitre terrain you're traversing, including making Scouting checks (page 40).
Scribe	75gp	Able to read and write, noting down what you do and dealing with bureaucrats.
Smith	20gp	Smelt and work metals.
Trader	50gp	Appraise goods and conduct trade and negotiations for profit.

**to hire for a single adventure or task.*

HIRELINGS

Hirelings are a "hired trait". You can spend gold (or, optionally, **treasure points** — see page 84) to hire their services for a single adventure or task at a time. A hireling gives you access to a single trait with a trait bonus equal to its level, usually representing a profession (sapper, merchant, castellan, and so on).

A hireling's cost is based on its level, as shown in Table 28: Hirelings. You may hire a hireling up to the lowest level of the scale below you. ie, if you're a heroic character, the hireling can only be level 1; if you're an epic character, the hireling may be up to level 5, and so on. Hirelings may level up as you level up, but must be paid more.

Spellcasting at Higher Levels

CHAPTER 2: CHARACTER CREATION indicates how many spells spellcasters may cast up to 4th level. Beyond that, spellcasters increase the number and magnitude of the spells they can cast as shown on the table overleaf.

Monsters & Magic provides a selection of spells up to 2nd level in **Chapter 7: Magic**; for spells beyond 2nd level, you can use any classic fantasy spell resource.

SPECIAL EFFECTS FOR SPELLCASTERS

As spellcasting is an action check like any other, you can create special actions and effects to use with it. Here are some examples:

Cast at Range

You can use spellcasting effects to increase the range of your spells. Spells already have a default range (usually **short**); this effect allows for greater ranges as shown in Table 29: Spell Ranges.

Extended Duration

You can make spells last longer, again by level of effect. Each effect increases the **period** of the spell, from rounds to turns, turns to hours, then days, weeks, months, and years.

Spells of Extension

Classic fantasy allows spell durations to be extended using other spells — you cast one spell to extend another. ***Monsters & Magic*** supports both dedicated spells and special effects — use whichever method you prefer for your game, or even both!

Table 29: Spell Ranges

Effect	*Increased Spell Range*
Minor	Medium range, or +1 range band.
Major	Long range, or +2 range bands.
Extreme	Line of sight, or +3 range bands.
Heroic*	Anywhere within a day's ride or so.
Epic*	Anywhere in the kingdom.
Legendary*	Anywhere in the world.
Mythic*	Anywhere in the cosmos.

**for ranges beyond line of sight, you must either know the target, be viewing him remotely (using clairvoyance, scrying, etc), or have in your possession an intimate item belonging to him (a limb or other body part works just fine…).*

Table 30: Spells at Higher Levels

Scale	*Level*	*Number of Spells by Level**								
		1	2	3	4	5	6	7	8	9
Heroic	5	3	2	1	—	—	—	—	—	—
	6	3	3	2	—	—	—	—	—	—
	7	4	3	2	1	—	—	—	—	—
	8	4	3	3	2	—	—	—	—	—
	9	4	4	3	2	1	—	—	—	—
Epic	10	4	4	3	3	2	—	—	—	—
	11	4	4	4	3	2	1	—	—	—
	12	4	4	4	3	3	2	—	—	—
	13	4	4	4	4	3	2	1	—	—
	14	4	4	4	4	3	3	2	—	—
Legendary	15	4	4	4	4	4	3	2	1	—
	16	4	4	4	4	4	3	3	2	—
	17	4	4	4	4	4	4	3	2	1
	18	4	4	4	4	4	4	3	3	2
	19	4	4	4	4	4	4	4	3	3
Mythic	20	4	4	4	4	4	4	4	4	4

**plus bonus spells equal to your INT or WIS modifier in spell levels.*

CREATING YOUR OWN SPELLS

Epic scale spellcasters may create their own spells using advancements like *Create Spell*. Each time you take this advancement, you may invent a new spell. Here's how that works.

1. *Create the Spell Concept*

First, come up with a single phrase which describes the spell. For example: "cause a natural rainstorm to turn to fire". Check the spell resources you're using to make sure your concept is unique; there are many spells out there, so you may be able to acquire the spell — or a similar one — without using an advancement.

2. *Is it a Scalable Spell?*

Looking at your concept, decide if the spell does one single thing ("makes it rain, right now"), or whether the spell's effects are variable over a given scale ("creates a violent rainstorm which may wash away fortifications").

3. *Figure out the Spell Level*

Think about how powerful the spell is. Usually, even on a simple success, a spell should do something comparable to a character of twice the spell's level: a spell which damages a castle should be at least 5th level. This is often a gut feeling; you can check out other spells to get a feel for what level a spell should be.

4. *Define the Effects*

If a spell is **not** scalable, you may want to define a spell's effects in terms of special item advancements (page 86), figuring each level of spell gives you the equivalent of 3 treasure points of advancement bonuses, etc.

For example, a spell giving you a +2 Strength bonus would be 2nd level (as an item to do the same costs 6 treasure points).

If the spell **is** scalable, decide on its most basic effect; this happens on a simple success. Each 5 effect points you generate allow you to increase the spell's effect; see the Effect Engine rules on page 44 and the effect descriptions on page 45 for the sort of things you can achieve.

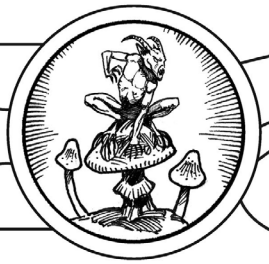
For example, we decide our Wash Away Fortifications spell is 5th level (the minimum needed to affect castle constructs). We decide its effect points do damage to castles. As a simple success, this can do limited PHP damage or a momentary advantage; at higher effect points, more damage or greater consequences can be inflicted. It's a scalable spell.

5. *Define the Parameters*

Next, determine the area of effect, casting time, duration, resistance, and range of the spell. **Resistance** is easiest; is there a target of the spell who can actively resist its effects? If there is not, then the resistance is simply the difficulty to cast the spell (page 38). Otherwise, decide which attribute the target will use to resist; this may be armour class, for a spell which behaves like a physical weapon, missile, or other attack. **Casting time** is usually 1 action, unless the spell is complex, in which case you may make it 1 action per level of spell, or even one turn. If you feel the spell should take longer to cast, you may be looking at a **ritual** (pages 16 and 20).

The **area of effect** of a spell is usually a single "target"; if the spell's effectiveness is directly dependent on its effect points (like a Sleep spell or Fireball), you may consider making it an *area effect* (page 59) at no extra cost. Otherwise, make sure area of effect is tied either into the spell level, or into the creation of effects.

Most spell **durations** are either simultaneous, or 1 round per level of spellcaster. You can increase this for non-scalable or higher-level spells, but don't go above 1 hour per level without requiring effect points or an *extended duration* special effect (page 71). Lastly, spell **range** is usually **short**, but you may increase it to **medium** for a non-scalable or higher-level spell, or **long** for one that is both; alternatively, use the *cast at range* special effect.



6. Do the Research

Once you've determined the parameters of the spell, you need to research it. Add up the following: the spell level; +10 for a scalable spell, or +5 for a non-scalable one; +1 for each range, duration, or area of effect "step" above the base (given above). Total these up, and add them to an Average (10) difficulty.

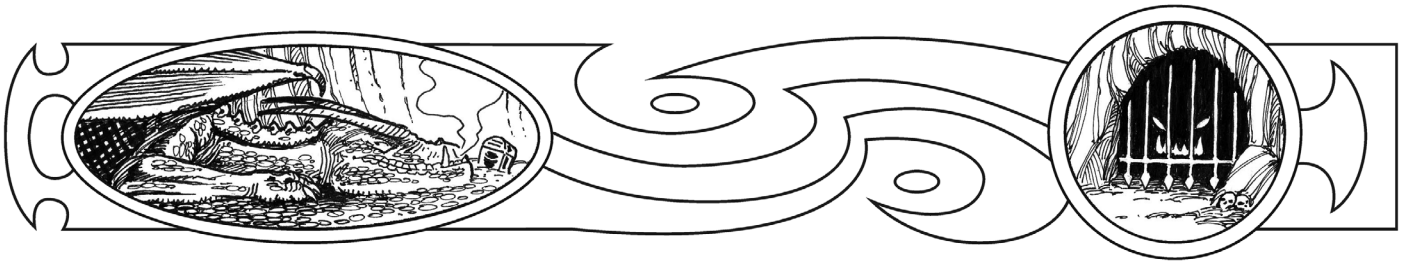
This number is first the number of **treasure points** (page 84) and the number of **time periods** you need to spend researching the spell. The time period is in days if you have access to a great library (perhaps the result of an extreme effect on an action check to find or gain access to a library?), weeks if you have access to a decent but average library (a major effect), or months if you are working with little or no library at all (a minor effect or less).

The number is also the **difficulty** of the research roll you must make to successfully create the new spell. You may gain a +1 bonus for each additional treasure point or time period you spend on the research, up to your level. If you succeed in the roll, you create the spell, and write it in your spellbook; if you fail, you must begin the process again. On a simple failure, the spell is not created, but the treasure points are not lost; on a minor consequence or greater, the treasure points are also lost. Any other consequences you generate also apply; if the spell you're researching is hazardous, the GM is encouraged to be inventive in deciding what the consequences entail!

For example: let's take our Wash Away Fortifications spell. It's 5th level, and scalable (+10), and has a long range, 2 steps above the base short (so, +2). It lasts a number of hours equal to your level (the minimum time scale needed to affect constructs — see page 62), which is also a 2 step extension from the base duration of "rounds" (so, another +2). Adding this to an Average (10) difficulty gives us a total of +29, which means the spell will cost 29 treasure points and take 29 time periods (days, weeks, or even months, library depending) to research, at the end of which our magic user (let's say it's Xiola) will have to make a difficulty 29 research roll to create the spell. She's going to be rolling at least +17 (her level + INT bonus), and may have other traits she can use or even treasure points she can spend to increase her chances.

7. *Test it Out!*

Now you have the spell, test it out in play. If there are any parameters which don't work as expected, change them, subject to the GM's approval. Of course, it may be that any shortcomings of the spell are "features", rather than something you can fix — in which case you're stuck with them!



- Chapter 6 -

Running The Game

THIS CHAPTER PROVIDES advice for game masters. Whether you're using classic fantasy modules, supplements, and adventures, or creating your own, this chapter discusses how to use the ***Monsters & Magic*** rules to run your old school game.

Improvisation

IN THE YEARS before "sandboxing" became a common term, we spent a lot of time in our games "exploring the map". It didn't matter whether that map was a city, a dungeon, or a wilderness; it had a lot of blank spaces on it, and we were going to find out what was there — and get into endless trouble and adventure on the way.

Monsters & Magic provides you with tools to support that style of play. The **encounter system** (below) lets you "unpack" an unplanned or random encounter, creating plot and events from an enemy's **motivation** and **actions** on the fly. The **treasure system** (page 83) lets characters embark on impromptu quests for items they want; using **treasure points**, they sway the odds that such items will be theirs at the end of the day. **Alignment Focus** and **Drift** (page 89) give characters incentives to play to **and against** their alignments, gaining XP and generating cool drama.

Giving Players Descriptive Control

Some parts of ***Monsters & Magic***, like hero points (page 50) and treasure points, give players a degree of descriptive control over their characters' environment, letting them specify, for example:

- the consequences they incur (at the cost of a hero point)
- the effects an opponent creates (for a hero point)
- the action an opponent switches to on a GM reaction (for a hero point)
- the contents of a treasure hoard (by spending hero and treasure points)

Ceding descriptive control like this is a feature of many modern story-telling RPGs, and while we believe it has a cool role to play in old school gaming, we realise it may not be for everyone. Therefore, we've designed these systems as **optional** parts of ***Monsters & Magic***; use them or not, as you see fit. It won't break the game either way.

Saying "Yes"

The tools in this chapter reduce the game preparation you as GM need to do, letting you focus on the things that matter. Using these tools, your game's drama can unfold naturally from how the PCs interact with the events you describe.

Take a look at **traits**. To get a trait bonus, a player must describe how one or more of their traits affects what they're doing. Not only does this tie the character directly into the action, it also encourages a player to describe their surroundings.

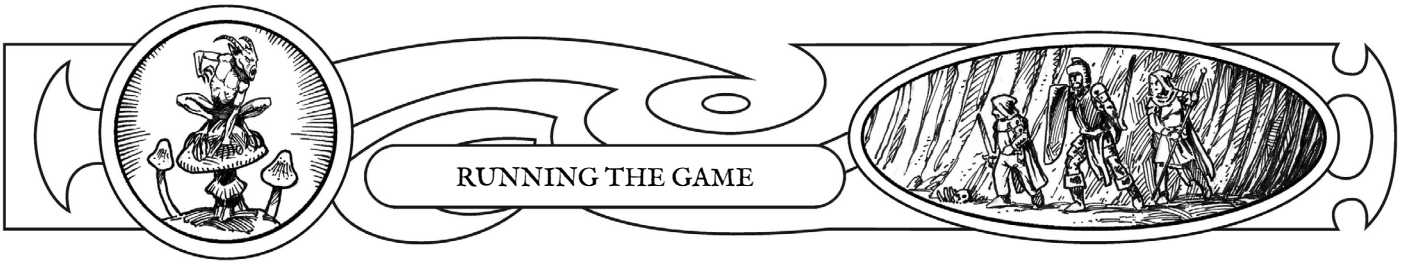
For example, to get a trait bonus on a healing check, a player may describe their Woodland Specialist *character finding healing herbs in the forest he's exploring.*

But — hang on! Isn't describing the world your job, as GM? Here's the rub: when a player starts describing elements of the world to get a trait bonus, you may be tempted to refuse that description, or even require an action check. Who says there are healing herbs in that forest? **Resist this temptation**.

Character traits are a **deliberate mechanism** to encourage players to describe elements of your game's backstory and environment as it pertains to their characters. They unleash a whole fount of creativity around your table, and support that old school feeling of open-ended and limitless possibility. Is shutting down that player's description of his trait going to lead to more exciting play? If not, and the description is at least reasonably plausible, then **say yes**. Your game will run more smoothly, and your players be more engaged in their world.

Encounters

ENCOUNTERS ARE THE meat of your game, whether with hordes of monsters in treasure-filled dungeons, the king or lord who gives PCs their quests and rewards their successes, or the mysterious NPCs who dish out clues in smoke-filled shady taverns.



This section presents a lightweight and flexible framework for structuring encounters on the fly, with a minimum of preparation. It's intended to be "self-generating", providing hooks for immediate play from the nature of the creature or NPC encountered and the surrounding action and events.

MOTIVATIONS & ACTIONS

An encounter starts with a **creature** or **NPC**. Every creature or NPC your players encounter has a **motivation** and one or more **actions**. These can be implicit or explicit; you can make them up as you go, or you can jot them down in advance. The creatures in **Chapter 8: Monsters** have ready-to-use motivations and actions to help you get started right away.

A creature's **motivation** is what it does, or what it's trying to do when encountered, and why it's doing it. Example motivations include: *serve an evil master*, *defend its lair*, *hunt prey for food*. A creature's actions describe what it does in pursuit of this motivation, and include things like: *stage an ambush; taunt prey; scout an area; spy and report back*.

As we mentioned in **Chapter 4: Playing the Game**, when you as GM describe an effect or a consequence, you may instead choose a **GM reaction**. One example of a GM reaction is describing an NPC or creature taking one of its actions to achieve its motivation.

*For example: the **gargoyle** on page 103 has three motivations:* hunt prey*,* serve an evil master*, or* love of torture*. The example actions it might take in pursuit of these motivations include* ambush, kidnap lone victim, spy and report back*, and* dive attack*. As a GM reaction, you may decide a gargoyle will* kidnap a lone victim.

ENCOUNTER STEPS & DESTINATION

Monster and NPC motivations can be complex: not every encounter has to be about monsters trying to kill PCs (or vice versa). Every encounter has a **destination**. This is where the encounter is heading when the PCs encounter it — what the monster or NPC is trying to achieve, the high-level "encounter plot" the encounter ends up at *if the PCs don't get involved*. Usually an encounter's destination is linked to the monster or NPC's motivation.

*For example, let's say you're creating a gargoyle encounter on the fly, in the heat of play. You look at the gargoyle's stats, and read its motivations. From these, you can immediately imagine 3 outcomes — 3 **destinations** — for your encounter, **if the PCs do nothing**. The gargoyle could:* devour the ambushed prey, report back to the evil leader*, or* finish scouting and return to its lair.

*Let's keep it simple, and say you choose the last of these as the destination of your encounter: if the PCs do nothing, the gargoyle will **finish scouting and return to its lair**.*

Between the start of an encounter and the destination you've chosen, you now create one or more **steps** (depending on the size of encounter you want). These steps may include:

- **Planning:** where the creature or NPC decides what it's going to do.
- **Preparation:** where the creature makes preparations for what it's going to do.
- **Initiation:** where the creature embarks on its plans.
- **Fulfilment:** where the creature is busy carrying out its plans.
- **Achievement:** where the creature accomplishes its goals.
- **Aftermath:** where a new status quo is established, and the creature's actions (and therefore the encounter) are over.

Depending on how big an encounter you want, you can include all or some of the above steps; you can begin the encounter with the creature or NPC still at the "planning" step, or fast-forward right to the "fulfilment" step and have the PCs encounter it *in media res*. The dragon flying overhead may be in the **fulfilment** step of scouting the area; the orcs grunting in their forest lair may be in the **planning** step of their ambush.

During the encounter, you may use GM reactions (page 46) as triggers to move the encounter forwards through its steps, advancing the plot. On a **minor effect**, you may flesh out or develop the current encounter step, including having a monster take an action; on a **major effect**, you may describe whatever you need to move on to the next encounter step.

Of course, the PCs' actions may cause the steps to deviate — that's where the drama comes in!

RUNNING AN ENCOUNTER

Here's an overview of how you can use the encounter system in play. Remember, this is a lightweight framework intended to support your GMing; don't feel you have to follow it slavishly if you have a clear idea of where the encounter is headed. It's a tool, not a straitjacket.

1. **Select the opposition:** do this however you want to; random encounter tables, local descriptions, or just pick a creature or creatures if you know what you want. You can also use PC goals, traits, or augury-type spells to help you choose a good encounter.
2. **Check the creature's motivation:** motivation explains what the creature is doing when encountered. The monsters in **Chapter 8** have explicit motivations; for other creatures or NPCs, look through their descriptions or use what you know about the location to come up with motivations on the fly. Motivations don't have to be complex: *find food* and *defend my home* are fine.
3. **Set the encounter destination:** based on the creature's motivation, decide on a **destination** for the encounter — what is the creature aiming to accomplish?
4. **Choose steps:** based on how large you want the encounter to be, and on the nature of the creature, decide which steps you want to use. If you already have a **map** (ie if you're running an established scenario), the steps tell **you**, the GM, what's happening mostly

off-screen while the PCs are exploring the map; if the encounter is a random encounter, the steps help define the **plot**, and the opposition the PCs are facing.

5. **Select the current step:** decide where in the encounter you want to begin (see above). This tells you how long you envisage the encounter being, and the immediate context for actions (and danger).
6. **Choose an action:** this is what the creature is doing **right now** to complete the current step.
7. **Involve the players:** this depends on the action the creature is taking; you may be rolling for surprise (page 41), or initiative (page 41), or simply describing the current encounter step when the PCs appear on the scene.

*For example: back with the gargoyle, you decide you want a short but action-packed encounter, and start with the **fulfilment** step. You choose the* scout out area *action, and ask your PCs for a Scouting check to determine the starting range (page 52). Let's say the PCs fail their check with a minor consequence; you can use this as a GM reaction, to have the gargoyle take an action — in the context,* ambush *would be great!*

*Now, let's say later in the ensuing combat one of the PCs fails a roll with a major consequence. You could use this as a GM reaction to advance the encounter step from **fulfilment** to **achievement**. What does that mean? Well, the encounter destination is **finish scouting and return to its lair**, so you could use the GM reaction to describe the gargoyle suddenly flying off. You don't have to make an action check; the strength of a GM reaction is that you simply choose it happening. What do the PCs do next? Do they run away to fight another day — or is the gargoyle leading them somewhere?*

You can also see the encounter system at work in the introductory scenario **Silvermoon** (page 112).

Creating the Bad Guys

CHARACTERS MAY ENCOUNTER all kinds of adversaries, from hordes of mooks and petty creatures who fall like sheaves before their blades, to menacing monsters and lieutenants carrying out their evil lord's commands, to major villains and monstrous foes as strong as — if not stronger than — the characters themselves. These are all **NPCs — non-player characters**. This section discusses how to use them in play.

HOW MUCH DETAIL?

The most important thing about NPCs is that you don't need to detail them as much as player characters. In fact, unless an NPC appears repeatedly in your game, you should just use whatever statistics you need in play, and leave the rest undefined. For example, if you're creating a monster for combat, you need its physical and mental hit points, its level, attacks, and armour class, and maybe a few traits and actions — nothing else. The statistics blocks in **Chapter 8: Monsters** provide the maximum detail you need for an NPC of this sort.

Often in adventures NPCs have only a brief line of statistics — a **stat strip**. A stat strip is easily accessible — you can include it in adventure write-ups without disrupting the text. It contains the minimum you need to run that adversary in context. Here's an example:

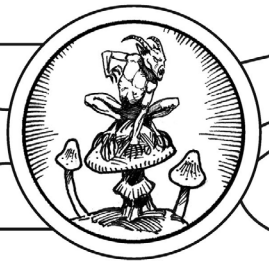
Orc warrior: AC 20 (+8), Level 2, PHP 14, MHP 9, Cruel sword +6 (+1d8) C

That's all you need to run that orc in combat, and you can improvise the rest as you need (note the "C", referring to **close** range).

NPCs also differ in power depending on the roles they play. There are three types of NPC: **rabble**, **henchmen**, and **villains**.

Rabble

Rabble are the faceless minions you see in action movies and adventure stories — the hordes of bad guys who fall before the heroes' attacks and make them look awesome. Use the statistics in **Chapter 8: Monsters** or any other classic fantasy bestiary for rabble — they usually have low hit points and attributes, and relatively low ACs. They may whittle away the PCs' hit points, but go down quickly once the PCs concentrate their attacks. A fighter can usually plough through rabble of the same level easily, and even other classes do significant



damage. The werewolf servitors in **Chapter 9: Silvermoon** are examples of rabble.

Henchmen

Henchmen are one step up from rabble; tough enough to give the PCs a fight, and dangerous in numbers. Modify the statistics for rabble, increasing their hit points by their Constitution or Wisdom values (figure an average of 10 in each if not stated). Increase their levels to the PC average if they're not already, updating bonuses appropriately, and increase their AC by +2. Elgen the Wolf in **Silvermoon** is a henchman.

Villains

Villains are your major bad guys — you have at most a handful in an adventure, and they have a serious chance of wiping out one or more PCs. They're the equivalent of PCs in power; give them close to maximum hit points, adding their Constitution or Wisdom score, and a level at least equal to the best character level, plus one per additional PC (a villain for a group of 4 PCs with a top level of 5 would be 8th level). Increase AC by +4, add any level-up advancements as required, and flesh out their actions and special effects. You may even want to create a more detailed set of statistics — a stat block rather than a stat strip. The sorcerer Haugaband in **Silvermoon** is a villain.

0-LEVEL CHARACTERS

Your campaign world is populated mostly by run-of-the-mill NPCs — characters without any experience levels in a character class. These **0-level characters** may have racial and personal traits, but as they don't have levels those traits are merely descriptive. Nor do they add their level or hit dice to their hit points, so just have PHP and MHP equal to their Constitution and Wisdom attribute scores.

A 0-level character may become 1st level by changing a trait, costing an advancement. As they can't gain advancements themselves, someone must give them one. This is the true gift of a mentor; PCs who do this usually gain a sidekick as a result (page 70).

IMPROVISING EFFECTS, TRAITS & ATTRIBUTES

When running NPCs on the fly, don't sweat the details: just add the NPC's level to any check the NPC would be competent in, and choose effects on the same basis. The actions, special defences, and monstrous effects listed in **Chapter 8: Monsters** are broad-brush descriptions of creature competencies to help you do this.

In particular, don't worry about attribute scores and ATT modifiers, especially when using creatures from other classic fantasy resources, unless the NPC demands that much detail. Instead, use the following rules of thumb:

- Give the NPC a 16 attribute score / +6 ATT bonus in their **area of competency** — attack checks for attack-oriented creatures, spellcasting checks for magic-using NPCs, or even movement checks for skittish herbivores. NPCs add their level as a trait bonus.
- Give the NPC a 7 attribute score / -2 ATT penalty in their **area of weakness**. This could be resist magic checks for superstitious bandits or goblins, attack checks for flight-oriented beasts, or influence checks for gruff barbarians. NPCs don't usually add their trait bonus, unless they clearly have an appropriate action.
- Other attributes are 10 / +0. NPCs add their trait bonus if the GM thinks it appropriate.

For example, our gargoyle gets a +4 trait bonus (for its level) on things like scouting, ambushing, terrifying people, spotting things, doing diving charges, attacking with its claws and bite, and intimidating victims when causing them pain. The stat block on page 103 includes its ATT bonuses, but if it didn't (or if we choose not to use them), we could decide it gets a +6 competency bonus on actions requiring massive strength, and a -2 weakness penalty on things requiring intelligence, willpower, or manual dexterity — with everything else getting a +0.

NPC ADVANCEMENTS

You can create higher-powered (or even lower-powered) versions of monsters, reflecting their development as your campaign progresses.

Here are some ways to modify NPC abilities:

- **Increase attributes and ATTs:** the attribute scores in **Chapter 8: Monsters** and elsewhere are averages; individuals can be above or below these scores. Increase (or decrease) a creature's attributes by up to 5 points.
- **Increase or decrease level:** creatures have levels equal to their hit dice. This is an average; increasing or decreasing it gives the creature more or fewer hit points, and affects their trait bonuses.
- **Modify their armour:** most creatures have little armour, either natural or provided by equipment. Increasing this is an easy way to make your creatures tougher: see the armour listings (page 33).
- **More hit points:** for henchman- or villain-level creatures, add their Constitution or Wisdom scores to their hit points.
- **More hit points per hit die:** hit point levels are calculated based on average scores (4.5 points per hit die). Increase this to 6 for henchmen and 7 or even 8 for villains.

GM HERO POINTS

Consider giving yourself a pool of hero points for use with key NPCs, monsters, and villains. GM hero points are used like player hero points, except you have just a single pool, rather than a separate pool for every NPC. Your hero point pool lasts the entire session, and replenishes at the start of the next.

You receive one hero point for every PC in the game; if you have 4 PCs, then you have a pool of 4 hero points. You can use these on behalf of any monster or NPC you're running.

Hazards

THE WORLD IS a dangerous place — and not just for the foul monsters and evil villains inhabiting it. Deadly traps, insidious poisons, dreadful diseases, and many other perils await adventurers at every turn. In ***Monsters & Magic***, these are called **hazards**.

TYPES OF HAZARD

Hazards fall into three types: **simple**, which are resolved with a single check; **complex**, usually requiring multiple checks; and **combat hazards**, which can make attacks and which may be attacked in turn. A hazard usually imposes a consequence on a character; sometimes as simple as hit point damage, other times consequences like *paralysed*, *sickened*, or *insane*.

A character makes a check to **resist** a hazard; whether it's static or rolled depends on the way you as GM describe it. Blade venom may be a rolled attack check resisted by a character's Constitution; knockout poison may require a character to roll CON against a Heroic (25) difficulty to resist.

In the examples below, hazards which we suggest should be rolled have a difficulty modifier (Tough (+5), etc); those which a character should roll to resist have a static difficulty (Tough (15), etc). Feel free to change this depending on the context.

Simple Hazards

A character makes a single resistance check to avoid a simple hazard's effects, or suffers the consequences.

Example: a deadfall trap.

Complex Hazards

A character makes incremental checks (or even **incremental contests** — see page 49) to accumulate effect points to overcome a complex hazard. On a failure, the character incurs damage or a consequence. Some deadly hazards cause damage even if the character resists but doesn't accumulate the required effect point total.

Complex hazards have a **period**, showing how often a resistance check must be made. Some complex hazards are **open-ended**, which means the target cannot overcome the hazard without leaving its area of effect; he can only resist its ongoing effect. Some open-ended hazards become one step more difficult to resist with every period.

Examples: an insidious disease; fire damage, drowning (open-ended).

Combat Hazards

Combat hazards combine the features of simple and complex hazards, and also of monsters. They may be detected as simple hazards, but may make attacks in any round a victim tries to avoid, disable, or attack the hazard back. The hazard gains initiative if undetected; otherwise the victim has initiative. Combat hazards may have physical or even mental hit points, or may simply have a number of effect points to avoid or disable, or both.

Examples: the Moonbreath (page 118); a mechanical warrior trap.

POISONS

Poisons attack a character with a difficulty (page 37) representing their virulence. Simple poisons make a single attack; complex poisons attack again and again until thrown-off. **Lethal** poisons cause physical hit point damage; others have **aims** (page 40) which they achieve if the victim's PHP or MHP are reduced to 0 or less. Consequences taken reflect these aims. Here are some examples:

- **Blade Venom:** simple hazard (Tough (+5), lethal, physical)
- **Ghoul Touch:** simple hazard (Difficult (+10), paralysis, physical)
- **Knockout Poison:** complex hazard (Heroic (25), unconscious, mental, 1 round, 10 effect points)

*For example, a ghoul's touch does PHP damage each time a target is touched. If reduced to 0 PHP or less, the target is completely paralysed. If the target takes a consequence instead of PHP damage, that consequence must describe the creeping paralysis overcoming the victim (*hands and feet are numb*,* I can't move my legs*, etc).*

DISEASES

Similar to poisons, diseases include **lycanthropy** and the mummy's **rotting touch**. They attack with a difficulty, or with a bonus equal to the effect which exposed the victim to the disease (+2 for minor, +4 for major, etc). Diseases affect their victims in 2 stages:

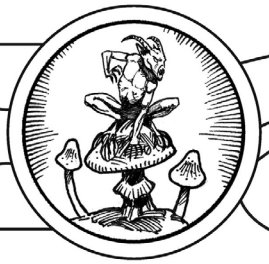
- **Fighting Infection:** when a potential victim first encounters a disease, he must make a resistance check. If he wins, he successfully shakes off the disease; if he loses, he contracts the disease as indicated. Contracting a disease may place a consequence on the character, or give him a temporary trait, depending on the disease.
- **Trying to Recover:** once a disease has affected a character, he may suffer an ongoing consequence, trait, or special or monstrous effect, or the disease may act as a complex hazard, doing further damage. This lasts until the character recovers; every **period**, he must make a resistance check (usually a Constitution check), or continue to suffer the ravages of the disease. A paladin may use his *Cure Disease* ability instead of the resistance check.

Example Diseases

There are many diseases; here are two notorious examples.

LYCANTHROPY

The "werewolf disease"; characters attacked by lycanthropes risk becoming were-creatures themselves!



- **Lycanthropy:** complex hazard (bonus equal to effect / consequence, 4 hours, 10 effect points); victim becomes lycanthrope (*infect with lycanthropy* special effect; *only damaged by silver or magic weapons*; *transform to wolf or wolfman* major effect, *lycanthrope* trait); treat as extreme consequence for removal, requiring rituals, remove curse, etc.

For example, Gramfive is attacked by a werewolf for 13 effect points. As GM, you rule this causes 3 PHP damage, and an infect with lycanthropy *major effect. This attacks Gramfive with a +4 bonus (for the major effect) every 4 hours; if it accumulates 10 effect points, Gramfive will become a lycanthrope!*

ROTTING DISEASE

The terrible curse carried by mummies and some other undead, this often affects tomb-robbers.

- **Rotting Disease:** complex hazard (bonus equal to effect +1d8+1, 1 round, does PHP damage instead of accumulating effect points, resist with Constitution, 10 effect points to shake)

MADNESS

Madness attacks occur when something attacks a character's mind, and he must resist or be driven insane. They do MHP damage, and can impose consequences.

- **Amulet of Insanity:** when touched, this cursed item attacks the target's mind every round. Simple hazard (Difficult (+10), madness, mental).
- **Viewing the Plane of Madness:** one of the many planes of Hell, even viewing it can destroy a character's mind. Complex hazard (Epic (+20), madness, mental, 1 turn, 10 effect points).

TRAPS

Traps are a special hazard with 1 or more parts. Simple traps act like simple hazards; a character makes a check to avoid them. Remember: if a trap surprises a character, he can't use his AC against it, but must roll his defence instead. However, a character may detect a trap in advance, disable it, and avoid its effects, all before the trap can directly affect him. Traps can have traits, actions, and special effects. Here are some examples.

- **Blade Trap Corridor:** complex hazard (Tough (15) to detect, disable; attacks +5 (+1d8); *sever limb* extreme effect, 10 effect points).
- **Deadfall Trap:** simple hazard (Tough (15) to detect, disable; attacks +5 (+2d6), all targets in 10ft area)
- **Mechanical Warrior:** combat hazard (Difficult (20) to disable, 10 effect points; AC22 (+12); PHP 30; attacks +10 (+1d10), 2-handed sword).
- **Pit Trap:** simple hazard (Detect 20, Disable 15, Avoid 25; fall 20ft (+2d6) +2d6 spikes. See "Falling" below).

FALLING

Falling from a height is a simple rolled hazard, with a +1d6 damage die per 10 feet fallen. It's resisted by the victim's DEX (ie usually rolled), although you may permit a static Dexterity check to a character with an appropriate trait.

HEAT & COLD

Heat and cold are open-ended complex hazards; certain traits, spells, and special items may increase a character's resistance.

- **Frozen Waste:** complex hazard (Difficult (+10), lethal, physical, open-ended).

DROWNING & SUFFOCATION

A character deprived of breathable air must make a resistance roll every round (usually CON) or take PHP damage equal to the consequence points. The difficulty begins at Easy (5), and increases by 1 step per round thereafter.

The Environment

YOUR GAME MAY take place in many different environments, from impenetrable jungles to benighted underworlds and teeming cities. This section discusses game mastering aspects of those environments.

THE WILDERNESS

The wilderness is the world outside the dungeon and the city; haunted forests, forbidding mountains, scorching deserts, and turbulent seas.

The most important time period in the wilderness is the **day**. Usually characters march, ride, or otherwise travel overland or by oared transport for 8 hours a day, with 8 hours sleeping and 8 hours spent on other activities (eating, praying, practising, studying, tending wounds). A character travels twice his Movement score in miles per day through clear terrain, modified by terrain and road quality as shown on Table 31: Wilderness Travel.

As described on page 40, characters travelling in the wilderness must make 3 action checks per day.

The Scouting Check

This is usually a WIS check, with a difficulty as shown in Table 32: Scouting Difficulties. On a failure, the PCs are surprised by an encounter as described; on a success, the PCs spot the encounter at a distance, and may decide to avoid it (see "Starting Range" on page 52).

Scouting Check Modifiers: many useful traits apply to Scouting checks, including a ranger's *Woodland Lore*, an elf's *Excellent Perception*, and so on. Familiarity with the region is also helpful. Consequences like poor morale, hunger, tiredness, or being lost or in

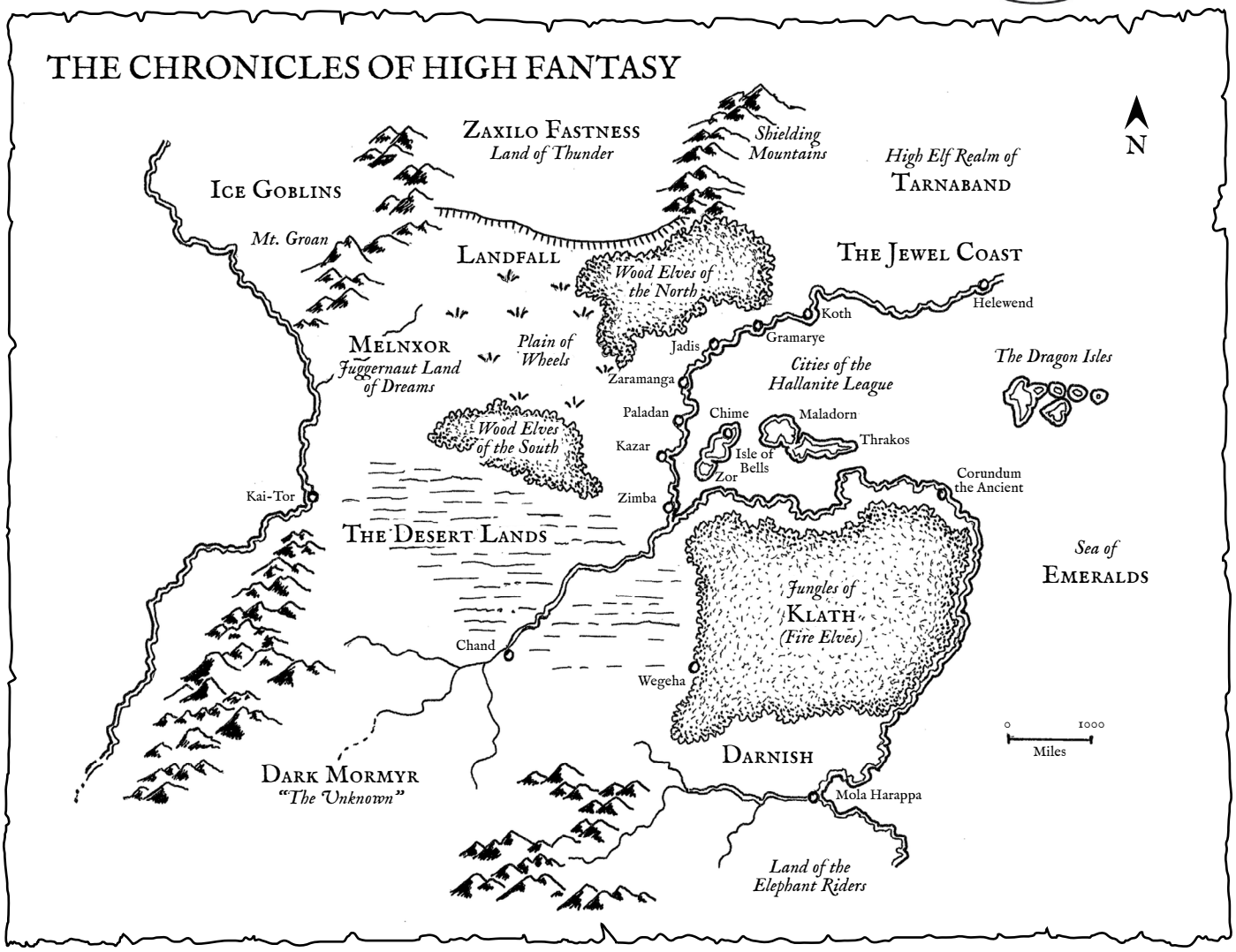


Table 31: Wilderness Travel

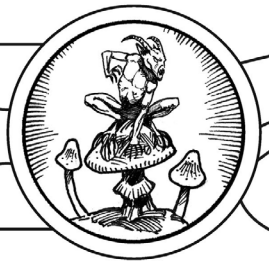
Terrain	*Good Roads*	*Poor Roads or Trails*	*Trackless Wilderness*
Dense forest / jungle	x1	x3/4	x1/4
Desert	x1	x1/2	x1/2
Farmland	x1	x3/4	x1/2
Frozen	x1	x3/4	x1/2
Hills	x1	x3/4	x1/2
Moor	x1	x3/4	x3/4
Mountains	x1/2	x1/2	x1/4
Plains	x1	x1	x3/4
Swamp / Marsh	x1	x1/2	x1/4
Woodland	x1	x1	x1/2

unfamiliar territory may provide penalties to the check. Encounters with stealthy or otherwise hard-to-detect opponents may use their trait bonus as a modifier to the Scouting check's difficulty.

The Navigation Check

This is usually a WIS check, with a difficulty based on the terrain's ruggedness and visibility, as shown in Table 33: Navigation Difficulties. On a failure, the PCs become **lost**: they incur a consequence based on the consequence points, and also make no progress for the day; they must use provisions (see below), and make a Scouting check for encounters.

Navigation Check Modifiers: Useful traits on Navigation checks include the ranger's *Woodland Lore*, the wood elf's *Forest Child* (in forests), the druid's *Nature Lore*, and so on. Having a map is also useful, as is a lodestone, compass, or other method of ascertaining direction. Characters with spells like Find the Path may substitute their spellcasting check for the WIS check. Penalties include: poor weather, travelling at night, or being disoriented or demoralised.



The Provisioning Check

This is usually a WIS check with a difficulty based on weather conditions. It determines how well the PCs dole out rations and water supplies while traversing the wilderness. On a simple success, they use up 1 day's rations per person in the party; for each minor effect (5 effect points), they use up 1 day's rations less, by careful husbandry and / or supplementing it from the wild. On a simple failure, they use up 1 additional day's rations, plus 1 per minor consequence.

Characters with traits for hunting and foraging may use them in helping actions on the Provisioning check.

Provisioning Check Modifiers: Wounded characters with consequences generally penalise Provisioning checks, requiring more food and water than normal. Spells such as Create Water or Purify Food and Drink provide helping bonuses or even replace the WIS check; see the spell descriptions.

THE DUNGEON

Labyrinths and underworlds are hostile environments: cold, damp, and dark, and filled with traps and inimical creatures. **Scouting checks** are usually Tough (15), modified by how much noise the PCs are making, and how good their hearing is; targets trying to hide or ambush may make a check instead. Starting ranges (page 52) are usually **short** or less.

Characters exploring dungeons may become lost. If the players are making their own maps, let them rely on those; otherwise, it's a Tough (15) **Navigation check** to find their way back out of a labyrinth at mapping speed or a cautious walk, with penalties for moving faster as shown on page 53. Fleeing a dungeon encounter is a great way to get lost!

Characters who become lost in dungeons incur consequences on Scouting, Navigation, and Provisioning actions, as well as any other actions you consider appropriate.

Dungeon hazards include traps and the effects of cold (and sometimes heat). The most important time period in a dungeon is the **turn**. If characters are exploring an inhabited dungeon, you may call for Scouting or Navigation checks every turn.

Lastly, light sources in a dungeon are important; objects in the half-illuminated area of a light source's radius of effect have **semi-concealment** (page 53), and those beyond have **full concealment**. Characters in a dungeon **without** a light source face a Heroic (25) Navigation check to find their way, modified by speed as above.

THE CITY

Cities are wonderful places for adventures, with a different emphasis from wildernesses and dungeons. With laws and law enforcers, combat is less frequent in city adventures, and killing a foe can get a character hauled before a judge or even summarily executed! In fact, most forms of the mayhem which PCs routinely perform in wildernesses and dungeons are **illegal** in cities, meaning they must cover their tracks or avoid the law.

On the other hand, opportunities for social conflicts, intrigue, stealth, spying, theft, and so on, abound. You may lose your reputation,

Table 32: Scouting Difficulties

Area Traversed	*Scouting Check Difficulty*	*Encounter**
Civilised lands	Average (10)	Civilised encounter for terrain type.
Wilderness	Tough (15)	Uncivilised / wilderness encounter for terrain type.
Uncharted	Difficult (20)	Uncharted / dangerous lands encounter for terrain type.

**the specific encounter may be chosen by the GM, or rolled on a random encounter table, etc.*

Table 33: Navigation Difficulties

Ruggedness of Terrain	*Navigation Check Difficulty*	*Examples*
Clear	Average (10)	Open terrain, following a road or clear trail.
Moderate	Tough (15)	Partly wooded or hilly terrain, following a poor trail.
Obscure	Difficult (20)	Mountainous or heavily forested terrain; no trail.
Deceptive	Heroic (25) and up	Magically enchanted lands, evil or shifting / illusory terrain.

Table 34: Provisioning Difficulties

Weather Conditions	*Provisioning Check Difficulty*	*Examples*
Mild	Average (10)	Good weather, neither too hot nor too cold.
Adverse	Tough (15)	Rain, winds, cold or warm.
Poor	Difficult (20)	Soaking, freezing, or hot conditions.
Hostile	Heroic (25)	Frigid, snowstorms, midwinter, heatwaves, droughts, or desert conditions.
Catastrophic	Epic (30)	Raging tempests, unnatural firestorms or ice age conditions. Many planes of existence (page 82) have catastrophic conditions.

Location Traits

You can assign traits to locations in your games, such as *Haunted Graveyards*, *Spider-Infested Forests*, *Serpent Temples*, or *Dangerous Alleyways*. In some ways, location traits are an extension to the traits possessed by constructs (page 62). PCs can use them as traits and as flaws (for example, to gain hero points when they describe getting into trouble as a result of them), and in particular your NPCs can take advantage of them when interacting with the PCs. You can also use them in GM reactions.

Location traits overlap some of the functions of effects and consequences; you can have a *Vertiginous Drop* trait on an exposed clifftop, but equally you can have a character place a *dizzying vertigo* consequence on a foe in a conflict. Location traits aren't intended to replace effects and consequences, but instead help you exploit cool facets of your game environment in play.

possessions, and even your life in city adventures — and must use cunning and subterfuge rather than force of arms to fight back.

The most important time period in the city is the **hour**. PCs travelling in a city may have to make Scouting and Navigation checks every hour, as shown in Table 35: City Terrain.

Table 35: City Terrain

City Terrain Type	*Scouting Check*	*Navigation Check*	*Example*
Tenderloin	Difficult (20)	Difficult (20)	Thief, mugging, street gang.
Merchant's Quarter	Average (10)	Tough (15)	Hawker, pickpocket, street walker.
Palace Quarter	Average (10)	Average (10)	Guard, aristocratic bully, courtly intrigue.

Advanced Actions

CHAPTER 4: PLAYING THE GAME lists common actions; this section looks at less common ones, including actions at higher levels and other scales.

ADVENTURING ON OTHER PLANES

The world the PCs see around them isn't the only world; there are other dimensions, heavens and hells, realms of elements and astral energies, called the **planes of existence**, which powerful characters may brave in their adventures. Here are some possible effects of adventuring on other planes:

Hazards

Many planes are hazardous environments: in the lower pits of hell even the very air may be a poisonous fume, and the elemental planes of fire may burn unprotected characters to a crisp. Feel free to impose open-ended hazards of considerable and often increasing difficulty on trespassing PCs; the time they spend there may be limited, or they must use magic or other protections to exist there at all.

- *The Elemental Plane of Fire* — **Searing Heat and Sulphurous Air:** open-ended complex hazard (Average (10), lethal, physical, 1 hour, increasing 1 step per hour).

Increased Difficulties

On some planes, the laws of physics or magic are different; maybe gravity doesn't work as it should, or your senses are confused by weird dimensional excrescences or vibrations in the air. The difficulties of some actions are increased by one or more steps; certain spells, potions, or devices may reduce or negate this penalty.

- *The Plane of Forgetting* — **Heavy Vapours and Pollens of Drunkenness:** +2 difficulty steps for actions requiring coordination or concentration, removed by the Philtre of Clarity, reduced by breathing through masks or using spells to clear the air.

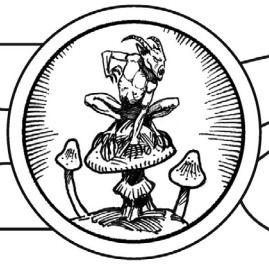
Alignment Drift

The moral fibre of other planes is often woven into the fabric of reality there, subjecting any traveller to its influences. A visitor to such a place automatically gains a new **Alignment Drift** (page 26) during his visit. If he behaves in accordance with it, he gains double the normal trait bonus, and 2 points in that Drift score. A character who departs that plane with any points in his Alignment Drift automatically gains that Drift as a new Alignment Drift thereafter.

- *The 21st Plane of Hell* — **The Power of Domination (Lawful Evil):** whenever a character uses coercion, mind control, or other methods of domination to force a person to act, he gains double his trait bonus and 2 points of Alignment Drift.

IMMUNITY

A creature with an **immunity** to a form of damage **may not be damaged by it**. For example, a creature which is *Immune to Physical Attacks* may not be damaged by any form of physical weapon, hazard,



Fame & Fortune

In many ways, a character's level represents his reputation. With appropriate traits, it can be used to impress, charm, persuade, or intimidate. Characters can acquire traits describing their character's reputations: *Famed Swordsman, Legendary Lover*, or even *Wanted Throughout the Known World*!

A character can also fight conflicts based on fame, honour, and reputation. A ranked check (page 36) can determine **who** is the more famous; an incremental contest (page 49) in a public boasting contest can decide who can make the greatest boast. Characters can even stage mental conflicts, slighting one another's honour by parading their fame and their opponent's infamy before a king's court.

For example: as a fighter, Gramfive the Grim wouldn't usually get his trait bonus when trying to sway a crowd with a speech — that's more something Guido the bard would do. However, Gramfive has just returned from the ruins of Silvermoon, having saved the village, and the villagers love him for it. The GM says "yes", and allows him to add his trait bonus to his CHA check.

or spell. A PC can still make an attack check to use his effect points in other ways — changing range, etc, or effects which can affect the target — but he may not use them to inflict damage or other consequences to which that foe is immune.

Immunities are usually the preserve of NPCs, possessed by certain special and magical creatures. Be careful about allowing PCs immunities; they can be very powerful. For that reason, we haven't allowed PCs to select immunities as advancements. However, sometimes magic items (page 86) may bestow immunities on their owners.

MASS COMBAT

Character may use constructs like **armies** to engage in massed combat actions against other armies, castles, cities, etc. PCs usually lead such armies, using them as constructs to act at scale (page 62).

In mass combat situations where the PCs do not control a larger scale construct, you may describe the situation as a **hazard**. At its simplest, a mass combat hazard is a simple hazard; a character must succeed at an appropriate check (usually best combat ability or defence) against a difficulty to survive the battle unscathed. On a failure, they suffer damage equal to the consequence points.

To make more of the battle, especially if the PCs are trying to accomplish some other goal, treat it as a complex hazard (page 78): the PCs must accumulate successes to get through the battle, but suffer damage equal to the consequence points each time they fail.

Lastly, you can structure the battle as an **encounter** (page 74), letting the PCs make different actions as the encounter proceeds; tactical helping actions during the Planning step, attack helping actions during the Fulfilment step, and so on. You'll probably roll for the opposing side in the battle, too, perhaps even giving it a villain as the battle leader.

For example: the GM has structured the Battle of Lammergeyer Fields as an encounter. During the Initiation step, Gramfive the Grim is trying to get through to the fortress headquarters of his Small Army, dubbed the Grim Host *(which he has as a construct), against the tide of Zaxilo Horde berserkers massing against the fortress walls. The GM decides running the gauntlet is a Heroic (25) complex hazard, with a period of 1 turn, and Gramfive will incur 1d10 damage per turn until he accumulates 10 successes. He has a +10 trait bonus for his level, using his* Weapons Training *trait, and adds +1 each for his* Grim Host *(which gives him battle experience),* Armour Training*,* Highly Adaptable*, and* Ex-Member of the City Guard of Koth *traits. He also gets bonuses for his signature weapon, and also for his* Love of Fighting *Alignment Drift — he'll take a point of Drift for this. His player describes how these traits help him, and rolls 3d6, +6 for his STR, and a +16 for his total trait bonus. If he rolls 13 or higher, Gramfive gets to his headquarters unscathed; any less, and he takes 1d10 PHP damage, accumulates successes, and must roll again.*

If at any point the GM receives a GM reaction (page 46), she's decided she will advance the encounter step. When the encounter enters the Fulfilment step, the Zaxilo Horde (statted as a construct) will attack Gramfive's army, whether Gramfive is in charge or not; at the Achievement step, it will achieve its goal of overrunning the fort.

MOUNTED ACTIONS

Characters may ride warhorses and similar mounts, often in combat. A mounted character uses his mount's Movement instead of his own. A character with an appropriate trait (for mounted combat, etc) may use his mount's STR for melee combat actions, doubled if it's his prime attribute **and** that of his mount. A mounted character uses the worst of his Dexterity or his mount's Dexterity in defence, unless he has a trait for mounted combat, in which case he may use the best.

A mounted character may **charge**. He must start his attack at short range or greater, and close to reach range to attack with an appropriate weapon — usually a spear or lance. In a charge, a character's mount makes a helping action using MOV, added to his effect points, which he must use to move into range. If the character also moves back to short range after attacking, he may make another charge the next round.

Treasure

CLASSIC FANTASY TREASURES and magic items, including random treasure generators, can be used without change in ***Monsters & Magic***. This section provides some additional guidelines for creating treasures with these rules.

So What Are Treasure Points?

Think of treasure points like hero points; they're something which belongs to the **player** rather than the **character**; a resource to spend and manage, and an indicator of how successful a character has been in his treasure-hunting exploits, and how well-rewarded those exploits should be. Treasure points can be "cashed in" — exchanged for actual treasures, which then become the possession of the character.

Using treasure points in this way is an instance of ceding descriptive control to your players, and may not suit your preferred style of play. As a result, it's an optional rule in ***Monsters & Magic***: see "Giving Players Descriptive Control" (page 74) for more.

TREASURE TYPES

Delving into dangerous dungeons and seizing gold, gems, and magic is a vital part of classic fantasy gaming. The ***Monsters & Magic*** **treasure system** lets you as GM create custom treasure hoards; and additionally provides an optional game mechanic to let your players influence what your treasure hoards contain.

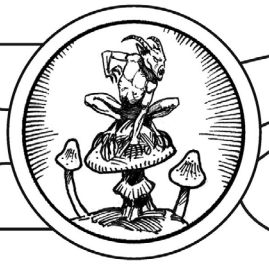
Every creature in **Chapter 8: Monsters** has a **treasure type**, as do many classic fantasy monsters, which you can cross-reference on the Treasure Table below to see what kind of treasures it **might** possess. To physically acquire an item of treasure indicated on the table, you (or your players) must spend **treasure points**.

Each treasure type provides a random number of treasure points. These are an abstract measure of a treasure's value. When characters find a treasure, the treasure points it contains are divided between them. Characters with treasure points may then spend them to acquire items (or "lots" of items) from that treasure. The items available are shown in the Treasure Table. A lot of coins may be 100gp or 1000cp; a lot of magic items may be a potion, scroll, or magic sword.

If a treasure type has an entry for a lot of coins, gems and jewellery, or special items in the Treasure Table, you (or a player) may spend a treasure point to declare an item of that type exists within the hoard, within the restrictions in the table. For example, a treasure hoard of type "S" contains at least 2 potions, and possibly more, and maybe 1 scroll; but it contains **nothing other than potions and scrolls**.

To define a treasure, proceed from left to right in the corresponding row for the treasure type on the Treasure Table below. You must spend at least enough treasure points to acquire the minimum stipulated treasure lots indicated in each section before moving onto the next. So, if you find a treasure hoard of type D, and wish to see if it contains a potion, you must first spend at least 3 treasure points — 2 to purchase two different lots of coins, and 1 to purchase one lot of jewellery — before you can spend up to 2 treasure points (and no more) on potions.

Players don't have to spend all their treasure points on a treasure: they can save them



up, and spend them on subsequent treasure hoards (which may have a greater likelihood of providing an item they want). Additionally, if players don't have enough treasure points for a given treasure, they can burn hero points on a 1-for-1 basis. The maximum points that can be spent on a treasure hoard are equal to the maximum treasure point roll, plus a similar amount spent in hero points. For example, a type B treasure could contain up to 8 points of treasure, at a cost of 4 treasure points and 4 hero points.

For determining the precise makeup of a lot of treasure, see "Spending Treasure Points and Buying Treasures" below.

Table 36: Treasure Table

Type	*Treasure Points*	*Coins*	*Gems & Jewellery*	*Special Items*
A	1d10	At least 3 different types.	At least 2 of each.	Up to 4 of any type.
B	1d4	At least 1 of any type.	At least 1 of each.	1 weapon or armour.
C	1d6	At least 2 different types from copper, silver, gold.	At least 1 jewellery.	Up to 2 of any type, plus 1 potion.
D	1d4	At least 2 different types.	At least 1 jewellery.	Up to 3 of any type, plus up to 2 potions.
E	1d6+1	At least 2 different types from copper, silver, gold.	At least 1 of each.	Up to 4 of any type, plus 1 scroll.
F	1d8+1	At least 3 different types.	At least 1 gem and 2 jewellery.	Up to 4 of any type (but no weapons or armour), plus up to 2 potions or scrolls.
G	4d10	At least 10 of gold; at least 1 of platinum.	At least 2 gems and 3 jewellery.	Up to 4 of any type, plus 1 scroll.
H	10d10	At least 2 of each type.	At least 3 gems and 7 jewellery.	Up to 4 of any type, plus up to 2 potions and scrolls.
I	3d6	At least 5 of platinum.	At least 2 gems and 3 jewellery.	Up to 2 of any type.
J	0*	3d6cp.	—	—
K	0*	3d6sp.	—	—
L	0*	3d6gp.	—	—
M	0*	3d6gp.	1 jewellery.	—
N	0*	3d6pp.	—	1 potion.
O	1d3	At least 1 each of copper and silver.	—	Up to 1 potion or scroll.
P	1d6	At least 1 each of silver and gold.	At least 1 jewellery.	—
Q	1d4	—	At least 1 jewellery.	Up to 1 potion.
R	2d10	At least 1 of gold; at least 10 of platinum.	At least 1 jewellery.	—
S	2d4	—	—	At least 2 potions, up to 1 scroll.
T	1d4	—	—	At least 1 scroll, up to 1 ring, wand, or staff.
U	2d10	—	At least 10 of jewellery, 5 of gems.	Up to 1 of any type per PC, excluding scrolls.
V	2d6	—	At least 5 of gems.	Up to 2 of any type per PC, excluding scrolls.
W	2d4+4	At least 4 different types.	At least 2 of each.	At least 1 non-magical special item; up to 4 of any type.
X	2	—	—	At least 1 potion, plus up to 2 of any type.
Y	2d6	At least 2 different types.	—	—
Z	2d6+2	At least 2 different types.	At least 3 of each.	Up to 4 of any type.

**these treasure types always contain the minor treasures indicated, which don't need to be bought using treasure points.*

SPENDING TREASURE POINTS & BUYING TREASURES

A PC's treasure points (and maybe hero points) indicate the treasure lots they may find in a hoard. This section describes how to detail those treasures.

Coins

Coin lots are divided by denomination: 1 lot of coins equals either 1000 copper pieces (weighing 20 lbs), 500 silver pieces (weighing 10 lbs), 100 gold pieces (2 lbs), or 25 platinum pieces (1/2 lb). Only coins of the types indicated are present, and in the quantities indicated. For example, "At least 1 each of silver and gold" means the treasure hoard contains at least 500sp and 100gp, and possibly more, but no coins of other denominations. If multiple denominations are possible, you can choose; begin with the lowest denomination, or roll randomly.

Gems & Jewellery

Gems are a very portable store of value; each gem found is worth from 10-1000gp (1d100 x 10gp), and weighs the same as a single coin. **Jewellery** represents beautiful items of precious metal and gems, from crowns, sceptres, and tiaras, to necklaces, bracelets, and rings. A jewellery item is worth 5-500gp as a base (1d100 x 5gp); you may also spend additional treasure points on an item, giving it a non-magical advancement such as a bonus to CHA checks or a particular trait, and increasing the value by 20-200gp. Jewellery weighs from less than 1lb to 10lbs or more per item.

Table 37: Special Items — Bonuses to Checks

Check Bonus	*Treasure Point Cost*
+1	1
+2	3
+3	6
+4	10
+5	15

Table 38: Special Items — Bonuses to Attributes

Check Bonus	*Treasure Point Cost*
+1	2
+2	6
+3	12

Special Items

Special items are items which confer some game-related ability: a bonus, trait, etc. They range from finely crafted weapons and armour, to maps and scrolls, enchanted items and alchemical potions. When a player spends a treasure point on a special item, he may choose what that item is, selecting an ability from the sections below. A player may spend more than one treasure point to acquire multiple abilities for an item, up to the maximum points which may be spent on a hoard (page 85). If the GM wishes, she may only allow a player to find a scroll or potion when specifically indicated on the Treasure Table.

Special items can also be **signature items** (page 26), purchased using advancements either during character creation or when a character levels up. In this case, an advancement buys the same as a treasure point.

Here are some example abilities for special items, and how much they cost.

BONUSES TO CHECKS

You can give a special item a bonus to any **one** action as a single ability. This can be a bonus to attacks, defences, charms, picking locks, remembering things, singing, dancing, and so on. Special items can have multiple bonuses of different types; magical weapons, for example, can have bonuses both to hit and to damage dice.

Examples: Axe of Bloody Intimidation (+1 to hit, +2 to intimidate, costs 4 treasure points); Circlet of Indomitable Will (+3 to resist mental attacks and magic, costs 6 treasure points); Enchanted Chainmail (+2 armour bonus, costs 3 treasure points).

BONUSES TO ATTRIBUTES

A special item can provide a bonus to an attribute, usable by any character.

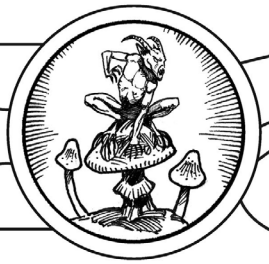
Examples: +1 Belt of Giant Strength (costs 2 treasure points), +2 Periapt of Wisdom (costs 6 treasure points), +3 Manual of Quickness of Action (costs 12 treasure points), etc.

TRAITS

Sometimes a special item may have a trait, allowing setting elements or other descriptive details to be incorporated into it (ie maybe it's a demon sword, a spirit weapon, etc). 1 treasure point buys one trait,

Who Can Use Which Items?

Some special items (weapons, suits of armour, etc) require you to have an appropriate trait. For items which allow you to cast spells (magic wands, etc) you must have a trait which allows you to cast spells of that type (magic user, druid, etc). Bards can use spell items of any type.



What's a "Charge"?

Some magic items have limited uses — they may have a "charge" or a "dose", which can be depleted by use. When the user of such an item incurs a minor or major consequence (or above, depending on type), it loses one of its charges. Items can be recharged by spending treasure points, as long as the recharging can be described (ie sacrificing at a temple, meditating in a magical place, paying a wizard, etc).

which must make descriptive sense and which must be approved by the GM. Usually an item will have only one trait.

Examples: Gem of Seeing, Helm of Telepathy, Carpet of Flying, Boots of Levitation, Rod of Rulership.

STATIC RESISTANCES
Some special items provide a single static resistance for a specific purpose, usable by any character.

Examples: Bracers of Armour (AC16, costs 2 treasure points), Ring of Fire Resistance (22, costs 8 treasure points), Circlet of Mind Shielding (18, costs 4 treasure points).

SPECIAL EFFECTS
A special item can give you access to a special effect as long as you have it in your possession. This means as long as you describe how the action performed with the item creates the effect, you can spend your effect points to create it.

Examples: Medusa Head, Frost Blade, Flaming Sword.

SPELLS
Special items can be imbued with a spell and **charges** (representing how much magical power the item contains — see sidebar). Each treasure point buys 1 spell level or 1 charge. Characters who can use magic of the item's specific type (magic user, clerical, etc) may use these items.

Examples: Wand of Fireballs, Crystal Ball of Clairvoyance, Staff of Healing.

POTIONS & SCROLLS
Potions and scrolls give limited access to a spell; each has a single charge (usually called a **dose** for a potion). If a potion provides an action check, mark off a dose only on a minor effect resource use; otherwise, if it gives an ability, trait, or one-off advantage, then mark off when it's used; the ability lasts the rest of the scene. Scrolls are used up exactly like spells (page 21). Anyone may use a potion, regardless

Table 39: Special Items — Static Resistances

Static Resistance Value	*Treasure Point Cost*
16	2
18	4
20	6
22	8
24	10

Table 40: Special Items — Special Effects

Special Effect	*Treasure Point Cost*
Minor Effect (demoralise, sicken, daze, burn)	3
Major Effect (befuddle, slow, blind, terrify, immolate)	6
Extreme Effect (turn to stone, unconscious, freeze solid)	10

of the magical effect it conveys; scrolls may only be used by spellcasters of the specific type (magical, druidic, etc), or by those with an appropriate trait (like the thief's *Decipher Magical Writings* epic trait).

Examples: Potion of Healing, Scroll of Sleep, Holy Water.

HOW TO DESCRIBE FINDING TREASURE WITH TREASURE POINTS

When you first describe a treasure hoard to your players, do so in vague terms: sacks of coins, chests brimming with jewellery and gems, what look like weapons, armour, other exotic items. Don't attribute any magic or value at this stage.

Cross reference the treasure type on the Treasure Table (page 85) to see which items *may* be available, and describe objects which *might* be such items in the hoard. For example, if the table says there's a chance of a potion, describe a bottle, flask, or vial in the hoard, but don't explicitly say it's a potion yet.

Next, tell the PCs how many treasure points they get, and ask them if they want to spend any points here and now. If so, on what? When they tell you what they're looking for, you can focus on such an item if it exists in the hoard, and reveal its value and abilities based on how much the PCs want to spend.

For example: the PCs have just defeated an ogre and three orc warriors. The ogre has treasure types B, L, and Q; the orcs have K. Using the Treasure Table, the GM rolls 6 treasure points, and also determines there

are 30sp, 10gp, and 1 gem. Each of the 5 PCs gets 1 treasure point, with 1 left unassigned for now. The PCs don't have to *take treasure from the slain monsters, but choose to use their treasure points now rather than save them for later.*

Treasure type B requires 1 lot of coins; the PCs use the unassigned point to extract 100gp from the treasure hoard. Next, Shamira and Felix spend their treasure point on 1 lot of gems and jewellery respectively. Continuing along the row for treasure type B, the GM describes the ogre's weapons and armour; Xiola spends her 1 treasure point and finds a +1 dagger in the hoard.

Gramfive and Guido now look at treasure type Q; Gramfive spends his point to take a gem, and Guido picks up a flask, spending 1 treasure point to find a Potion of Animal Control.

All 5 PCs have now spent the treasure points they gained from the encounter; however, this needn't be the finish. Guido also has 2 treasure points he's saved up from previous encounters, and now spends 1 of them for an item of jewellery — after discussing with the GM, they decide it's a golden circlet. Guido's player then says he'd like to spend his remaining 1 treasure point to see if this circlet could give him a +1 non-magical special item bonus to his CHA checks (it's a very impressive piece!); the GM sees no reason why not, and Guido has carefully saved his treasure points, so says yes. Searching the flotsam and jetsam of the ogre's possessions, Guido finds a beautiful circlet of gold, and dons it with a winning smile!

Pregenerated Treasures

Instead of letting the players spend treasure points to influence the treasures they find, you can simply use them to define a hoard in advance. This is a more traditional approach to treasure creation, and gives you greater control when placing treasures which play an important role in your adventure.

You can also use a combined approach, pregenerating one or more parts of the treasure, and giving the PCs treasure points to define the rest. For example, if one of your players says his character is looking for a magical sword in a treasure hoard, and is willing to spend up to 3 treasure points, you can declare the hoard contains a +1 masterwork "Sword of Strength" which gives a +1 STR bonus. This lets your players use treasure points to get special items their characters will find useful, while keeping ultimate control with you.

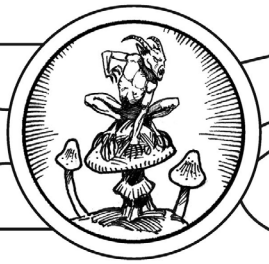
CREATING SPECIAL ITEMS

So far we've focussed on using treasure points to determine the contents of treasure hoards. However, you can also use them to **create** special items, or have them created. In this case, treasure points represent the resources required to create an item: gold, herbs or special alchemical components, special inks, access to laboratories and workshops, and so on. It's assumed that the treasure points a character has accumulated but not spent represent resources which haven't yet been defined, but which the character has had access to all along, and is only now detailing. It's also possible to convert coins, gems, jewellery, and even special items, back into treasure points (using the values on page 86), perhaps representing the character selling or trading an item.

All of the above must make sense: a character can't suddenly convert a magical sword into the ingredients for a potion of healing in the wilderness. In a city, however, a player can describe his character selling the sword, and buying the ingredients for the potion. As GM, you may require the PC to make action checks to do both without losing value, or may allow it to happen automatically, depending on how much importance item creation has in your game.

To actually create an item in this way requires an appropriate trait, such as *Scribe Scroll*, *Brew Poisons*, etc. These are usually epic traits (page 14). If you don't have an appropriate trait, you may be able to engage a hireling to help you (page 70).

A character spends the treasure points, invests the appropriate amount of time, then makes an item-creation action check. The difficulty is usually Difficult (20), plus the number of treasure points expended on the item, plus +1 for each additional treasure point expended. On a simple failure, the item is not created, but the treasure points are not lost; or a minor consequence or greater, the treasure points are also lost.



Found Items

The world is full of things — litter, detritus, possessions, decorations, equipment, paraphernalia — that can be used by PCs at a pinch to help them do things their own equipment can't. **Found items** are just such things: perhaps the normal contents of an area or chamber, or things which others have dropped or lost, perhaps recently or long ago. They're a way of PCs acquiring equipment they need during play.

In order to discover a found item, a player first declares the sort of thing his character is looking for, then makes a successful search check. On a success, the character finds an item which will do what he wants.

A found item acts like a special item, and may give a bonus, trait, etc. Its power depends on the effect generated on the search roll, as shown below. By default, a found item lasts a single scene — long enough to use it for what the character needs it for. Thereafter, it's no longer useful, or breaks, or the character discards it. To keep a found item, a character must pay one or more treasure points, again as indicated below.

The difficulty of the search check to find a found item depends on the location; it may be Average (10) or even Easy (5) in a market or packed storeroom, or Difficult (20) or worse in an abandoned dungeon.

Also, the nature of the item — how you can describe it — depends on the location. You're unlikely to find a powerful artefact in a village market, or livestock or fresh food in an ancient crypt. See **Chapter 9: Silvermoon** for examples of found item descriptions.

Table 41: Found Items

Search Check Result	*Item Found...*
Simple success	Gives momentary advantage (+1).
Minor effect	As a 1 treasure point special item.
Major effect	As a 2 treasure point special item.
Extreme effect	As a 3 treasure point special item.

Although creating special items can be difficult, it has the advantage of giving access to precisely the item you want, when you want it, without having to rifle through a treasure hoard to get it.

For example: Gramfive wants someone to craft a +2 magic shield for him. He's in the city of Koth, and has 3 gems he picked up during his last adventure. He visits an armourer in the Lower Jaw district, and hires a 5th level armourer (a hireling — see page 70) for 125gp, and hands over the 3 gems (the equivalent of the 3 treasure points required for the +2 bonus).

Gramfive now has a +5 trait bonus. After 3 weeks (the time the GM rules the armourer requires), Gramfive's player rolls 3d6, +5, +1 for Gramfive's DEX, against a difficulty of 23, and gets a 16 — a failure with a minor consequence! Not only has the armourer failed to craft the shield, he has also used up the magical ingredients required!

Using Alignment

ALIGNMENT GIVES A character a moral code, and guidelines for his behaviour (page 25). It's effectively a **trait**, which means it can be used for a trait bonus under certain circumstances. This section discusses how to use alignment in play.

ALIGNMENT CONFLICTS

You can use alignment (as opposed to Alignment Focus or Drift — see below) as a trait in certain action checks, depending on how you describe it. It can even be used in combat — specifically mental combat. It can be a powerful tool when describing a foe whose alignment is either very clear or obviously opposed to the PCs.

For example, in climactic scenes where your evil villain is ranting at the PCs, drawing on his evil nature to send them into the depths of despair, you can use alignment in a mental attack action. The villain gloats, rants, brags, and so on, forcing the PCs in turn to draw on their own inner natures — their innate goodness (or whatever) — to resist and even fight back — or to pull out their swords and run screaming to attack!

ALIGNMENT FOCUS & DRIFT

Alignment Focus is a behaviour which pushes a character towards conforming to his alignment more closely (*Lawful Good: "Protect the innocent"*); **Alignment Drift** is an urge which pushes him towards *another* alignment (*Lawful Good: "You wish you could force people to be good (Lawful Neutral)"*). Both are described on page 26.

Alignment Focus and Alignment Drift combine features of traits and attributes: they have a **score**, indicating how great a role alignment plays in a character's life, and as a **trait** they may be used (often frequently) for a trait bonus when a character acts in accordance with them. At character creation, Alignment Focus and Alignment Drift begin with a score of 0 points.

Whenever a character acts in accordance with his Alignment Focus or Drift, he gains a trait bonus **and** his score increases by 1 point. The more a character uses his Alignment Focus or Drift, the stronger it becomes.

At the end of each session, Alignment Focus and Drift **cancel out**: subtract the smaller score from the higher. So, if a character gains 2 points of Alignment Focus and 1 point of Alignment Drift in a session, he ends up with 1 point of Alignment Focus and zero points of Alignment Drift for the next session.

If a character ever accumulates 10 points of Alignment Drift at the end of a session, he **changes alignment** to the new alignment immediately. He gains a new Alignment Focus, based on his old Alignment Drift, and a new Alignment Drift, probably (but not necessarily) based on his old Alignment Focus. This may force the character to also change his character class (see pages 18 and 19, for example).

For example: after years of adventuring, Gramfive the Grim has acquired 9 points in his Love of Fighting (Neutral) *Alignment Drift. In a battle with some frost giants, he chases and cuts them down when they try to flee, gaining a trait bonus for using his Drift, raising it to 10 points. In the rest of the session, he gains no points in his* Defend the Weak *Alignment Focus, so at the end of the session he changes alignment. Starting next session, Gramfive will be Neutral alignment, with a* Fights All Comers! *Alignment Focus, and a new Alignment Drift.*

If a character ever accumulates 10 points of Alignment Focus at the end of a session, he becomes an **alignment champion** (see below).

Alignment Champions

An **alignment champion** embodies the values of an alignment to a superlative degree. He comes to the attention of others strong in that alignment (including other alignment champions), and also those opposed to the alignment (including alignment champions of opposed alignments). He may even be noticed by a deity of that alignment, or contacted by divine servitors of that alignment — angels, demons, spirits, and so on. An alignment champion of heroic scale may spend an advancement to gain divine followers or sidekicks.

When a character becomes an alignment champion, he must redefine his alignment focus to represent this. The table below gives examples of these **alignment champion traits**, together with suggestions of how they can be used.

By definition, an alignment champion has an Alignment Focus of at least 10. He may use his points of Alignment Focus as hero points when describing his champion trait.

LOSING ALIGNMENT CHAMPION STATUS

If an alignment champion drops below an Alignment Focus score of 10 for any reason, he immediately loses his alignment champion status. Additionally, he may incur the wrath of any god or power of his alignment, who may send agents of reprisal or other servitors to punish him for his transgressions. Regaining alignment champion status thereafter isn't a simple matter of regaining the lost points of Alignment Focus: as GM, you'll usually require a character to perform some kind of quest or act of atonement to restore his status.

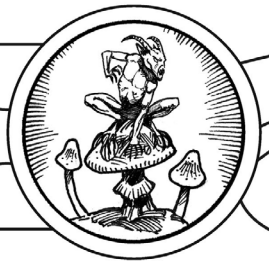
How To Award Experience Points

YOU AWARD EXPERIENCE points to characters for **achieving goals**. This can be very literal, including for actions taken to fulfil a character's **goal** (page 27), or it can be more general, including behaving according to alignment, performing adventurous feats, or succeeding in adventure or campaign objectives.

In general, characters should receive XP whenever they accomplish a significant feat related to one of their traits. "Significant"

Table 42: Alignment Champions

Alignment	*Champion Trait*	*Description*	*Divine Servitors*
LG	Earthly Saint	You inspire people, calm them down.	Angel, archon, celestial creature.
LN	Paragon of Law	You mete out justice to all.	Inevitable (Kolyarut, Marut, Zelekhut).
LE	Dominator	You bring strong rule.	Devil, fiendish creature.
NG	Holy Man	You are good above all.	Angel, celestial creature.
N	Master of the Balance	You embody the balance.	Nature spirits, elemental.
NE	Abysmal Pit of Selfishness	It's all about you — screw the world!	Fiendish creature.
CG	Agent of Mischief	You bring creative anarchy to the hidebound world, so that good may flourish.	Angel, celestial creature.
CN	Bringer of Mayhem	You drive all before you in panic and lamentation.	Half-fiend, half-celestial.
CE	Despiser of the World	You snarl resentment and hatred for all life — including your own. Hatred like that could break the world.	Demon, fiendish creature.



Awarding Hero Points

Hero points are a discretionary award similar to XP, except they are awarded to the player rather than the character, for things the player has his character do — including behaving according to his traits and alignment and getting into trouble! You'll rapidly get a feel for the give and take of hero points in your game, but we recommend aiming for an average of 2-4 hero points awarded to each PC per session. Encourage your players to do the things which earn their characters hero points (page 51), and feel free to adjust the awards based on your style of game.

usually means when the stakes are high, and the character has something to lose. It may be using weapons or magic to defeat foes, picking pockets, defending strongholds, laying on hands, and so on. Additionally, characters receive XP for gaining points of Alignment Focus or Drift.

For example, if you're a magic user, defeating a foe by using magic or even a quarterstaff gains you XP; using a sword doesn't. If you're a thief, disabling a trap gains you XP, but not if you're a fighter. If you're an elf, detecting secret doors gains XP, but not if you're a human.

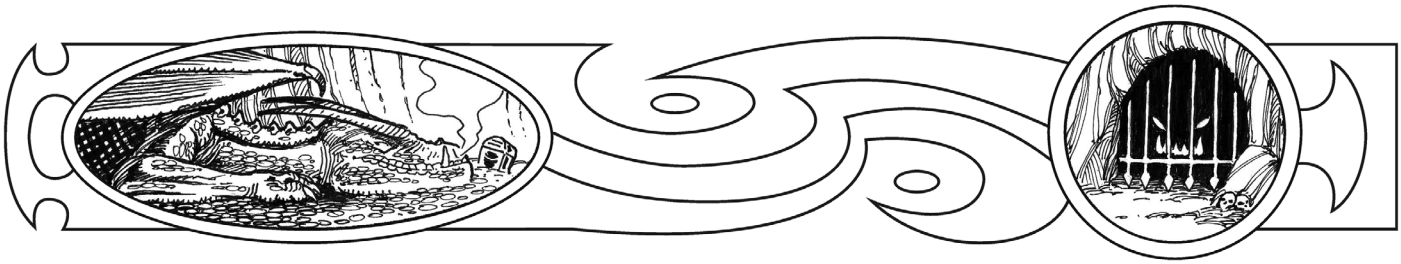
XP can be awarded immediately, as soon as they're earned, or they can be accumulated and awarded at the end of a game session, whichever is easier. The following table provides guidelines for the number of XP to award. As GM, you should adjust this based on how much of a challenge it was to the characters, and how important an event was to your adventure or campaign.

Table 43: XP Awards

Achievement	*XP Award*
Defeating foes	100 x level of foe
Achieving something which contributes to fulfilling your personal goal (max: 1 / session)	100 x character level
Gaining point of Alignment Focus / Drift	100 x character level
Using a trait to accomplish a significant feat (including simple hazards)	Effect points x 10, or resistance x 5
Overcoming a complex hazard	Resistance x effect points
Overcoming a combat hazard	HP x 20
Spending treasure on a class-related activity (research, training, feasting, etc) (max: 1 / session)	Treasure points x 100 (max: level x 100)
Completing a scenario or campaign milestone	+100 to +200 XP x character level

Experience points for achievements made as a group (defeating foes, overcoming hazards, etc) should be divided between all participants when possible, unless the actions concerned are specific to just one character.

For example: in combat with the ogre and 3 orc warriors, the PCs earned 400 XP for the ogre, and 600 for the orc warriors, for a total of 1000 XP or 200 XP each. Additionally, Gramfive gained 100 XP x his level for gaining a point of Alignment Drift (that love of fighting again!), and Felix gained 100 XP for a Difficult (20) sneak check to backstab the ogre. Finally, Guido earned 150 XP for a spectacular +15 helping bonus using his Song of Inspiration.



- *Chapter 7* -
Magic

MONSTERS & MAGIC spellcasters can use spells from any classic fantasy spellbook with little or no modification. This chapter provides core spells for spellcasters of levels 1 to 4, tweaked to highlight how traditional classic fantasy spells can take advantage of the Effect Engine rules.

What Spells Do

SPELLS ARE EFFECTIVELY a limited use **special action** or even **trait**, letting you describe results you couldn't ordinarily achieve. They have additional parameters reflecting range, duration, casting time, and so on. When you cast a spell, you make a spellcasting check (page 38), and if successful describe the action you make with that spell, using the spell descriptions below.

Some spells represent attack actions, and the effect points they generate can cause physical or mental hit point damage; they may even provide damage dice. Others generate effect points, which you can use to describe the effects you want, within the limitations of the spell description. A Lightning Bolt spell may let you cause knockback or knockdown, or give you an advantage over your target; a Repair spell may restore a weapon broken as a consequence (removing that consequence); a spell to create food or water may give you a helping bonus on a Provisioning check (page 40), or even automatically succeed.

Magic is meant to be mysterious, flexible, and powerful; use the spell descriptions below as springboards to your imagination, not as straitjackets.

Resisting Spells

SPELLS ARE RESISTED as detailed on page 41. Normally, targets of a spell do **not** add their trait bonus to their resistance, except as follows:

- ✤ if the target is dodging the spell using Dexterity;
- ✤ if the target is a spellcaster of the same type of magic as the spell;
- ✤ if the target has a specific trait allowing him to resist the spell.

Additionally, a magic user may resist any spell he knows (ie has in his spellbook) using INT instead of WIS.

Some spells aren't resisted when cast, but can be resisted later. A good example is an illusion, where a spellcaster creates the illusion, then at some point someone comes into contact with it and tries to "disbelieve" it. In this case, the character makes a spellcasting check to cast the spell (create the illusion, etc), and notes down the result; then when someone resists the spell, that target makes a Wisdom or other appropriate resistance check against the original spellcasting check result (or against a difficulty, at the GM's discretion — see below). This later resistance doesn't usually dispel the original spell; in the case of an illusion, for example, the resisting target may realise the illusion is not real, but the illusion still persists for the spell's full duration.

OPPOSING SPELLS

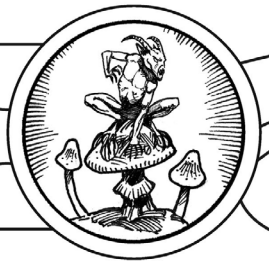
Sometimes you describe how one spell interferes with another, or even nullifies it completely, such as a Light spell overcoming a spell of darkness. In this case, both spellcasters make their spellcasting rolls, and the one with the higher result successfully casts his spell, and the other fails. If one of the spell effects is already in existence (for example, you're casting a Light spell in an area affected by magical darkness), then the GM gauges the resistance as a difficulty which your spellcasting roll must overcome. This may be the spell effect's spellcasting check result, if known (as above); or simply use the following rule of thumb, figuring a **+1 step increase** (Average to Tough, etc) above the usual difficulty (page 38), **plus double the spell's level** (so a 1st level spell would be resistance 17 if cast in a safe place, or 27 if cast during combat, etc). Feel free to adjust this as you see fit.

Note that opposed spells operate independently of classic Dispel Magic spells.

Spell Parameters

HERE'S AN EXPLANATION of what the entries in the spell descriptions below mean.

Area of Effect: the area affected by the spell; either a physical area or volume of space, or a number of targets. A **cone** is a special area of effect which expands outwards from the spellcaster in a single direction. Unless otherwise stated, at close range a cone affects 1 target or a 10 foot wide area; at short range, 2 targets or a 20 foot



area; at medium, 4 targets or a 40 foot area, and so on, up to its maximum range. Note that spells of detection are blocked by 1 yard of earth, 1 foot of wood, 6 inches of stone, 1 inch of metal, or a thin sheet of lead or specially enchanted material.

Casting Time: the amount of time required to cast the spell. This is usually 1 action: the character may cast the spell and have it take effect at his initiative order in the current round.

Duration: the duration of a spell's effect may be fixed, or may depend on the spellcaster's level. Spell durations may be affected by special effects (page 71).

Range: the spell's base range (page 52). Special effects may increase this (page 71).

Reversible: some spells are reversible; Cure Light Wounds has a Cause Light Wounds counterpart, and so on. Check with your GM.

Clerical Spells

LEVEL ONE

Bless (Reversible)

Range: medium
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: 25ft radius circle centred upon target

You fill your allies with courage, giving a +1 bonus when attacking and resisting fear. You may affect 1 target per effect point. The spell does not affect targets already in combat. The reversed spell, Curse, is resisted by Wisdom.

Command

Range: short
Casting Time: 1 action
Duration: 1 round
Resistance: Wisdom
Area of Effect: 1 living creature

You give the target a single word command, which it obeys to the best of its ability at the earliest opportunity, as long as it understands the language and the command is clear and unambiguous. Undead are unaffected by the spell. Typical commands include: flee, go, run, sleep, stop, surrender. You may create consequences using your effect points.

Create Water (Reversible)

Range: short
Casting Time: 1 action
Duration: instantaneous
Resistance: as difficulty
Area of Effect: 2 gallons / level

You create clean, drinkable water, which falls to the ground unless placed in a receptacle. You can use this as a helping action (page 39) on any Provisioning check (page 40). The spell may not create water inside objects or creatures.

Cure Light Wounds (Reversible)

Range: touch
Casting Time: 1 action
Duration: instantaneous
Resistance: as difficulty
Area of Effect: creature touched

You lay hands on a creature, and add 1d8 to your spellcasting check to heal physical and mental hit point damage. The spell may be resisted. The effect points indicate the points healed (or damaged by the reversed Cause Light Wounds). A wounded character can only benefit once from this spell; he must sustain another wound before it can be cast on him again. A minor effect on a Cure Light Wounds spell may also be used to remove a minor consequence instantaneously.

Detect Evil (Reversible)

Range: short
Casting Time: 1 action
Duration: concentration (up to 1 turn / level)
Resistance: as difficulty
Area of Effect: cone

You sense the presence of evil, including evil-aligned creatures and magic. With a **simple success**, you detect the *presence* of evil, taking 1

Table 44: Clerical Spell List

Level One	*Level Two*
Bless	Augury
Command	Delay Poison
Create Water	Detect Alignment
Cure Light Wounds	Spiritual Weapon
Detect Evil	
Protection from Evil	
Purify Food and Drink	
Remove Fear	
Sanctuary	

round; with a **minor effect**, you detect the number of sources of evil, and which is the most powerful, taking 2 rounds; and with a **major effect**, you detect the strength and location of each, taking 3 rounds. An **extreme effect** tells you the exact alignment of each source of evil.

Protection from Evil (Reversible)
Range: touch
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: creature touched

You ward a target from physical contact and attacks by evil-aligned creatures. The target gains a bonus to resist attacks, including poison and magic, equal to the spell's effect (+1 for a momentary advantage, +2 for a minor effect, etc).

Purify Food and Drink (Reversible)
Range: short
Casting Time: 1 action
Duration: instantaneous
Resistance: as difficulty
Area of Effect: 1 cubic foot / level

You make spoiled, rotten, poisonous, or otherwise contaminated food and water pure and suitable for eating and drinking. You can use this spell in place of a Provisioning check (page 40) if you have access to spoiled or contaminated food. The spell ruins Unholy Water; its reverse, Putrefy Food and Drink, does the same to Holy Water.

Remove Fear (Reversible)
Range: short
Casting Time: 1 action
Duration: 1 turn (or a single resistance roll or effect)
Resistance: as difficulty
Area of Effect: 1 creature +1 / 4 levels up to 30ft apart

You instill courage, bestowing a *resist fear*-type effect, suppressing magical fear consequences for the spell's duration, or restoring mental hit points lost to fear attacks (page 40). It dispels its reverse, Cause Fear, and removes natural fear, while Cause Fear does the opposite.

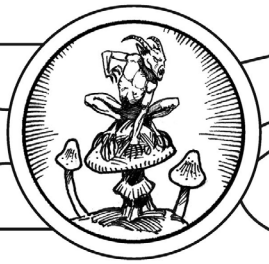
Sanctuary
Range: touch
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: creature touched

You place the target in a magical "sanctuary", with a resistance equal to your spellcasting check result. Anyone attempting to attack the target must make a WIS action check greater than the sanctuary's resistance, or be unable to attack the target for the duration of the spell. The target must not take any offensive action.

LEVEL TWO

Augury
Range: self
Casting Time: 2 rounds
Duration: instantaneous
Resistance: as difficulty
Area of Effect: self

You divine whether a particular action will bring good or bad results for you in the immediate future (the next half hour or so). If the spell is a success, you make a prediction for how the next 30 minutes will unfold. The GM may ask you to invent a single sentence representing your augury, such as "If we enter the caves, we'll be ambushed from the shadows behind". Then, during the next 30 minutes, any actions you or your allies take which *favour* your



prediction gain a bonus based on the effect achieved on your spellcasting roll (+1 for a momentary advantage, +2 for a minor effect, etc). On any spellcasting failure which causes consequences, your predictions are filled with misleading second-guesses, leading to frequent mis-steps and wrong choices.

Delay Poison
Range: touch
Casting Time: 1 action
Duration: 1 hour / level
Resistance: as difficulty
Area of Effect: creature touched

Your target becomes temporarily immune to poison. Any poison already in his system doesn't take effect until the spell has ended. The spell doesn't heal poison damage already done. Its reverse, Quicken Poison, speeds up the poison's period (page 78) by one step (say, from one day to one hour), or gives it a bonus equal to the spell's effect.

Detect Alignment (Reversible)
Range: short
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: one creature / round

You divine the alignment of one creature per round, who can't choose to resist. The reverse, Mask Alignment, can oppose this spell (see "Opposing Spells", above). With a **simple success**, you know if the target is the same alignment as you, an adjacent alignment, or further removed; with a **minor effect**, you know one of the target's alignment axes (ie is he lawful, neutral, or chaotic; or good, neutral, or evil); and with a **major effect**, you know the target's exact alignment. Any effect masking the subject's alignment can make this spell more difficult.

Spiritual Weapon
Range: medium
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: weapon of divine energy

You create a weapon of divine energy, usually in the form of one favoured by your deity, floating in mid-air up to the range away from you. It attacks as a **magic weapon** using WIS instead of STR, and does 1d8 damage, +1 per three levels. You can use your effect points to create effects with the weapon, including moving it from one target to another.

Druid Spells

LEVEL ONE

Charm Animal
Range: short
Casting Time: 1 action
Duration: 1 hour / level
Resistance: Wisdom
Area of Effect: one animal

You do MHP damage, with a 1d6 damage die +1d6 per 3 levels, to an unintelligent animal target (Intelligence of 2 (-4) or less) of Neutral alignment, making it regard you as its trusted friend and ally if reduced to 0 MHP or less. If the animal is currently being attacked or threatened by you or your allies, it receives a +5 bonus on its resistance. You may give a Charmed animal simple commands, as long as they don't run counter to its natural instincts, by making a CHA check against the animal's Wisdom. The effect is negated as soon as you or an ally attack the target.

Detect Snares and Pits
Range: short
Casting Time: 1 action
Duration: concentration, up to 1 turn / level
Resistance: as difficulty
Area of Effect: cone

You detect pits, deadfalls, snares, and mechanical traps made of natural materials, including naturally occurring "traps" like quicksand, sinkholes, rockfalls, and avalanches. You can't detect complex mechanical traps, magical traps, or traps which are no longer active.

With a **simple success**, you detect the *presence* of traps, taking 1 round; with a **minor effect**, their *location*, taking 2 rounds; and with a **major effect**, their *triggers*, taking 3 rounds.

Table 45: Druid Spell List

Level One	*Level Two*
Charm Animal	Barkskin
Detect Snares and Pits	Cure Light Wounds
Endure Elements	Fog Cloud
Entangle	Warp Wood
Faerie Fire	
Pass Without Trace	
Shillelagh	
Speak With Animals	

Endure Elements
Range: touch
Casting Time: 1 action
Duration: 24 hours
Resistance: Wisdom
Area of Effect: creature touched

You protect a target and his equipment from hot or cold environments (exposure, heatstroke, etc), from -50 to 140 degrees Fahrenheit (-45 to 60 degrees C). You may create effects providing bonuses to resist damage from heat and cold.

Entangle
Range: long
Casting Time: 1 action
Duration: 1 round / level
Resistance: Dexterity
Area of Effect: plants in 40ft radius

You cause grasses, weeds, bushes, and trees to warp and twist themselves around targets in the area, holding them fast. Make a single wrestling action (page 40) using WIS against all creatures in the area, representing the effects of this spell; this does no damage, but creates effects such as *entangled* or *immobilised*. This isn't an area effect; each target is attacked.

Faerie Fire
Range: long
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: 1 creature or object per effect point in 5ft radius

You cause a harmless pale glow of the colour of your choosing to surround and outline the targets, as strong as candlelight, even if the targets are invisible or affected by concealment magic (such as Blur). Affected targets can't benefit from concealment, nor attempt to hide or sneak.

Pass Without Trace
Range: touch
Casting Time: 1 action
Duration: 1 hour / level
Resistance: Wisdom
Area of Effect: 1 creature / level touched

Your target can move through any terrain without leaving footprints or scent. Tracking him is impossible without magic, and even then any effects he's created may make that more difficult.

Shillelagh
Range: touch
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: one non-magical oak club or staff

You transform an oaken club or staff which you wield into a magical weapon for the spell's duration, with a bonus based on the effect points generated; a simple success gives a +1 bonus, a minor effect a +2, a major effect a +4, and so on.

Speak with Animals
Range: short
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: self

You comprehend and communicate with animals, although they're no friendlier or more intelligent than they'd usually be. Animals which are friendly will cooperate if they can.

LEVEL TWO

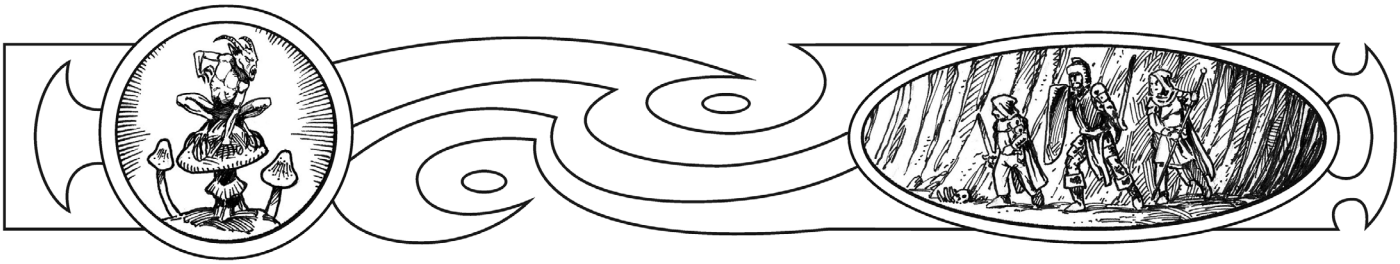
Barkskin
Range: touch
Casting Time: 1 action
Duration: 1 turn / level
Resistance: as difficulty
Area of Effect: 1 living creature

You toughen the target's skin, giving it the appearance of tree bark. It gains an armour bonus based on the effect: +1 for a simple success, +2 for a minor effect, +4 for a major effect, and so on.

Cure Light Wounds
Range: touch
Casting Time: 1 action
Duration: instantaneous
Resistance: as difficulty
Area of Effect: creature touched

As the 1st level clerical spell.

Fog Cloud
Range: medium
Casting Time: 1 action
Duration: 1 turn / level



Resistance: as difficulty
Area of Effect: 20ft radius, 20ft high

You cause a bank of fog to billow out from the point of origin you indicate, obscuring all vision (including infravision) beyond 5 feet. Targets within 5 feet are considered **semi-concealed** (page 53); targets beyond that are **fully concealed**. Any wind disperses the fog in 1-4 rounds, depending on wind strength.

Warp Wood (Reversible)
Range: short
Casting Time: 1 action
Duration: instantaneous
Resistance: as difficulty
Area of Effect: 1 small wooden object or equivalent / level, within 20ft radius

You magically bend and warp wood permanently, causing doors to spring open or become stuck, boats to spring a leak, ranged weapons to become useless, or give melee weapons or wooden shields a **consequence** (page 45). Larger objects may count as multiples of smaller objects: a medium object counts as 2 small objects, a large as 4; or may be treated as **constructs**, incurring consequences and physical hit point damage. You may cast this spell multiple times on a single object. Its reverse, Unwarp Wood, can repair its effects.

Table 46: Magic User Spell List

Level One	*Level Two*
Burning Hands	Blur
Charm Person	Detect Thoughts
Colour Spray	Hypnotic Pattern
Comprehend Languages	Invisibility
Detect Magic	Levitate
Disguise Self	Mirror Image
Feather Fall	Touch of Idiocy
Ghost Sound	
Hold Portal	
Identify	
Light	
Magic Missile	
Shield	
Silent Image	
Sleep	
Ventriloquism	

Magic User Spells

LEVEL ONE

Burning Hands (Evocation)
Range: short
Casting Time: 1 action
Duration: instantaneous
Resistance: Dexterity
Area of Effect: cone

You cause flames to shoot from your hands, causing PHP damage and consequences, and setting flammable materials on fire. Multiple targets may be affected if they're in the **area of effect**, in which case the attack is treated as an area effect (page 59).

Charm Person (Enchantment)
Range: short
Casting Time: 1 action
Duration: 1 hour / level
Resistance: Wisdom
Area of Effect: 1 humanoid creature

You do MHP damage, with a 1d6 damage die +1d6 per 3 levels, making a humanoid creature regard you as its trusted friend and ally if reduced to 0 MHP or less. The effect is negated as soon as you or an ally attack the target. If the creature is currently being attacked or threatened by you or your allies, it receives a +5 bonus on its resistance.

Colour Spray (Illusion)
Range: short
Casting Time: 1 action
Duration: instantaneous
Resistance: Wisdom
Area of Effect: cone

A cone of brightly clashing coloured light springs from your hand, causing creatures to become dazed, blinded, and even unconscious (as an extreme effect). Creatures which cannot see are unaffected.

Comprehend Languages (Divination, Reversible)
Range: personal
Casting Time: 1 action
Duration: 1 turn / level
Resistance: as difficulty
Area of Effect: self

You can understand otherwise incomprehensible spoken or written languages; you must touch the speaker or writing. This doesn't give

you the ability to speak or write yourself; merely understand. You can read about one page per round. You can't read magical writings, although you'll understand they are magical, nor can you decipher codes or riddles. Its reverse, Confound Languages, opposes the spell or prevents comprehension.

Detect Magic (Divination)
Range: short
Casting Time: 1 action
Duration: concentration, up to 1 round / level
Resistance: as difficulty
Area of Effect: cone

You may detect magical auras and energies. With a **simple success**, you detect the presence of magic, taking 1 round; with a **minor effect**, you detect how many magical sources there are, and which is most powerful, taking 2 rounds; and with a **major effect**, you detect the strength and location of each, taking 3 rounds. An **extreme effect** tells you the magical type (illusion, druidic, etc) at the same time.

Disguise Self (Illusion)
Range: personal
Casting Time: 1 action
Duration: 1 turn / level
Resistance: as difficulty
Area of Effect: self

You may change your appearance, including your clothing and equipment, to look 1 foot taller or shorter, thin or fat, a different sex, species, and so on. You must remain generally humanoid (or whatever your original body shape). The spell doesn't provide any special traits of the creature — just its appearance. Anyone interacting with you gets a WIS resistance roll to realise it's an illusion (page 92).

Feather Fall (Transmutation)
Range: short
Casting Time: instant
Duration: until landing, or 1 round / level
Resistance: as difficulty
Area of Effect: 1 medium creature or smaller / level, no more than 20ft apart

You cause any falling creature or object to fall more slowly (approximately 1 foot per second), taking no damage when they land as long as the spell is in effect. When the duration ends, normal falling resumes, calculated from that point. Large objects or creatures count as 2 medium creatures.

Ghost Sound (Illusion)
Range: short
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: as sound

You may create an illusory sound, either rising, falling, approaching, receding, or fixed. You can make as much noise as four humans per level. At the GM's discretion, this may cause consequences or even MHP damage to targets likely to be spooked by sudden sounds.

Hold Portal (Abjuration)
Range: medium
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: 1 portal, up to 20 sq.ft. / level

You can magically hold shut a door, gate, window, etc, whether made of wood, metal, or stone. The portal appears securely closed and locked, and has a *magically locked* type effect based on the effect points generated by the spell (+1 to resist breaking for a simple success, +2 for a minor effect, etc).

Identify (Divination)
Range: touch
Casting Time: 1 hour
Duration: instantaneous
Resistance: as difficulty
Area of Effect: one object

You can determine the magical properties of any 1 magic item. A **simple success** tells you its broad nature; a **minor effect** tells you its precise effects; a **major effect** indicates how many charges it has; and an **extreme effect** indicates any triggers. More powerful, complex, or magically masked items may be more difficult to identify.

Light (Evocation)
Range: touch
Casting Time: 1 action
Duration: 1 turn / level
Resistance: as difficulty
Area of Effect: 1 object

You cause an object to glow like a torch, providing full illumination to 20ft, and half illumination 20ft further (see "Visibility & Cover" on page 53). The effect is immobile, but can be cast on a mobile object. A normal light taken into an area of magical darkness does not function, but a Light spell may oppose a darkness spell (see "Opposing Spells" above).

Magic Missile (Evocation)
Range: medium
Casting Time: instant
Duration: instantaneous
Resistance: as difficulty
Area of Effect: one or more creatures in 10ft square area

You fire one or more magical darts from your fingers and automatically strike your target (assuming a successful spellcasting check). You may strike multiple targets if you're firing multiple missiles. For each missile, add 1d4+1 damage dice to your spellcasting check to do physical hit point damage. Every odd-numbered level, you gain an additional missile (so, 2d4+2 (2 missiles) at 3rd level, 3d4+3 at 5th level, and so on).

Shield (Abjuration)
Range: self
Casting Time: 1 action
Duration: 1 turn / level
Resistance: as difficulty
Area of Effect: self

You create an invisible magical shield which gives you a resistance bonus equal to the effect bonus against melee and ranged attacks from the front; it also negates attacks by the Magic Missile spell.

Silent Image (Illusion)
Range: long
Casting Time: 1 action
Duration: concentration
Resistance: as difficulty
Area of Effect: 4 x 10ft cubes + 1 cube / level

You create a visual illusion of an object, creature, or force; it does not emit any sound, smell, texture, or temperature. The image may move within the area of effect. It may be disbelieved (page 92) with a WIS roll.

Sleep (Enchantment)
Range: short
Casting Time: 1 action
Duration: 1 round / level
Resistance: Constitution
Area of Effect: 20ft diameter circle

You do MHP damage to targets in a 20ft diameter circle, with those reduced to 0 MHP or less falling into a magical slumber. You get a 1d6 damage die per level, and may continue to make mental attacks with this spell for 1 round per level. This is an area effect.

Ventriloquism (Illusion)
Range: short
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: as sound

You cause your voice (or any other vocal sound) to issue from somewhere else. Anyone resisting the spell (using WIS) realises it's a magical effect, but still hears the voice.

LEVEL TWO

Blur (Illusion)
Range: touch
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: 1 creature

You cause your target's outline to become blurred and distorted, constantly wavering, giving the target a concealment bonus of +1 on a

simple success, +2 on a minor effect, +4 on a major effect, and so on. A True Seeing spell negates this effect. Attackers which can't see, or which use other senses to attack, aren't affected by this spell.

Detect Thoughts (Divination)

Range: short
Casting Time: 1 action
Duration: concentration, 1 round / level
Resistance: Intelligence
Area of Effect: cone

You detect a target's surface thoughts. With a **simple success**, you detect the presence or absence of thoughts, taking 1 round; with a **minor effect**, you detect the number of thinking minds and their intelligence scores, taking 2 rounds; and with a **major effect**, you read the surface thoughts of any mind in the area, taking 3 rounds.

If you take a consequence as a result of this spell, you become *dazed* or *mentally shocked*.

Hypnotic Pattern (Illusion)

Range: medium
Casting Time: 1 action
Duration: concentration + 2 rounds
Resistance: Wisdom
Area of Effect: 10ft radius

You create a twisting pattern of shifting colours which fascinates any seeing creatures caught within it, causing them to become *dazed* or *befuddled*, or even doing MHP damage, depending on effect points generated. This is an area effect (page 59); creatures with the fewest levels closest to the caster are affected first.

Invisibility (Illusion)

Range: personal or touch
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: self, or creature up to 100 lb / level

You cause the target, including any equipment, to become *invisible*, even to infravision. Invisible targets are treated as having **total concealment** (page 53). Items dropped become visible again, and items picked up become invisible. The spell ends if the target directly attacks a target.

Levitate (Transmutation)

Range: personal or short
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: self, or willing subject (up to 100lb / level)

You can move yourself or another willing creature or unattended object up and down, up to 20ft per round. Although you can't move the target horizontally, a living target may be able to move itself in that direction. Attacking while levitating is automatically one step harder.

Mirror Image (Illusion)

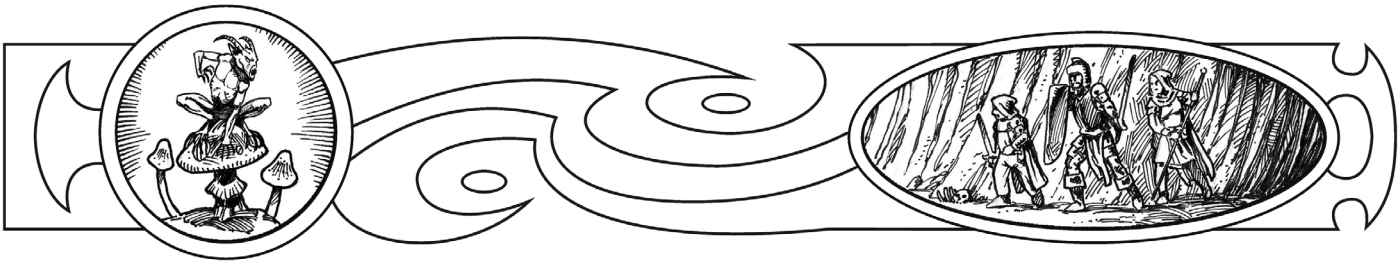
Range: personal
Casting Time: 1 action
Duration: 1 round / level
Resistance: as difficulty
Area of Effect: self

You create 1d4 illusory doubles of yourself, plus 1 per 3 levels (to a maximum of 8), making it difficult for enemies to know which to attack. The doubles mimic your gestures, and disappear when struck with a physical weapon. When you're attacked, roll randomly to see which of you or your doubles are actually struck. A double has an armour class equal to your Dexterity score; if struck, it vanishes immediately. A double struck by a spell, etc, appears to react normally, and it does not vanish.

Touch of Idiocy (Enchantment)

Range: touch
Casting Time: 1 action
Duration: 1 turn / level
Resistance: armour class (touch attack)
Area of Effect: creature touched

You do MHP damage to a target touched, with a 1d6 damage die, making it increasingly feebleminded. You may impose consequences affecting the target's own mental faculties, including spellcasting checks. Every even-numbered level, you gain an additional damage die (+2d6 at 4th level, etc).



- *Chapter* 8 -
Monsters

YOU CAN USE monsters from any classic fantasy bestiary in your ***Monsters & Magic*** game, with little or no conversion. This chapter presents some classic monsters, adapted to show how they can take advantage of the Effect Engine rules. For more on using classic fantasy monster statistics, see page 134.

Monster Statistics

HERE'S AN EXPLANATION of what the entries in the stat blocks below mean.

Attacks: describes the monster's main attacks, with modifiers included for appropriate ATT or competency modifiers (page 77) and / or trait bonuses, as well as any damage dice. Damage dice gain a +2 bonus for large creatures, and incur a -2 penalty for small ones (page 54).

Physical Defence (AC): includes **armour class** (page 35) and defence roll modifier, including -2 penalties for large creatures, and +2 bonuses for small ones. Armour bonus, if any, is also included separately (it's already figured into AC and defence modifier), so you can subtract it from the monster's physical defence if an opponent is making a **touch attack** (page 39).

Mental Defence: based on the standard Wisdom defence and WIS modifier, for simplicity, and the creature's level. Note that mental defence may use other attributes such as Intelligence or even Constitution or Charisma, depending on the attack. Includes a -2 penalty for small creatures, and a +2 bonus for large ones.

Movement: the creature's movement rate (page 53) in 10-foot units, with the MOV modifier in parentheses.

Range: the ranges at which the monster can make an attack.

Hit Dice: the number of d8 rolled for both physical and mental hit points; this is also the creature's **level** (also given separately in parentheses).

PHP: the monster's average physical hit points when used as **rabble** (page 76); for tougher monsters, add its Constitution to this total and increase its hit points per hit die (page 77).

MHP: the monster's average mental hit points, again for rabble. For tougher monsters, add its Wisdom score and increase its hit points per hit die (page 77). For undead, you can't usually do mental hit point damage unless you use the *Turn Undead* trait.

Motivation and Actions: tactical guidelines for what the monster is trying to achieve and how it does so. Use these as traits, actions and GM reactions, and descriptions of effects and consequences; see "Encounters" (page 74).

Special Defences: special ways in which the monster can defend itself. These may be stances, special effects, traits, or simple bonuses.

Monstrous Effects: special effects the monster uses; more details may be provided in the monster's description.

Using Actions to Modify Encounter Lethality

Not every monster you encounter is hell-bent on murder. Puny foes may be more interested in taking captives or simply fleeing; others may want to drive you away or steal your belongings.

The **actions** which creatures select (whether as actions, effects, GM reactions, etc) allow for many results other than simply hacking and slashing. They're also a way of making an encounter more or less lethal, instead of "fudging" die rolls. GMs: use a creature's motivation and its suggested actions when you want the creature to do something other than simply try to kill the PCs. Remember: defeat can mean drama, too, especially when the orcs kidnap one of the party for sacrifice to their bloody god instead of slaying them out of hand!

Keeping it Simple — Monster Competencies & Weaknesses

Often — especially if you're using monsters from other classic fantasy resources — figuring out individual attributes and ATT modifiers is overkill. Instead, use the NPC **competency** and **weakness** rules (page 77), and give the monster a score of 16 (+6) in any checks it's competent in, a 7 (-2) on any checks it's weak in, and leave other checks at 10 (+0).

Table 47: Monster Attribute Modifiers

Attribute Score	*Attribute Modifier*	*Prime Attribute Modifier*
0-1	-5	-3
2-3	-4	-2
4-5	-3	-1
6-7	-2	+0
8-9	-1	+0
10-11	+0	+0
12-13	+1	+2
14-15	+2	+4
16-17	+3	+6
18-19	+4	+8
20-21	+5	+10
22-23	+6	+12
24-25	+7	+14

Attributes: average attribute scores and modifiers for use in checks and hit point calculations. One attribute is assumed to be the monster's prime attribute (marked in **bold**), and its ATT modifier is doubled. Monster attributes may run outside the usual human ranges: see the associated modifiers in Table 47: Monster Attribute Modifiers.

Size: whether the monster is small (S), medium (M), or large (L) — see page 54 for more. Usually, small (S) creatures attack at **hand** range (H), medium (M) at **close** range (C), and large (L) at **reach** range (R), although this may vary.

Alignment: the monster's alignment, used for providing colour to its behaviour, motivations, and actions.

Treasure: the typical treasure type (page 84) the monster may possess on its person or in a nearby lair.

The Stat Blocks

THE FOLLOWING MONSTERS are a small selection of example creatures. You can find many more online, or in other classic fantasy bestiaries.

Draconic

Attacks: Bite and Claw +16 (+1d8), Dragon Breath +8 (+2d6)
Physical Defence (AC): 28 (+14) (armour 6)
Mental Defence: 18 (+6)

Movement: 18 (+4)
Range: Hand, close (Bite and Claw); reach, short (Breath Weapon)

Hit Dice: 4 (level 4)
PHP: 34
MHP: 26

Motivation: Serve the dragons
Actions: *Be inscrutable, do something bizarre, breathe upon foe, bite and claw, lash with tail, pose a sudden riddle*
Special Defences: Immune to breath weapon attack type (fire, cold, poison gas, etc).
Monstrous Effects: Dragon breath (+2d6 damage or special *immolate*-style effect; area effect)

Attributes: Str 23 (+12), Dex 18 (+4), Con 19 (+4), Int 14 (+2), Wis 14 (+2), Cha 10 (+0)

Size: M
Alignment: As dragon
Treasure: Q

Draconics are bizarre humanoid creatures related to dragons. They have scaled skin, dragon-like heads, and a colouration similar to true dragons — red, green, blue, white, black, etc — with a breath weapon to match. Some say they're not true beings at all, but a mystical manifestation of a dragon's will — perhaps even its dreams!

Dragonet

Attacks: Bite +2 (+1d4-2), Sting +4 (+1d4-2 +poison)
Physical Defence (AC): 18 (+6) (armour 0)
Mental Defence: 12 (+1)

Movement: 6 (-2); 24 (+7) flying
Range: Hand (Bite); close (Sting)

Hit Dice: 2 (level 2)
PHP: 11
MHP: 11

Motivation: Protect lair, protect familiar ally
Actions: *Attack with poison sting, blend in imperceptibly, see invisible objects, resist magic, transmit magic resistance when touching, communicate telepathically (up to long range)*
Special Defences: Chameleon power
Monstrous Effects: Cataleptic poison (simple hazard: Tough (+5), catalepsy 1-6 days, physical)

Attributes: Str 6 (+0), Dex 14 (+2), Con 13 (+1), Int 11 (+0), Wis 12 (+1), Cha 11 (+0)

Size: S
Alignment: N, NG
Treasure: —

Dragonets are miniature dragons, said to be the immature forms of greater dragons. Highly magical, they're often used as familiars by magic users. They're a foot or two in length, with a chameleon-like power to blend into their surroundings. Their tail ends in a poisoned sting.

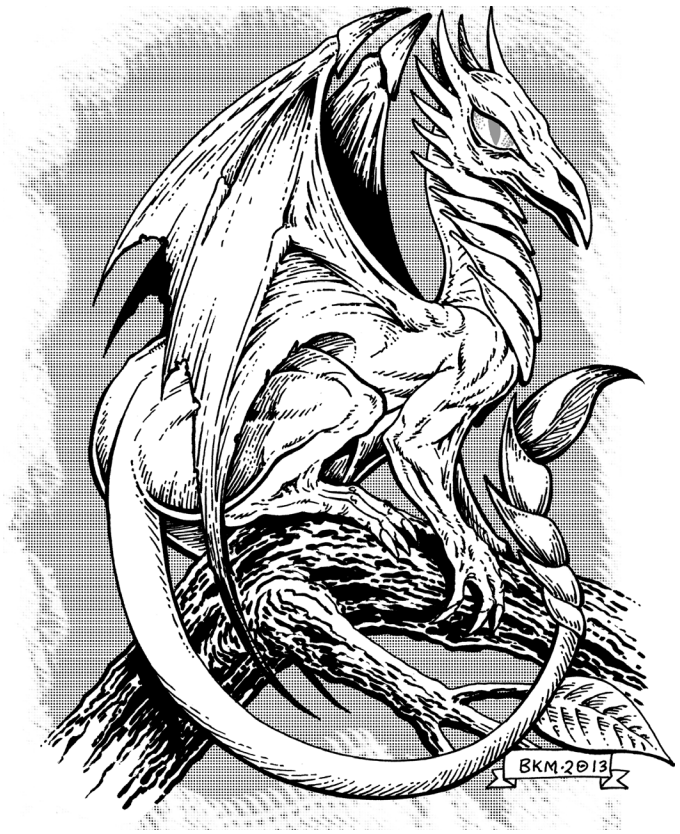
Dryad

Attacks: Befuddle +10, Charm +10, Dagger +2 (+1d4)
Physical Defence (AC): 19 (+5) (armour 0)
Mental Defence: 17 (+4)

Movement: 12 (+1)
Range: Hand, close (Dagger); hand, close, reach, short (Befuddle, Charm)

Hit Dice: 2 (level 2)
PHP: 9
MHP: 13

Motivation: Protect home tree, protect the forest, drive away intruders
Actions: *Charm interloper, step into tree, move between trees, step out of tree, kidnap charmed interloper, know woodland, speak woodland tongue, ask for help from animals, befuddle attackers, cut assailant*
Special Defences: Vanish into woodland
Monstrous Effects: n/a



Attributes: Str 10 (+0), Dex 17 (+3), Con 11 (+0), Int 17 (+3), Wis 15 (+2), Cha 19 (+8)

Size: M
Alignment: N, NG
Treasure: L, X

These nature spirits are the protectresses of the forests, and are uniformly female. Each is the spirit of a single, magical tree; if that tree is destroyed, the dryad is killed. Dryads are responsible for the care of the trees and other plants in their domain, but also protect the wildlife living there. They have a *complex* relationship with druids!

Gargoyle

Attacks: Bite and Claw +12 (+1d6), Drop Rock +2 (+1d8)
Physical Defence (AC): 15 (+7) (armour 5)
Mental Defence: 11 (+2)

Movement: 9 (-1); 15 (+2) flying
Range: Close (Bite and Claw); short (Drop Rock)

Hit Dice: 4 (level 4)
PHP: 22
MHP: 10

Motivation: Hunt prey, serve evil master, love of torture
Actions: *Scout out area, ambush, kidnap lone victim, terrify, spy and report back, dive attack, enjoy pain, perch unmoving*
Special Defences: Immune to non-magical weapons
Monstrous Effects: n/a

Attributes: Str 19 (+8), Dex 6 (-2), Con 13 (+1), Int 6 (-2), Wis 7 (-2), Cha 2 (-4)

Size: M
Alignment: CE
Treasure: C

These monstrous humanoid creatures have bat-like wings, and are apparently made out of living rock, which often causes them to be mistaken for statues — they can perch unmoving for days on end. They're typically found in ruins or caverns. Intensely magical, they're nevertheless natural predators, and love to torment their prey. They have a rudimentary intelligence, and are often found serving evil priests or sorcerers.

Giant Snake

Attacks: Bite +15 (+1d6+2 +poison), Constrict +15 (+2d6+2), Intimidate +15 (+2)
Physical Defence (AC): 15 (+4) (armour 0)
Mental Defence: 17 (+7)

Movement: 12 (+1)
Range: Hand (Bite, Constrict); close (Bite)

Hit Dice: 5 (level 5)
PHP: 28
MHP: 23

Motivation: Hunt prey, defend territory
Actions: *Slither in hiding, intimidating hiss, body slam, drop from above, lightning bite, coil around prey (counts as move to hand range), constrict*
Special Defences: Defensive bite (counts as riposte, can inject poison)
Monstrous Effects: Snake venom (complex hazard: Tough (+5), lethal, physical, 1 round, 10 effect points), constriction

Attributes: Str 21 (+10), Dex 12 (+1), Con 12 (+1), Int 1 (-5), Wis 10 (+0), Cha 1 (-5)

Size: L
Alignment: N
Treasure: —

Huge serpents abound in the wilderness, lairing in caves, forests, or simple hollows. Some kill by poison, others by constriction, and others by both. A giant snake's *constriction* monstrous effect inflicts a *constricted*-type consequence on its victim, then does damage, and may use static checks for its constriction attack every round thereafter.

Giant Spider

Attacks: Bite +10 (+2d6+2 +poison), Web +5 (+*entangle*)
Physical Defence (AC): 16 (+5) (armour 2)

Mental Defence: 16 (+6)
Movement: 18 (+4)

Range: Close (Bite); reach, short (Webs)
Hit Dice: 4 (level 4)
PHP: 22

MHP: 18
Motivation: Stalk prey, defend territory
Actions: *Spin webs, throw webs, cut off exits, run in and bite, terrify prey, creep stealthily*
Special Defences: Climb out of reach
Monstrous Effects: Poison (complex hazard: Difficult (+10), paralysing, physical, 1 round, 10 effect points), entangling web (area attack)

Attributes: Str 16 (+6), Dex 12 (+1), Con 13 (+1), Int 1 (-5), Wis 10 (+0), Cha 2 (-4)

Size: L
Alignment: N
Treasure: —

There is something terrifying about a spider the size of an ox-cart. This one is a web-spinner, a dweller in deep forests and caves, with a paralysing poison bite. Its *entangling web* monstrous effect inflicts *entangled*-type consequences on its victim; this doesn't do damage, but the spider's subsequent attacks may use static checks while the target is entangled.

Hill Giant

Attacks: Huge Club +18 (+2d8+2), Thrown Rock +7 (+2d8+2)
Physical Defence (AC): 15 (+6) (armour 1)
Mental Defence: 17 (+8)

Movement: 12 (+1)
Range: Reach (Huge Club); short, medium (Thrown Rock)

Hit Dice: 8 (level 8)
PHP: 36
MHP: 20

Motivation: Get food, defend lair, jostle for social position
Actions: *Smash things, be cruel, throw something, search area, knockback, knockdown.*
Special Defences: Catch missile
Monstrous Effects: Smash (damages heroic constructs)

Attributes: Str 20 (+10), Dex 8 (-1), Con 11 (+0), Int 7 (-2), Wis 7 (-2), Cha 7 (-2)

Size: L

Alignment: CE
Treasure: C

These huge, lumbering humanoids stand up to 10 feet tall, and are notoriously dim-witted, which they more than make up for in brutishness. They prefer unsophisticated weapons and armour — huge wooden clubs and hide armour are normal — and are often solitary, but they can band together in caverns or crude wooden forts if led by a capable enough leader.

Lizard Man

Attack: Spear +6 (+1d8), Dart +3 (+1d6)
Physical Defence (AC): 16 (+5) (armour 2)
Mental Defence: 13 (+2)

Movement: 6 (-2); 12 (+1) swimming
Range: Close (Spear); short (Dart)

Hit Dice: 2 (level 2)
PHP: 11
MHP: 9

Motivation: Defend underwater lair, hunt humans
Actions: *Vanish underwater, surprise attack from water, intimidating desire for human flesh, slobber terrifyingly, aid allies, take captives, hurl darts, attack with spear and shield, drag underwater*
Special Defences: Hide underwater
Monstrous Effects: Drown

Attributes: Str 14 (+4), Dex 12 (+1), Con 13 (+1), Int 8 (-1), Wis 11 (+0), Cha 10 (+0)

Size: M
Alignment: N
Treasure: D, J

These amphibious reptilian humanoids are the terrors of bogs and swamps everywhere. Not so much evil as inhuman, they think nothing of devouring intelligent beings "trespassing" in their lands. They are human-sized, scaly, with powerful tails they use in swimming. They use short stabbing spears, and prefer to drag opponents underwater to drown them. Their *drown* monstrous effect places *drowning*-type consequences on a victim, allows the lizard man to make static checks on any subsequent attacks, and exposes the victim to the "Drowning" rules (page 79).

Medusa

Attacks: Bite +6 (+1d4 +poison), Bow +5 (+1d6), Gaze +12 (+*turn to stone*)
Physical Defence (AC): 15 (+5) (armour 0)
Mental Defence: 19 (+7)

Movement: 9 (-1)
Range: Hand, close (Bite); close, short (Gaze)

Hit Dice: 6 (level 6)
PHP: 33
MHP: 33

Motivation: Seek prey, defend lair
Actions: *Look into my eyes, slither in darkness, snakebite embrace, rush up and bite, see astral and ethereal planes, hide, ambush*
Special Defences: n/a
Monstrous Effects: Turn to stone (extreme effect), poison (complex hazard, difficulty equal to Constitution + level (19), lethal, 10 effect points)

Attributes: Str 11 (+0), Dex 9 (-1), Con 13 (+1), Int 13 (+1), Wis 13 (+1), Cha 16 (+6)

Size: M
Alignment: LE
Treasure: A

The legendary medusa has the face of a beautiful woman twisted by hate, and hair of writhing serpents. Her gaze turns victims to stone, and her embrace poisons with a myriad tiny bites. Her lower quarters are those of a great serpent.

The medusa's Gaze attack turns its victim to stone on an extreme consequence; it will usually use tactics to achieve this, attacking with surprise so the target must roll its defence, and using ambushes, bow attacks, and its snakebite embrace to place consequences on its victim beforehand.

Minotaur

Attacks: Great Axe +14 (+1d12+2), Head Butt +14 (+2d4+2), Terrifying Bellow +14 (+2)
Physical Defence (AC): 14 (+4) (armour 0)
Mental Defence: 17 (+7)

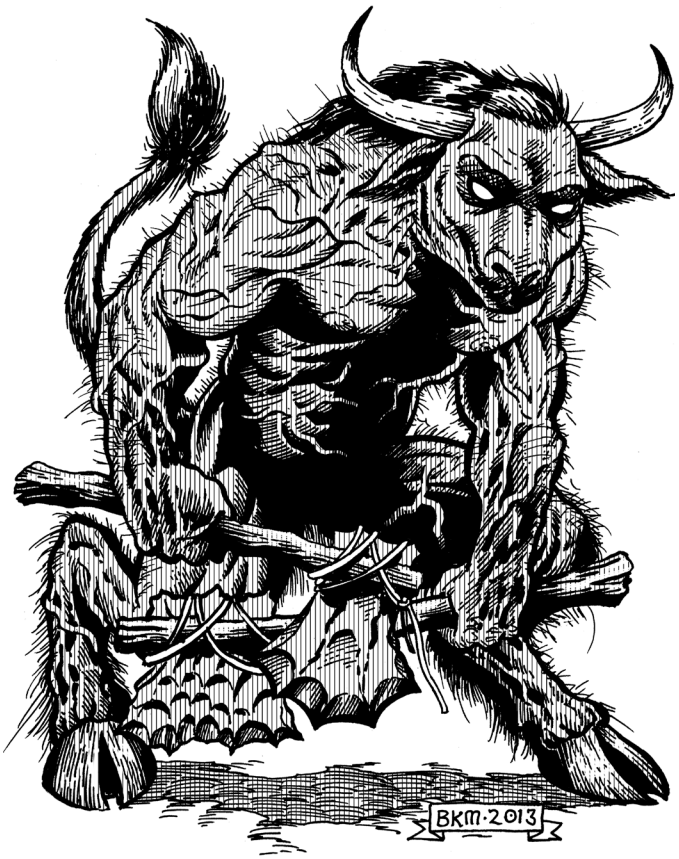
Movement: 12 (+1)
Range: Hand, close (Head Butt); reach (Great Axe); all (Terrifying Bellow)

Hit Dice: 6 (level 6)
PHP: 33
MHP: 21

Motivation: Guard labyrinth, hunt prey
Actions: *Track prey by scent, pursue visible prey, attack without fear, know labyrinth, be cruel, eat man-flesh*
Special Defences: Extreme alertness, attack without fear
Monstrous Effects: Terrifying bellow (area effect)

Attributes: Str 19 (+8), Dex 10 (+0), Con 13 (+1), Int 6 (-2), Wis 9 (-1), Cha 8 (-1)

Size: L
Alignment: CE
Treasure: C



The minotaur is the bull-man, a hugely muscled humanoid 8 or 9 feet tall, with the horned head of a bull or ox. Savage and bestial, minotaurs use only the most primitive weapons. They have an affinity with dark and evil earth goddesses of deep underground places, and can often be found guarding their cavernous labyrinthine shrines.

Moonworm

Attacks: Bite +13 (+1d6+2), Slam +13 (+1d8+2)
Physical Defence (AC): 17 (+5) (armour 2)
Mental Defence: 15 (+5)

Movement: 12 (+1)
Range: Hand, close (Bite, Slam); reach (Slam)

Hit Dice: 3 (level 3)
PHP: 20
MHP: 14

Motivation: Churn the sands, sap water
Actions: *Detect water, ambush from beneath, plough the earth, bash, cause small earthquake*
Special Defences: Desiccating touch (as riposte)
Monstrous Effects: Gravity control, levitate (makes it quicker than you'd think), absorb water

Attributes: Str 20 (+10), Dex 14 (+2), Con 15 (+2), Int 4 (-3), Wis 10 (+0), Cha 1 (-5)

Size: L
Alignment: NE
Treasure: D

These enormous, otherworldly serpents are sacred to the evil moon goddess, and may be a form of demon or elemental. They have dry, leathery hides, and an insatiable thirst; they detect water at vast distances, and desiccate everything with a touch of their parched skin. The craters of the moon are said to teem with these monsters.

Mummy

Attacks: Arm Bash +20 (+1d12 +*rotting disease*), Fear +12 (+*paralyse*)
Physical Defence (AC): 17 (+7) (armour 1)
Mental Defence: 21 (+8)

Movement: 6 (-2)
Range: Hand, close (Arm Bash); hand, close, reach, short (Fear)

Hit Dice: 6 (level 6)
PHP: 33
MHP: 39

Motivation: Destroy living things
Actions: *Shun fire, infect with disease, pursue doggedly*

Fear Attacks by Undead

Undead are particularly scary to the living, unless they're accustomed to dealing with them. Any fear attacks made by undead gain a +4 bonus (already figured into their stat blocks in this chapter).

Additionally, characters may not automatically add their trait bonus when resisting undead fear attacks, unless they are **clerics** or have a specific trait.

Special Defences: Immune to non-magical weapons (except fire), cold, mind-affecting magic, poison, paralysis
Monstrous Effects: Paralyse with fear, rotting disease (page 79)

Attributes: Str 24 (+14), Dex 10 (+0), Con 13 (+1), Int 7 (-2), Wis 15 (+2), Cha 14 (+2)

Size: M **Alignment:** LE
Treasure: E, P

These undead are long-buried kings, emperors, and high priests, raised to unlife in their tombs through their dreadful will. Swathed in bandages, they are highly flammable, but are otherwise irresistible, with unnatural strength and the ability to pursue a foe tirelessly. They're driven by a hatred of all living things, and are terrifying to behold. Their touch carries a hideous necrotic disease which rots all living flesh (page 79).

Ogre

Attacks: Great Club +14 (+1d10+2), Fists +14 (+1d6+2), Bully +14 (+2)
Physical Defence (AC): 15 (+4) (armour 1)
Mental Defence: 17 (+6)

Movement: 9 (-1)
Range: Hand, close (Fists); reach (Great Club); close, reach, short (Bully)

Hit Dice: 4 (level 4)
PHP: 26
MHP: 18

Motivation: Mercenary service, fond of treasure
Actions: *Eat halfling, dwarf, or elf flesh; bully slaves; be ill-tempered; stop to feed; take prisoners*
Special Defences: n/a
Monstrous Effects: n/a

Attributes: Str 20 (+10), Dex 12 (+1), Con 15 (+2), Int 6 (-2), Wis 11 (+0), Cha 7 (-2)

Size: L

Alignment: CE
Treasure: B, L, Q

These monstrous humanoids are only a little smaller than giants, and their ill-tempered brutishness more than makes up for any shortfall. They love to eat the flesh of intelligent beings, and their foul services as guards or on the battlefield of evil warlords can often be bought for carrion as much as gold.

Orc Champion

Attacks: Cruel Great Sword +10 (+2d6 or +2d8), Bully +3
Physical Defence (AC): 24 (+11) (armour 5)

Mental Defence: 16 (+4)
Movement: 9 (-1)

Range: Close, reach (Cruel Great Sword); hand, close, reach, short, medium (Bully)
Hit Dice: 3 (level 3)
PHP: 41

MHP: 29
Motivation: Fight all comers, maintain dominance
Actions: *Ambush, headlong attack, bully, torture, eat man-flesh*
Special Defences: n/a
Monstrous Effects: All-Out Attack stance, Damage Focus stance, Swinging Attack stance (page 58)

Attributes: Str 17 (+6), Dex 16 (+3), Con 14 (+2), Int 9 (-1), Wis 13 (+1), Cha 9 (-1)

Size: M

Alignment: Any evil alignment
Treasure: L, Q

Every orc tribe has at least one champion — its toughest fighter, the product of endless backstabbing and duels. The champion above is statted as a **henchman** (page 77) and a third-level fighter — he's tough!

Orc Rabble

Attacks: Cruel Sword +3 (+1d8)
Physical Defence (AC): 14 (+3) (armour 1)
Mental Defence: 12 (+1)

Movement: 9 (-1)
Range: Close (Cruel Sword)

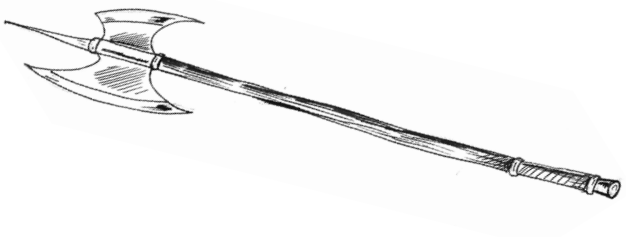
Hit Dice: 1 (level 1)
PHP: 5
MHP: 4

Motivation: Cruelly dominate those unable to resist
Actions: *Ambush, creep up on someone, stab, cower in fear, bully in greater numbers, torture, eat man-flesh*
Special Defences: n/a
Monstrous Effects: n/a

Attributes: Str 12 (+2), Dex 12 (+1), Con 10 (+0), Int 8 (-1), Wis 11 (+0), Cha 5 (-3)

Size: M
Alignment: Any evil alignment
Treasure: J

Said to be the twisted forms of evil elves, orcs spawn in the deep and dark places of the world. Where elves are the custodians and caretakers of the natural world, orcs seek to be its dominators, enslaving all who cannot resist, felling forests and stripping resources for their endless wars of cruelty and conflict. They have grey or greenish skin, foul-breathed fangs, pointed ears, and are horribly ugly. Their self-hatred is only exceeded by their desire to revenge themselves on the whole world.



Orc Warrior

Attacks: Cruel Sword +6 (+1d8)
Physical Defence (AC): 20 (+8) (armour 4)
Mental Defence: 14 (+3)

Movement: 9 (-1)
Range: Close (Cruel Sword)

Hit Dice: 2 (level 2)
PHP: 11
MHP: 11

Motivation: Prove themselves in bloody combat!
Actions: *Ambush, creep up on someone, stab, flanking manoeuvre, gang up on foe, torture, eat man-flesh*
Special Defences: n/a
Monstrous Effects: All-Out Attack stance

Attributes: Str 15 (+4), Dex 14 (+2), Con 13 (+1), Int 9 (-1), Wis 12 (+1), Cha 7 (-2)

Size: M
Alignment: Any evil alignment
Treasure: K

Most orcs are craven, attacking only in overwhelming numbers. Orcs warriors are an exception; trained, savage, and aggressive, they're more than capable of holding their own.

Skeleton

Attacks: Spear +3 (+1d8), Fear +7
Physical Defence (AC): 13 (+2) (armour 0)
Mental Defence: 11 (+1)

Movement: 12 (+1)
Range: Close (Spear); close, reach, short (Fear)

Hit Dice: 1 (level 1)
PHP: 5
MHP: 5

Motivation: Follow command, guard area, slay living
Actions: *Single-minded attack, lurk in shadows, totally immobile, scare foe*
Special Defences: Immune to mind-affecting magic and mental damage, sharp/edged weapons do half damage
Monstrous Effects: Undead fear attack

Attributes: Str 13 (+2), Dex 12 (+1), Con 10 (+0), Int 0 (-5), Wis 10 (+0), Cha 0 (-5)

Size: M
Alignment: NE
Treasure: —

Technically undead, these are little more than mindless automata animated by magic. To the uninitiated, though, they're terrifying — soulless warriors of bone, fighting until smashed to pieces!

Troll

Attacks: Claw +18 (+1d6+2), Teeth +18 (+1d4+2)
Physical Defence (AC): 16 (+5) (armour 1)
Mental Defence: 16 (+7)

Movement: 12 (+1)
Range: Hand, close (Claw, Teeth); reach (Claw)

Hit Dice: 6 (level 6)
PHP: 63
MHP: 21

Motivation: Hunt prey, defend lair
Actions: *Unrelenting attack, sniff out foe, see in dark, use great strength*
Special Defences: Immune to fear, regenerate
Monstrous Effects: Attack three foes, severed limbs attack

Attributes: Str 22 (+12), Dex 11 (+0), Con 23 (+6), Int 6 (-2), Wis 8 (-1), Cha 6 (-2)

Size: L
Alignment: CE
Treasure: D

Trolls are huge, hideous humanoids, with black and evil hearts. Possessed of a low cunning, they are 8-9 feet tall, terrifically strong, and capable of sniffing out prey at great distances. They lash out in rapid attacks with tooth and claw, and possess a frightening ability to regenerate wounds.

A troll may attack up to three foes per round as a monstrous effect; on the first attack, the troll may pay 5 effect points to immediately make a second attack; and the same for a third attack. It may use any unspent effect points as a bonus in a successive attack.

If a troll has lost limbs (usually through a major consequence or above), it may make a separate attack with those limbs.

Trolls may regenerate 3 physical hit points as a minor effect on any action. They must be burned or immersed in acid to stop them regenerating.

Unicorn

Attacks: Hooves +9 (+1d6+2), Horn +9 (+1d8+4), Charm +18 (+2), Intimidate +18 (+2)
Physical Defence (AC): 18 (+5) (armour 1)
Mental Defence: 27 (+11)

Movement: 24 (+7)
Range: Close (Hooves, Horn); reach (Horn)

Hit Dice: 4 (level 4)
PHP: 38
MHP: 38

Motivation: Shun contact
Actions: *Sense enemy's approach, move quietly, surprise opponent, befriend pure-hearted maiden, charge foe, cure poison on touch, be charismatic and impressive, natural majesty*
Special Defences: Immune to poison, charms, and death magic, protection from evil (as paladin)
Monstrous Effects: Teleport within its home area (minor effect), charge (augmented check using +7 MOV)

Attributes: Str 21 (+5), Dex 15 (+2), Con 20 (+5), Int 11 (+0), Wis 21 (+5), Cha 25 (+14)

Size: L
Alignment: CG
Treasure: F

Unicorns are the perfect incarnation of the irrepressible positive life force of the world — they embody the powers of creation and vitality. Highly intelligent and intensely charismatic, they protect places of great natural beauty against the forces of evil and the encroachment of civilisation.

Werewolf

Attacks: Bite and Claw +12 (+2d4)
Physical Defence (AC): 15 (+4) (armour 0)
Mental Defence: 15 (+4)

Movement: 15 (+2)
Range: Hand, close (Bite and Claw)

Hit Dice: 4 (level 4)
PHP: 30
MHP: 18

Motivation: Hunt down prey, honour the moon, we must feed
Actions: *Transform to wolf or wolfman, infect with lycanthropy, howl at the moon, scent prey, harry prey, pulled by hidden tides*
Special Defences: Immune to non-silver or non-magical weapons (in were-form)
Monstrous Effects: Infect with lycanthropy (page 78)

Attributes: Str 18 (+8), Dex 11 (+0), Con 16 (+3), Int 10 (+0), Wis 11 (+0), Cha 9 (-1)

Size: M
Alignment: CE
Treasure: D

Werewolves and other lycanthropes need no introduction: tied to the phases of the moon by dark curses, they transform from human to beast on nights of the full moon, and often also at will. Werewolves have 3 forms: a human form, a wolf form, and a wolfman form between the two; the stats above represent the wolfman form. You can use the dire wolf stats below for the wolf form. All three forms have the same motivations and actions.

Once in were-form (either wolf or wolfman), a werewolf may only be damaged by silver or magical weapons, or by magic, although it is still subject to appropriate mental attacks. As a result, werewolves often hang back from combat for an action, spending the time transforming to were-form.

Those bitten by a werewolf are exposed to **lycanthropy** (page 78).

Wight

Attacks: Claw +10 (+1d4); Terrify +14 (+1d10)
Physical Defence (AC): 15 (+6) (armour 3)
Mental Defence: 19 (+6)

Movement: 9 (-1)
Range: Hand, close (Claw); hand, close, reach, short (Terrify)

Hit Dice: 4 (level 4)
PHP: 22
MHP: 26

Motivation: Take revenge on the living
Actions: *Terrify intruders, drain life, move silently, repeat what I did in life, conduct ancient ritual, chill surroundings, lie in wait, visit sleeping victim at night, redress the balance*
Special Defences: Immune to non-magical weapons, sleep, charm, poison, and cold-based magic
Monstrous Effects: Energy drain (minor effect, reduce level by 1!), undead fear attack

Attributes: Str 17 (+6), Dex 8 (-1), Con 12 (+1), Int 13 (+1), Wis 15 (+2), Cha 10 (+0)

Size: M
Alignment: LE
Treasure: B

Wights are terrifying undead, the revenants of ancient chieftains buried in barrows and tumuli across the world. They harbour terrible malice towards the living, and their very touch drains life force.

On a minor effect, the wight's touch drains 1 level from the victim immediately, reducing his XP to the beginning of the previous level. This loss may be restored by a Restoration-type spell cast in the next 24 hours; other measures may also be effective, at the GM's discretion (let the players get inventive!). If the drained level isn't restored within 24 hours, the victim must make a difficulty 19 resistance roll (usually using CON) or the loss becomes permanent.

A victim may suffer energy drain multiple times. If killed by it, a victim may himself become a wight.

Wolf, Dire

Attacks: Bite and Claw +9 (+2d4); Bloodcurdling Howl +9 (+2d4 +*demoralise*)
Physical Defence (AC): 14 (+4) (armour 2)
Mental Defence: 10 (+1)

Movement: 18 (+4)
Range: Close (Bite and Claw); hand, close, reach, short, medium (Bloodcurdling Howl)

Hit Dice: 3 (level 3)
PHP: 17
MHP: 8

Motivation: Obey the pack leader
Actions: *Chase down prey, knock to ground, worry prey, hunt, run with the pack, scent prey*
Special Defences: n/a
Monstrous Effects: Bloodcurdling howl (demoralise, area effect), worry (may make a static attack check on any knocked down opponent)

Attributes: Str 16 (+6), Dex 9 (-1), Con 13 (+1), Int 2 (-4), Wis 7 (-2), Cha 3 (-4)

Size: M
Alignment: N
Treasure: —

Dire wolves are enormous wolves, four feet high at the shoulder and often used as mounts by goblin tribes and hunting beasts by giants. They are cunning and coordinated hunters.

Zombie

Attacks: Claws +6 (+1d8), Fear +10
Physical Defence (AC): 12 (+2) (armour 0)
Mental Defence: 12 (+2)

Movement: 6 (-2)
Range: Hand, close (Claws); hand, close, reach, short (Fear)

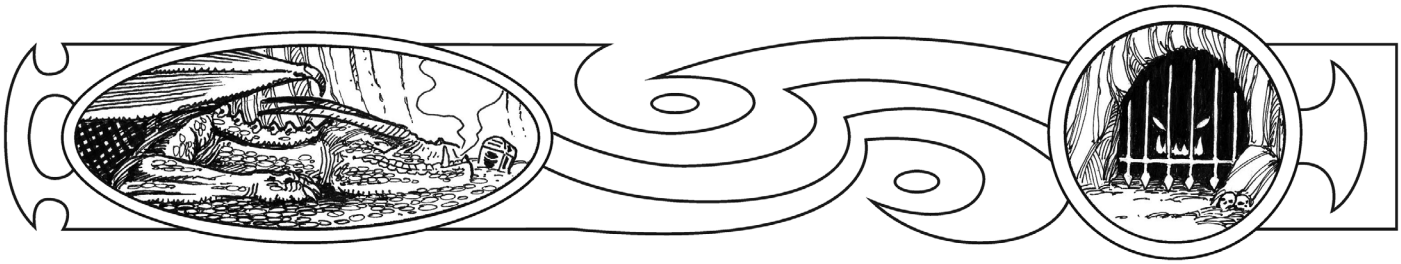
Hit Dice: 2 (level 2)
PHP: 9
MHP: 9

Motivation: Follow command
Actions: *Act last, shamble slowly, fight until destroyed*
Special Defences: Immune to mind-affecting spells and mental attacks, poison, cold, etc
Monstrous Effects: Undead fear attack

Attributes: Str 14 (+4), Dex 10 (+0), Con 10 (+0), Int 1 (-5), Wis 10 (+0), Cha 0 (-5)

Size: M
Alignment: NE
Treasure: —

The classic "walking corpses", zombies are little more than cadavers animated by necromantic magic. They do not fall unconscious when reduced to negative hit points, but continue to fight until totally destroyed.



- Chapter 9 -

Silvermoon

THIS SCENARIO IS an introduction to the ***Monsters & Magic*** rules; if you're familiar with classic fantasy games, you'll find a lot that's familiar. ***Silvermoon*** is designed for a group of 4-5 beginning characters of various classes, and should last for one or more sessions.

Introduction

THE RUINED TEMPLE of Silvermoon stands on the edge of one of the strange craters of the Moon Moor. Linked for centuries with the moon, its toppled stones seem hideously old, and worked by inhuman hands. On nights of the full moon it's swathed in an impenetrable mist — the **Moonbreath** — when some say the lake at the bottom of the crater reflects maddening visions. Legend says it's cursed, and rumours say it's haunted; until recently, it lay sealed and abandoned, shunned by all.

A few months ago, an evil sorcerer named Haugaband came to Silvermoon and unsealed its doors. Recruiting bandits and even nearby villagers, he's plundering the secrets of the deity once worshipped here.

Recently the Moonbreath has spilled beyond the ruins as far as the village of Staphollow. Then the werewolves appeared…

Encounter Structure

SILVERMOON USES THE encounter system (page 74), giving the GM a clear timeline of events which happen if the PCs take no action. It's expected the PCs' actions will disrupt this timeline. The GM can describe and advance the encounter steps using GM reactions (page 46).

Where is Staphollow?

Staphollow is an unremarkable village in any out-of-the-way place on your campaign map — preferably with an area of moorland nearby. If you like, you can use the example "Chronicles of High Fantasy" map on page 80, where Staphollow is located a week's journey west of the city of Koth.

DESTINATION

Haugaband's goal in Silvermoon is three-fold: he plans to attack Staphollow and seize its villagers; sacrifice them at the altar of the ancient moon temple, resurrecting its evil goddess; and then establish himself as a new force for darkness.

Steps 1-2: Planning & Preparation

Haugaband has already completed these two steps before the PCs enter the fray. He has arrived at the Silvermoon ruins, broken the First Seal (page 120), and recruited minions from the bandits and villagers of the moor, using the Moonstone ritual (page 120) to transform them into werewolf servitors.

Step 3: Initiation

This is where the PCs come in. The following events can happen as part of this step, triggered by GM reactions (page 46). The PCs can be doing things in the meantime; investigating the village, visiting Mag the Mad Witch, even travelling to the Silvermoon ruins. They may witness these events, or they may happen "off-screen".

TENDRILS IN THE NIGHT

The PCs arrive at the village of Staphollow, on the edge of the Moon Moor (pitted with mysterious craters like the surface of the moon), to find it under a pall of terror — werewolves haunt the moor, and something is stalking the village streets by night, kidnapping those who stray outdoors.

Anyone staying in the village overnight sees a mysterious mist roll down from the moor, filling the streets and smelling of ancient stone and water. From indoors, the mist looks like tendrils or hands. Anyone by a window sees the glass break, and a pale corpse-like hand reach in and grab them! A single fear attack (page 40) — then it's gone. Perhaps it was only a branch?

CLAWS IN THE FOG

Anyone venturing into the fog is attacked by ghostly claws. This is a fear attack for a round or two, then a rending attack, which continues until the PCs flee or the Moonbreath is driven back. The fog can only be "attacked" using magic or silver weapons; if done enough damage, it disperses until the next night. See page 118 for more.

THE LUNACY OF THE WITCH
Mag the Witch (page 114) has been driven temporarily insane by the Moonbreath, and faces an all-out attack from the fog. If the PCs visit her, they may be able to help; otherwise she falls to the fog and becomes one of Haugaband's minions (page 115).

THE HOWLING
Anyone travelling the Moon Moor by night finds themselves attacked by **both** the Moonbreath **and** Haugaband's werewolves! Figure at least one werewolf rabble (page 115) per PC.

Step 4: Fulfilment: the Attack on Staphollow

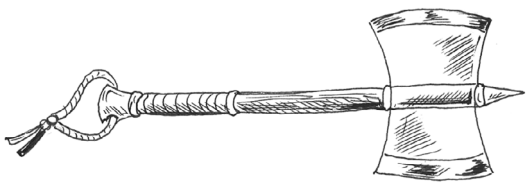
Haugaband travels from Silvermoon with his minions and, as the Moonbreath descends, they attack Staphollow. If the PCs aren't there, the villagers are killed or captured, and led back to Silvermoon. Of course, when Haugaband attacks the village, that means the temple ruins are unguarded…

Step 5: Achievement: Opening the Second Seal

Haugaband opens the Second Seal beneath the ruins and sacrifices the villagers at the hideous altar. The evil moon goddess returns to Silvermoon!

Step 6: Aftermath: A New Power

Silvermoon becomes the notorious lair of a powerful sorcerer, and a focus for the evil powers of the moon. The Stonethunder Road is plagued by werewolves.



Encounter Checklist

The following checklist summarises the encounter steps in **Silvermoon**, including the two already completed when the scenario begins. Remember, the GM may flesh out the current encounter step as a minor effect, and move to the next step on a major effect.

- [x] Planning step
- [x] Preparation step
- [ ] Initiation step
  - [ ] *Tendrils in the Night*
  - [ ] *Claws in the Fog*
  - [ ] *The Lunacy of the Witch*
  - [ ] *The Howling*
- [ ] Fulfilment step: The Attack on Staphollow
- [ ] Achievement step: Opening the Second Seal
- [ ] Aftermath (Destination): A New Power

Key Characters

THESE CHARACTERS MAY be encountered in the scenario.

HAUGABAND THE SORCERER

LEVEL 4 MAGIC USER (VILLAIN)
Str 10 (+0), Dex 10 (+0), Con 13 (+1),
Int 17 (+6), Wis 12 (+1), Cha 7 (-2)
PHP 29; MHP 49; AC 18 (+4) (Bracers of Armour AC 18);
Mental Defence 16 (+5); Align LE
Attacks: Staff +4 (+1d6), C; Magic Missile +10 (+2d4+2), C/S/M; Terrifying Aura +10
Equipment: key to the Demon Door (Dungeon Level One, area 11)
Key Traits & Advancements: Terrifying Aura special effect (area effect fear attack using INT); Stalwart Defence stance; Moonstone (Werewolf) ritual
Spells (10 levels):

- *Level 1: Charm Person, Comprehend Languages, Detect Magic, Magic Missile, Shield, Sleep*
- *Level 2: Mirror Image, Touch of Idiocy*

Haugaband is a sorcerer obsessed with the powers of darkness and the evil magics of the moon. He has travelled to Silvermoon after learning of the mysterious power imprisoned beneath its ruins. He intends to harness that power for himself.

While evil, Haugaband isn't a murderous psychopath, and won't slaughter the PCs out of hand if he can help it. Instead, he'll try and knock them unconscious or defeat them mentally, and take them prisoner for eventual sacrifice (page 122).

MAG THE MAD WITCH

LEVEL 2 DRUID (NPC)
Str 10 (+0), Dex 10 (+0), Con 11 (+0),
Int 12 (+1), **Wis 16 (+6)**, Cha 13 (+1)
PHP 23; MHP 31 (-3, incapacitated); AC 14 (+4);
Mental Defence 18 (+8); Align N
Attacks: Shillelagh +2 (+1d6), C
Equipment: Leather (+2 armour bonus)
Key Traits & Advancements: Greenstaff (living shillelagh, +1 spellcasting bonus*)
Spells (8 levels):*

- *Level 1: Entangle, Faerie Fire, Pass Without Trace, Speak with Animals*
- *Level 2: Barkskin, Cure Light Wounds*

Everyone knows Mag, the local wisewoman — she lives in a cave by a sacred grove up the Fogwater river, and tends to occasional pastoral needs of Staphollow's villagers, healing the sick and curing livestock. She hasn't been seen recently — though any villager can point you towards her cave.

Mag's grotto lies by a waterfall. She's been attacked by the Moonbreath, and is **incapacitated** (actually at -3 MHP) — threatened by the Moonbreath every night, she hasn't been able to heal. She needs the PCs' help; barricaded in her grotto, she needs to be persuaded to come out.

LORD MEDYAR STAP

The old lord of the village, Medyar Stap, has been broken and in despair since his "betrayal" by Elgen, whom he loved as a son. He's lost hope, terrified, and has bolted himself in the manor, protected by what remains of his guard.

ELGEN THE FIGHTER

Now known as Elgen the Wolf, he was weaponmaster and head of the guard for old Lord Stap. He left for Silvermoon several weeks ago; he's been back since, utterly changed, terrifying the locals and claiming he has a "new lord". Everyone thinks he's a werewolf. He is.

Elgen the Wolf: AC 15 (+4), MD 14 (+4), Level 4, PHP 30, MHP 15, Longsword +10 (+1d8) C (human form), Intimidate +10 (were-form), Bite and Claws +12 (+2d4) C H (were-form), Infect with Lycanthropy (as effect), suffering from extreme consequence: *lycanthropy*, immune to non-magical or non-silver weapons in were-form, Alignment N (was NG), Alignment Drift *I must have Halika* (NG), Equipment: key to area 5 on Dungeon Level One

Elgen's lycanthropy is recent, and could be cured with an appropriate extreme effect. More than that, his "conversion" to Haugaband's cause (including his alignment change) could be reversed through persuasion and charm, particularly if the PCs exploit his love for Halika (page 116).

HAUGABAND'S RABBLE

Haugaband's rabble are less powerful versions of the **werewolf** on page 109; each is level 2. They were originally local bandits and kidnapped villagers, transformed by the Moonstone ritual (page 120). There are at least ten of them: Draco, Zanagar, Vulpa, Tarbin, and Hugue, the bandits; and Jerra, Maisa, Florin, Karga, and Brand, the villagers.

Haugaband's rabble are your most flexible resource as GM; rough and ready opposition when the PCs explore the Silvermoon ruins, but also the first wave of any attack on Staphollow. Don't forget fear and mental attacks; some of the werewolves are known to the villagers, and may even be loved ones!

The rabble know about Halika (page 118), and aren't above using her as a hostage if threatened by the PCs. How does Elgen react if they do?

The Werewolf Rabble: AC 13 (+2), MD 12 (+2), Level 2, PHP 15, MHP 9, Longsword +6 (+1d8) C (human form), Bow +2 (+1d6) C S (human form), Intimidate +10 + numbers* (were-form), Bite and Claws +10 (+2d4) C H (were-form), Infect with Lycanthropy (as effect), suffering from extreme consequence: *lycanthropy*, immune to non-magical or non-silver weapons in were-form.

**add +1 per additional werewolf if they concentrate on a single target (see "Strength in Numbers" on page 50).*

The rabble begin with a round or two of intimidate attacks, using effect points to change to were-form and place consequences on opponents before attacking physically. If attacked directly, they prioritise changing to were-form.

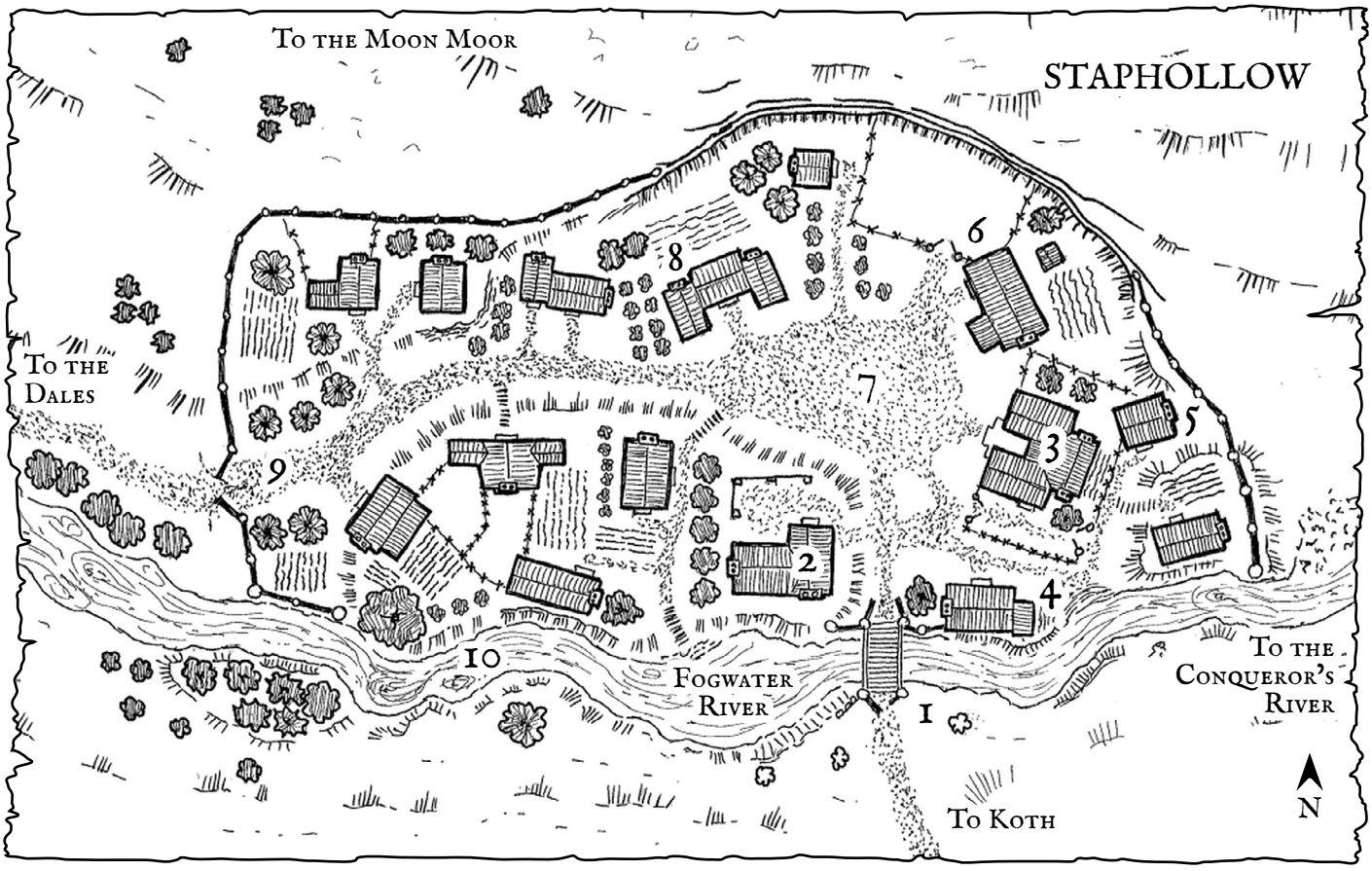
Staphollow Village

STAPHOLLOW IS A walled village of less than a hundred souls, in a lonely spot on the edge of the Moon Moor. It's a village under siege: its lord has barricaded himself in his manor; the head of the guard is gone, rumoured to be a werewolf; and its church lies abandoned, its cleric thought dead. Howling monsters haunt the moorlands, murdering anyone straying abroad, and every night a mist descends from which deathly shadows snatch at the living. No one dares venture out; and help seems never to arrive.

LOCATIONS

1. *Staphollow Bridge*

This closed roofed bridge has bolted gates at both ends. There's a guard here during the day.



Actions in the Village

Staphollow is a handy base for the PCs. The adventure can start here, either with the PCs investigating the rumours behind Silvermoon, or being asked to help by the village guard or the brewer and his wife at the Moonwatch Inn. It's a place to recuperate and restock, to talk to locals and gather information. Many villagers have taken MHP damage, and would benefit from healing; also, as the adventure progresses, the village may be attacked directly, and the PCs be all that stands between the villagers and horrible death!

2. *The Moonwatch Inn*

Brewer Dedikar and his wife Karina run a tavern for locals and an inn for travellers. Hyrond Half-Elven and Lorkar the Skink (*Travellers from Koth on Secret Business*) are trapped by the fog and afraid to leave. Dedikar and Karina's daughter, Halika the Fair, was carried off by Elgen (page 114) on his recent return, and they fear the worst. They may beg the PCs to rescue — or avenge — her, offering what little they have (about 1 treasure point) as reward.

3. *Lord Stap's Mansion*

Home of Medyar Stap, lord of Staphollow, this once proud manor house is shuttered and closed, only guards and servants scurrying abroad. Lord Stap hasn't been seen for weeks.

4. *Huwglim the Dwarven Smith*

A Stonethunder dwarf, Huwglim is daunted, hoping for reinforcements from the dwarven stronghold to the north. He can repair broken weapons and armour, for a price (page 70), and has a feud with Dimandar Keeneye.

5. *The Guard House*

Elgen lived here when he was head of the guard. Three 1st-level guards remain, and refuse to venture into the Moonbreath.

6. *The Storehouse*

Dimandar Keeneye (a half-elf) manages the emergency food store; he's suspicious of Dedikar's "guests". Stores are running low, adding to the sense of desperation.

7. *Market Square*

A meagre market takes place here every month — though the next is long overdue.

8. *Local Church (abandoned)*

Arkhai, the village cleric, left with Elgen to investigate the Moonbreath and hasn't returned. The villagers fear the worst.

9. *The Moorgate*

Barred from the inside, the guards here during the day abandon it at night, when the Moonbreath descends. Everyone hopes the gate will hold…

10. *The Fogwater River*

While the Moorgate and Bridge Gate are closed, Haugaband's minions can't easily attack the village. However, they may send someone across the river, under cover of the Moonbreath. A guard patrols the banks here by day, but they're abandoned at night.

Silvermoon Temple

THE ANCIENT RUINS of Silvermoon straddle the lip of one of the mysterious craters which pock the Moon Moor. Mostly pale tumbled stones against the ashen sides of the crater, the ruins climb up the outer crater wall, over the top, and then down into the crater proper. It's bleak — almost like you're walking on the moon. The temple is rubble-strewn steps and fallen walls and columns, open to the sky. Here and there are indecipherable draconic glyphs and carvings of the moon.

The western part of the temple has seven doorways onto the crater floor. Each contains two columns, almost like bars, to prevent the Moonworms (area 10) from passing through.

If forewarned, Haugaband arranges a "collapsing defence" on this level, falling back to Dungeon Level One. Otherwise the ruins are largely empty, apart from the traps and the giant snake in area 5.

LOCATIONS

1. *The Ruined Stair*

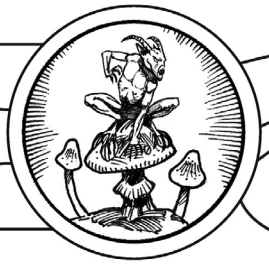
This wide stair climbs the outer crater wall. Half way up there's a hidden man-trap left by Haugaband: a simple hazard (Tough (15) to detect, disable, no roll to avoid once detected; attacks +10 (+1d10)).

Found items: none.

2. *Lookout*

Haugaband mounts a lookout of one werewolf rabble guard (page 115) at the door to this columned chamber if he's expecting trouble, and up to 4 guards if he's had time to prepare an ambush. Otherwise it's empty, except for one or two items in the debris (see "Found Items") which suggest recent use. A successful tracking check reveals a trail from here to area 3; any noise alerts the giant snake in area 5.

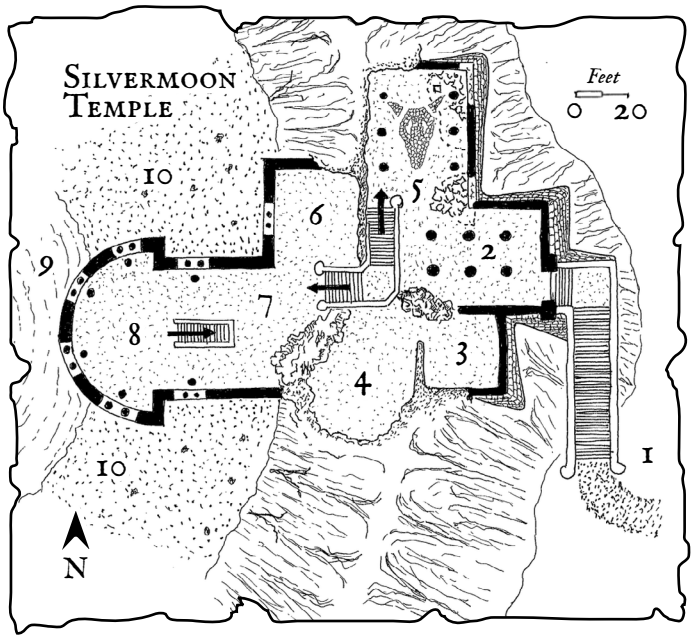
Found items: Difficult (20).



Found Items

Found items (page 89) in the Silvermoon ruins are either dropped by Haugaband and his minions, or left from centuries past. Here are some ideas:

- *a broken dagger*
- *a bent lockpick*
- *an ancient draconic coin*
- *a partly broken statue covered with moon glyphs and bat wings*



3. *Precipitous Plinth*

Haugaband and any guards withdraw this way, using effects and consequences to drive attackers into the giant snake's jaws in area 5. The tumbledown walls are knee high, with a precipitous drop over 100 feet to the base of the crater wall. The footing around the walls has been deliberately loosened; the GM may use GM reactions to expose the PCs to a potential fall.

- **Avoid the Precipice:** simple hazard (as concentration difficulty (page 37) to avoid, modified by consequences; fall 100ft (+10d6)).

Found items: Average (10).

4. *Open to the Sky*

The walls are all but gone, giving a view down into area 7 and the whole crater beyond. The rubble to the northwest descends the crater wall; any guards retreat this way. PCs may be ambushed by guards in area 7, who place consequences like *dangerously exposed* on them to get better shots.

Found items: Tough (15).

5. *Side of the Crater*

The north and west walls are steep cliffs and crater wall, open to the sky; the roof remains over the chamber's shadowed eastern half. The columns are carved with serpents, and a serpent's head motif is inlaid into the floor, which detects as magic (treat it as a *Serpent Magic* location trait (page 82)). A giant snake lurks in the shadowed rubble to the northeast; Haugaband is aware of it **(Giant Snake: AC 15 (+4), MD 17 (+7), Level 5, PHP 28, MHP 23, Bite +15 (+1d6+2 +*poison*) C, Constrict +5 (+2d6 +2 +*constrict*) H C, Size L)**.

6. *Ancient Ablutions*

A 3-ft wide ancient fountain sits in the centre of this room, replenished by rainwater and a slow-flowing spring. Haugaband's werewolves use it as their water supply; wait here long enough and one or more will appear. To the west, a doorway opens onto the crater floor (area 10).

Found items: Average (10).

7. *Yawning Stair*

This wide hall leads to the Moon Shrine; the remaining parts of the ceiling contain paintings of the night sky filled with stars and bat wings. If alerted, Haugaband's guards make a stand here, shooting at PCs descending the stairs or the slope from 4 (one guard per PC). If not alerted, this area is empty. To the north and south, doors open onto the crater floor.

The staircase in the middle leads down to area 1 on Dungeon Level One; until recently it was blocked by rubble. There's a recent blade trap on one of the steps.

- **Blade Trap:** simple hazard (Difficult (20) to detect, Tough (15) to disable; attacks +5 (+1d6) and alerts the guards on Dungeon Level One area 1 as a GM reaction).

Found items: none.

8. *Moon Shrine*

This area never had a ceiling — it's always been open to the sky. To the north and south, doorways open onto the crater floor (area 10), and to the west onto the lake (area 9). The shrine detects as magical and evil, and ceremonies to the moon or to evil powers gain a trait bonus (treat as a *Sacred to the Evil Moon* location trait — see page 82).

Found items: Difficult (20).

The Moonbreath

The Moonbreath issues from the lake in the middle of the Silvermoon crater on nights when the moon is visible in the sky, spreading over the moor and bringing madness and horror. This fog has teeth and claws!

- **The Moonbreath:** combat hazard (Average (10) to outrun, 1 round, 10 effect points; AC 15 (+5), PHP 20; attacks Fear +5, Rending +7 (+1d4); immune to non-silver or non-magical weapons; infect with lycanthropy (page 78) as effect).

9. *The Moonwater*

This strange, still lake reflects the full moon at night, and the Moonbreath rises from here as the moon rises, flowing over the crater and out onto the moor. If a character touches the icy water, he is beset by visions of grey-white wastes, churned by massive worms — a Difficult (20) madness attack (page 79).

Found items: Average (10), but you must dive into the water!

10. *The Silvermoon Crater*

The crater floor is like the surface of the moon; strange moonworms (page 106) burrow in the greyish dust, circling the lake but never able to touch it.

Found items: Average (10), but you disturb a moonworm.

Moonworm: AC 15 (+5), MD 15 (+5), Level 3, PHP 20, MHP 14, Bite +8 (+1d6+2) H C, Slam +8 (+1d8+2) R, Size L.

Dungeon Level One

THE FIRST DUNGEON level below the Silvermoon temple ruins is filled with weird draconic motifs, perhaps associated with the legendary "Dragon Lords". Its "doors" are decorated slabs of stone, heavy, slow, and noisy to use. Haugaband has recently reclaimed this level as his hideout, although the south and east is still blocked by fallen rubble. He now plots to open the Second Seal on level two.

LOCATIONS

1. *The Rabble in the Rubble*

There are at least 3 werewolf guards here (page 115), although there may be more if they're regrouping after a defence of the temple ruins above. It's a large cavernous hall, with a vaulted ceiling 25 feet above, covered in faded frescoes and bas-reliefs of draconic motifs. A huge pile of logs sits in one corner, clearly recent. The guards have a rickety table and benches against the wall by the door to area 6, and a burning brazier.

Found items: Tough (15).

2. *Collapsed Dais*

Parts of a dais are visible beneath the collapsed rubble, from which emerges the torso of a huge draconic humanoid statue 15 feet tall, broken off at shoulder height. Searching the rubble may find pieces; treat these as effects on a subsequent check to identify the statue as a giant Draconic (page 102). If reassembled, a ghostly procession of draconics gathers, then proceeds through the First Seal (area 12), down to the Second Seal (area 3 on Dungeon Level Two), where they go through the motions of the Moonstone ritual before disappearing through the solid wall of the seal. Witnessing this gives observers a major effect to use when opening the Second Seal (page 120).

Found items: Average (10).

3. *Elgen's Room*

Elgen the Wolf (page 114), former weaponmaster of Staphollow, lives here in brutal if squalid splendour, with the pick of loot and furnishings. A brazier burns in one corner. Halika the Fair, daughter of the innkeeper of the Moonwatch Inn, is chained to the wall, Elgen's captive. Bruised and dishevelled, she's otherwise unharmed — the only person who's been able to force Elgen to exercise some self-control. She's fighting a losing battle, and she knows it. Formerly a feisty tavern-girl, she's terrified, but likely to find courage if presented with a way out. Treat her as a 0-level NPC (page 77); PCs can get a trait bonus by appealing to her when interacting with Elgen. In addition to Elgen's gear, there are 4 treasure points of type D here (page 85).

Found items: Easy (5).

4. *Fetid Food Store*

This room originally had a different purpose, but is now a store for unspeakable werewolf fare. The remains of Arkhai the cleric from Staphollow church are here, although they're Difficult (20) to identify. A Provisioning check here gets a +2 bonus — though it's a grisly affair…

Found items: Easy (5).

5. *Rubble & Weapons*

Elgen keeps an assortment of weapons, and doles them out to the rabble; treat them as found items. The door is locked (Tough (15)); he has the key.

Found items: Easy (5).

6. *Common Room*

Up to 6 werewolf rabble (page 115) relax when not alerted or on patrol. Each has 1 treasure of type J, K, or L, and a key to a chest in area 7.

Found items: Average (10).

7. *Sleeping*

Not so much a dormitory as a large kennel, there are ten foul cots against the walls. There are ten treasure points of treasure type E, although 7 are locked in caskets under the cots (Tough (15) to pick). Depending on how many werewolf rabble have been encountered elsewhere, there may be up to 10 of them resting here.

Found items: Average (10).

8. *Haugaband's Chamber*

This large chamber and area 9 (behind the secret door) are used by Haugaband. There's a cot with reasonably clean furs, a table, chair, bookcase, lamps, and a brazier and stack of logs. On the table are two books; first, Haugaband's spellbook, and second a large sorcerous grimoire with a clasp in the shape of a demon's face. Opening the latter without the required incantation (known to Haugaband) triggers a Heroic (+15) shock attack, resisted by Constitution and doing physical damage.

The demon-faced grimoire contains writings in the ancient First One tongue (Heroic (25) to decipher) of the Moonstone ritual, and how it can be used to open the First and Second Seals, and the terrible sacrifice needed to awaken "the goddess" (area 12 of Dungeon Level Two) — a clue to what Haugaband is about!

Found items: Average (10).

9. *Treasure Store*

The secret door to the north is a pivoting section of stone wall hidden behind one of Haugaband's wall-hangings, Difficult (20) to detect. Behind lies his treasure: 8 treasure points of type F, including an arcane, draconic-looking magical weapon (+1 to hit) usable by one of the PCs.

Found items: none.

10. *Prison*

Gothamos and Thoga, two hapless villagers, are tied together in this chamber, hungry, thirsty, and generally miserable. Treat them as 0-level humans reduced to 1 PHP and 1 MHP each. It's Haugaband's plan to have all of Staphollow crushed in here, awaiting sacrifice. Any PCs taken prisoner end up here.

Found items: none.

11. *Forbidden Corridor*

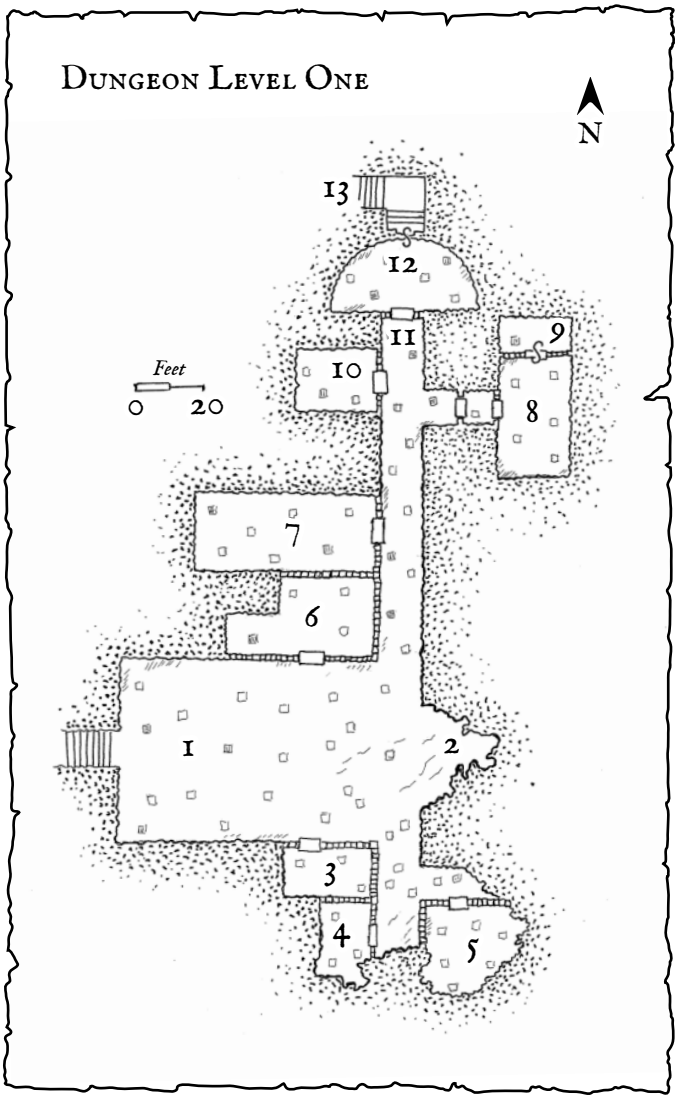
The double door is different from the other doors on this level; it's square, 8ft by 8ft, carved with a screaming demonic face with simian features and bat-like wings. A modern chain and padlock runs through the handles, Difficult (20) to pick, AC 18 with 15 PHP to smash (making a **lot** of noise). Haugaband has the key.

Found items: Difficult (20).

Found Items

Found items on Dungeon Level One are things belonging to Haugaband or his minions, perhaps found here originally, or brought from outside. Here are some examples:

- *food*
- *beer or wine*
- *fire-making gear*
- *rope*
- *blankets*
- *coins*
- *an ancient draconic coin*
- *a battered piece of ancient jewellery with dragon or bat and moon motifs*



Re-sealing the First Seal

The broken First Seal is causing the Moonbreath to spill far beyond the Silvermoon crater. Sealing it again would save Staphollow. This isn't easy; you need an **extreme** effect, probably using something like a Wizard Lock or Remove Curse spell as a ceremony or ritual (page 16). Allow any inquisitive character a Tough (15) magical lore-type check to work this out, with effects possible from deciphering the glyphs.

12. *The First Seal*

This chamber is different from the rest of this level; gone are the draconic motifs, replaced by something decidedly inhuman. Monolithic stones make up the walls of this half-moon-shaped room, deeply incised with indecipherable glyphs, and a Tough (15) lore or deciphering roll identifies images representing a mist rising from the earth towards the moon — the Moonbreath! In the north wall, an 8ft by 8ft area of wall is outlined by broken plaster and carved with images of terrible bat-like demons. It's a secret door which is no longer very secret (Average (10) to discern), and which is still highly magical — the First Seal. Any non-evil character passing through the doorway must make a Tough (15) CON check or suffer magical PHP damage equal to the consequence points.

13. *The Stair*

Once through the First Seal, this stair leads to area 1 on Dungeon Level Two. The steps are weirdly spaced and the wrong height for human legs, making attempts to move quietly one step more difficult (+5).

Dungeon Level Two

DUNGEON LEVEL TWO is much older than level one, with an inhuman feel. The doors are too wide, a bit squat, the ceilings a little too low. Everything is blocky and bulky. Any secret doors are low, wide-swinging walls of thick unworked stone. There's a feeling of foreboding and ancient evil — treat it as an *Unholy and Intimidating* location trait (page 82).

LOCATIONS

1. *Antechamber*

This crypt-like vaulted chamber once had a dozen skeleton guardians. Haugaband dispatched all but four forcing his way to the Second Seal. The chamber is lit by haunting "moonlight" from the Second Seal (see area 3 below). Haugaband intends to herd his prisoners here when he opens the Second Seal. The secret door to the west is well hidden (Heroic (25) to spot).

4 skeletons: AC 13 (+2), MD 11 (+1), Level 1, PHP 5, MHP 5, Rusted Spears +3 (+1d8) C, Fear +7 C S, Sharp / Edged Weapons do 1/2 damage, immune to mind-affecting magic and mental damage.

Found items: Difficult (20).

2. *Secret Room*

Haugaband doesn't know about this ancient hidden chamber. It has the aura of an evil chapel — crystals representing the moon and stars glint in the vaulted ceiling. The walls are covered with glyphs and diagrams explaining how to open the Second Seal (area 3); it's a Tough (15) check to decipher, but any effect can be used when opening the Second Seal.

Found items: none

3. *The Second Seal*

This concave niche is inset with a circle of strange stone — the **Moonstone** — which glows with moonlight, reflecting its phases in the surface world above. The stone is surrounded by ancient sigils (Difficult (20) to decipher) explaining part of a ritual to transform people standing before it into lycanthropes. The ritual isn't complete — you need the writings in Haugaband's grimoire (area 8 on Dungeon Level One) to perform it correctly. Taken together, any spellcaster can perform a ritual or ceremony "infecting" one or more targets with lycanthropy as a werewolf attack (page 109); this is an area effect.

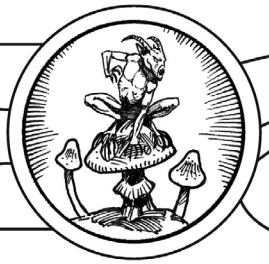
The Second Seal is also a **door**; it's Tough (15) to work this out. It's complicated to open, and fiendishly trapped; anyone touching it must make an action check (based on whatever they're doing), and suffer MHP damage equal to any consequence points as the lambent magical moonlight saps their mind. It's a Tough (15) simple action to detect this trap; again a failure causes the damage.

To open the door, the ancient magic sealing it must be "unravelled". This is a Difficult (20) incremental action, requiring 10 effect points; any failure again does MHP damage as the door is touched. The unravelling character may use any appropriate spell of opening, or a "magical trap disarming" trait, or an effect gained from deciphering the glyphs and diagrams in area 2.

Found items: Difficult (20).

4. *The Black-Winged Guardians of Forever*

The area beyond the Second Seal is as stale as a tomb; it hasn't been penetrated for centuries. The walls are covered with frescoes of endless processions of slaves, servitors, and demons, converging on the two double doors to the south. There are 4 hideous undead; one before each



Found Items

Found items on Dungeon Level Two are ancient — this place hasn't been disturbed for centuries. They're items made by the mysterious First Ones: inhuman, unfathomable, and troubling. Their original purpose is unclear, but the PCs may find uses for them. Here are some examples:

- *a bronze bowl with a mesh lid and three small drain holes in the bottom.*
- *an ancient chain with large cups at either end.*
- *a metal boot with holes for the toes to poke out.*
- *3 x 3ft cylinders, 1, 2, and 3 inches in diameter, which fit inside one another.*

of the 2 secret doors (Difficult (20) to find), and 1 each by the double doors. They're hulking brutes; zombie ape-men with bat-like wings!

Found items: Difficult (20).

Bat-winged Ape-men Zombies: AC 12 (+2), MD 12 (+2), Level 2, PHP 9, MHP 9, Clawed Wings +6 (+1d8) R C, Fear +10 C R S, *Act Last*.

5. *Secret Room*

Benches and stone pegs on the walls are the only clues that this was once a robing room before entering the Pit of Night (area 8). Perishable items (including robes) have long since rotted away, but other accoutrements like clasps, headdresses, etc, can still be found.

Found items: Average (10).

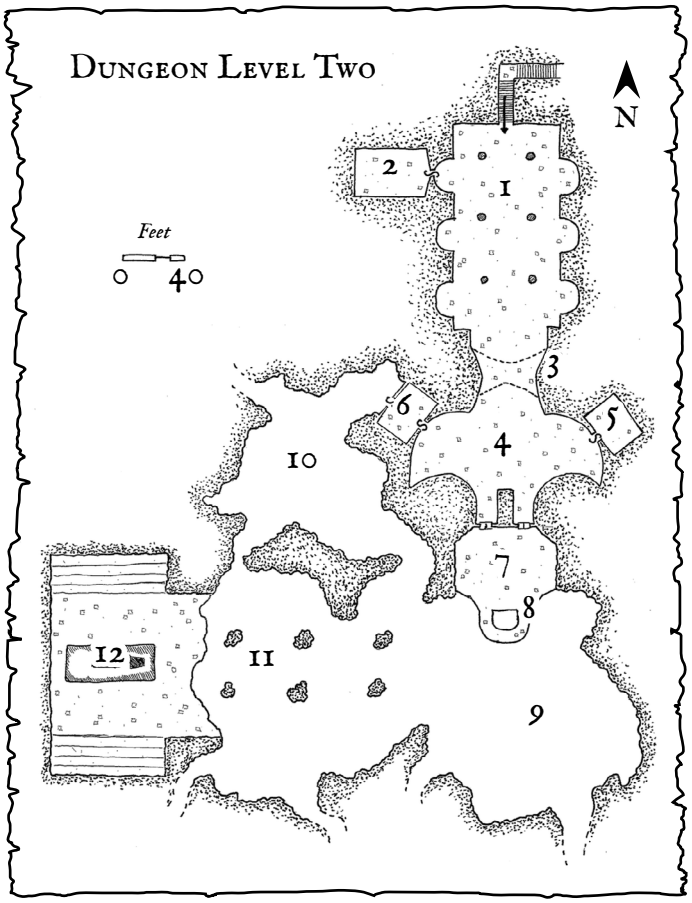
6. *Secret Room to the Secrets of Darkness*

Superficially similar to area 5, there's a second secret door in the opposite wall, a "short cut" to the Fane, avoiding the Pit of Night. The secret door opens 15 feet above the floor of area 10; whoever pushes the door open must make a Tough (15) DEX check to not stumble through and fall to the floor below.

Found items: Average (10).

7. *Treasure!*

This chamber is a stark contrast to what has gone before; a veritable treasure hoard, filled with precious items and gems — magically untarnished silver, platinum, lapis lazuli, alabaster. All the items are temple paraphernalia; sceptres, orbs, ankhs, headdresses, staves, thuribles, censers, ceremonial flails, and more. There are also several caskets of ancient coins. These are a treasure of type W (page 85).

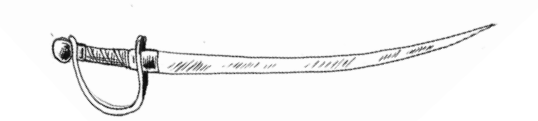


8. *The Pit of Night*

A pit of darkness surrounded by a low wall occupies the southern alcove. It appears unfathomably deep, although in reality it's only 20 feet; the reason for this is that the pit is the body of a **Black Moon Elemental**. Anyone entering the pit who isn't a worshipper of the evil moon is "judged" by the elemental; treat this as a +10 mental attack. Anyone climbing up or down the pit who is judged must make a Tough (15) DEX roll or fall 20 feet (page 79) to the floor of area 9. The Black Moon Elemental can be attacked by high-level magic, but also by **light**, such as lanterns, torches, and Light spells.

- **Black Moon Elemental:** combat hazard (Heroic (25) to dispel, 10 effect points; AC 15 (+5); PHP 30; attacks Judge +10; injured only by light).

Found items: none.



9. *The Secrets of Darkness*

The network of caverns and tunnels beneath the Pit of Night echoes with whispers of darkness spirits and the claws of the things which dwell in the Moonbreath. Even magical light does little here except to illuminate a couple of feet, and claws and teeth tear at the PCs. Treat this like the Moonbreath; characters who accumulate 10 effect points may push through to areas 8, 10, or 11. Tunnels lead off to the south if you'd like to extend the adventure.

Found items: Tough (15).

10. *Lost In Limbo*

Similar to area 9, these caverns and tunnels are close to the otherworldly "Plane of Darkness", and hapless explorers can literally become lost in limbo. Treat travelling through here as a complex hazard:

- **Avoid Being Lost In Limbo:** complex hazard (Tough (15) to persevere, hopelessness, mental, 1 round, 10 effect points).

Found items: Difficult (20).

11. *The Throne of Regret*

Natural stone columns form a processional way, pointing to the Fane of the First Ones (area 12). At its centre stands the **Throne of Regret** — an alabaster throne with the desiccated corpse of a man, staring at the shining Moonstone above the Fane. At his side, a pet dog, also desiccated, also watches the moon.

The Throne of Regret is a sequence of hazards, in which a character stands to gain or to lose.

The dog represents loyalty. A PC touching the dog faces a simple hazard, and must use his loyalty to his comrades (perhaps a WIS or CHA check) to best the dog's own loyalty to its master. On a success, the PC may immediately change any one of his traits to reflect his loyalty to his comrades; on a failure, the PC gains a *Disloyal* flaw.

- **Loyal Like a Dog:** simple hazard (Tough (15) to be more loyal, disloyal, gain flaw).

The man represents curiosity and the will to power. Touching him, a PC must resist the irresistible urge to know (perhaps a WIS or INT check). On a success, the PC understands that the throne is a trap, and the sarcophagus in the Fane contains a great evil; on a failure, the PC must either immediately sit on the throne or open the sarcophagus, or pay a hero point to resist.

- **The Urge to Know:** simple hazard (Difficult (20) to resist the urge to sit in the throne or open the sarcophagus).

The throne represents regret — not being able to have what you can see before you. A PC sitting in the throne must face all his regrets, or stare fixedly at the Moonstone, which lets him forget them. This is a combat hazard: on a success, you must either forget a single trait or flaw, or gain a *The Moon Fills Me With Regret* trait; on a failure, the PC incurs consequences forcing him to gaze at the moon (or the Moonstone) (and on a complete defeat, he does just that!).

- **To Resist the Moon:** combat hazard (Difficult (20), 10 effect points; attacks Regret +10, mental, imposes *stare forever at the moon* consequences).

Found items: none.

12. *The Fane of the First Ones*

This area is an ancient tomb-temple, the burial place of an ancient high priestess of the Evil Moon Goddess and a member of the legendary (and now lost) race of "First Ones". The rear wall contains a huge bas-relief of a hideous giant ape woman, with huge bat wings and a shield the shape of a crescent moon, with another shining Moonstone, this time always full, forcing any lycanthropes present to change to wolf or wolfman form. An Average (10) lore check reveals it's an ancient and evil form of the Moon Goddess. In the centre of the fane is a raised dais with a closed sarcophagus, which contains a misshapen mummy — an ape with bat-like wings, the ancient First

One priestess. The mummy rises if the sarcophagus is distubed — but if the appropriate sacrifice is made (see below), she "resurrects" as an avatar of the Evil Moon Goddess.

The walls depict the sacrifice of helpless humans at an altar to the Evil Moon Goddess. If Haugaband (or indeed anyone) conducts the sacrifice ritual from the demon-faced grimoire (area 8 of Dungeon Level One), with at least 10 humans, the First One mummy rises from the sarcophagus, but this time may also bestow terrible powers on those who conducted the ritual — her "worshippers" — including special effects like *moon madness* and *regression* (which must be bought as advancements, but become available through the First One's worship). Thenceforth the mummy becomes an object of worship and the focus of the new Evil Moon Cult.

THE BAT-WINGED APE-WOMAN MUMMY OF THE FIRST ONES

LEVEL 6 MUMMY (VILLAIN)
Str 24 (+14), Dex 10 (+0), Con 13 (+1),
Int 7 (-2), Wis 18 (+4), Cha 16 (+3)
PHP 49; MHP 56; AC 17 (+7) (armour 3);
Mental Defence 24 (+10); Align NE; Size L
Attacks: Bash +20 (+1d12) H C; Moonbeam +10 (+*madness*) H C S
Motivation: To rule the lands under the moon
Actions: *Shun fire, infect with disease, pursue doggedly, wing-assisted leap*
Monstrous Effects: Madness, regressing disease

The First One's "Regressing Disease" is similar to the mummy's Rotting Disease (page 79), except that instead of rotting, the victim regresses into earlier bestial forms (incurring consequences causing him to become apelike, shrink, become hairy, lose the power of magic or speech, and so on).

The sarcophagus contains a pile of gold and grave goods (2 treasure points per PC, of treasure type Z), on top of which sits a large, arcane and clearly magical helm, glowing with an eerie light. See "The Helm of the First Ones" in the sidebar.

The Moonbreath which rises from the crater above may be stopped by destroying the Full Moonstone in the wall of the fane. This is very difficult, although easier if the First One has been slain.

- **To Destroy the Full Moonstone:** combat hazard (Epic (30) to dispel, 10 effect points; AC30 (+20); PHP 20; attacks +20, madness, mental. Difficulties are reduced by 2 steps (-10) if the First One is dead).

The Helm of the First Ones

An ornate yet forbidding helm big enough to fit a gorilla, the Helm of the First Ones comprises bone and silver and motifs of bat-wings, half-moons, and elemental darkness. It registers as strongly magical, and looks rather sinister.

The helm has the following powers:

- +1 bonus to any jump or leap checks
- +1 bonus to any attempts to command or intimidate people
- Resist darkness magic (18)
- +1 armour bonus
- A *Madness Attack* trait

Additionally, a character wearing the helm may spend treasure points to develop "Madness" special effects (page 87); the first time he does this, he gains a new Alignment Drift *It Is Good To Rule (Neutral Evil)*, which increases by 1 whenever the character spends another treasure point to develop the helm's powers.

Also see the image on page 88.

Epilogue

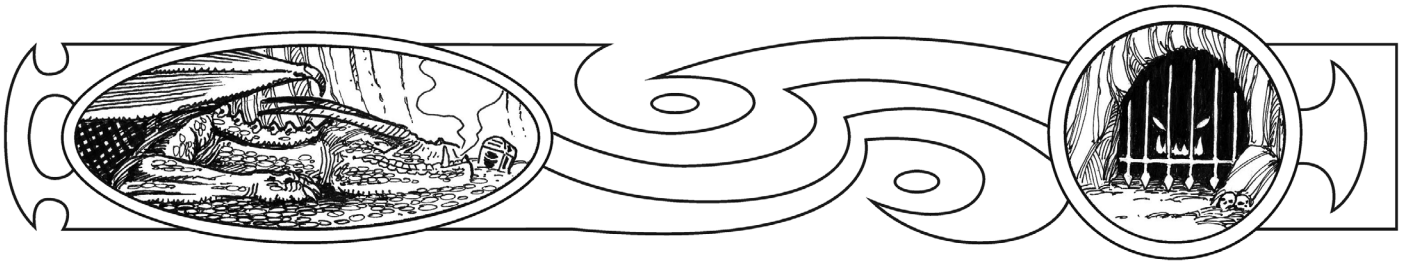
THERE ARE MANY ways to play **Silvermoon**, and many victory conditions. The PCs may try to rescue Halika, or even cure Elgen; they may try to stop the Moonbreath, or defeat Haugaband; they may even try to get to the bottom of the evil which lies beneath the ruins. There's enough material here for several sessions.

Don't be stingy about XP awards; any of the above objectives are good milestones.

If the PCs have helped Staphollow, they may use an advancement to take a trait for the village, or even its community, as a heroic or epic construct (page 62) when they reach the required level. On the other hand, if Haugaband is still at large, he may return to complete his work and restore the ancient Evil Moon Cult. Either way, he may become a major enemy for your PCs in their adventures to come.

Speaking of which — what's happened to Lord Stap? And who's going to officiate at Staphollow church? And *someone's* got to lead the village guard! But then again… that half-elf in the Moonwatch Inn had an intriguing treasure map, showing an ancient tower in Centaur Vale…

Adventure awaits!



RULES SUMMARY

CHECKS & DICE ROLLS

Action check: doing something.
Resistance check: resisting something happening to you.
Ranked check: working out who does something best.

Roll 3d6 + ATT modifier (+ trait bonus)

OR

attribute score + trait bonus (static check)

Compare this to a **resistance**:

Action check >= resistance: success, effect points equal to excess.
Action check < resistance: failure, consequence points equal to shortfall.

RESISTANCES

- a **check** (usually static, sometimes rolled);
- or **difficulty** (fixed number).

TRAIT BONUSES

- for each trait you describe, you get a bonus.
- first bonus equals your level.
- each additional trait gives a +1.
- maximum trait bonus: level x 2.

KEY ACTIONS

- **Attacking Someone in Melee:** roll STR + weapon damage die vs armour class. Physical attack.
- **Casting Spell:** roll INT or WIS vs difficulty + spell level or Wisdom / Dexterity, whichever is higher.
- **Finding Hidden Things:** roll WIS vs difficulty or Dexterity.
- **Giving First Aid:** roll WIS vs difficulty; heal 1 physical or mental hit point + 1 / 5 effect points.
- **Helping or Hindering:** roll WIS vs Average (10) or resistance; use effect points as bonus.
- **Hiding or Sneaking:** roll DEX vs difficulty or Wisdom.
- **Intimidating Someone:** roll STR, INT, or CHA vs Wisdom. Mental attack.
- **Making Camp:** roll WIS vs difficulty.
- **Making "Touch Attack":** as a melee attack, but ignore armour bonus in resistance.
- **Navigation Check:** roll WIS vs difficulty.
- **Persuading / Charming:** roll CHA vs Wisdom. Mental attack.
- **Picking Pocket:** roll DEX vs Wisdom. May be combined check.
- **Provisioning Check:** roll WIS vs difficulty.
- **Scouting Check:** roll WIS vs difficulty.
- **Tripping Someone:** roll DEX vs Dexterity.
- **Shooting Bow:** roll DEX + weapon damage die vs armour class. Physical attack.
- **Terrifying Someone (Fear Attack):** roll STR, CHA, or INT vs Wisdom. Mental attack.
- **Wrestling Someone:** roll STR vs Strength, Dexterity, or even Constitution.

KEY RESISTANCES

- **Defending in Combat:** armour class (Dexterity + armour bonus) or roll DEX + armour bonus.
- **Resisting Spell:** Wisdom or roll WIS.
- **Resisting Poison:** Constitution or roll CON.

CONCENTRATION DIFFICULTIES

Safe place, plenty of time: Average (10).
Hazardous place: Tough (15).
Immediate danger (combat, etc): Difficult (20).

ROUNDS & TURNS

1 round (combat round) = 1 minute.
1 turn = 10 combat rounds.

STANCES

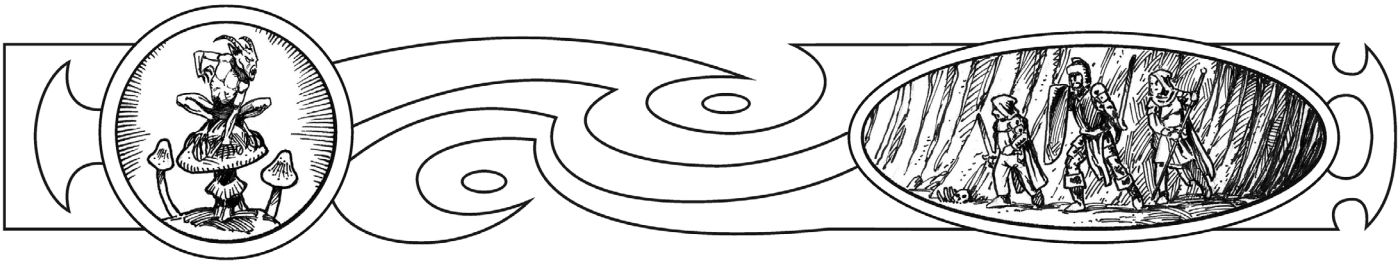
- **All-Out Attack:** +level x 1/2 to attack checks; act last; -level x 1/2 defence penalty.
- **Damage Focus:** roll damage die twice and use higher; act last; on failure, incur minor consequence+.
- **Stalwart Defence:** +4 defence bonus in combat; lose ATT bonus to attack actions.
- **Steady Aim:** 2 rounds to make ranged attack; double trait bonus.

CONFLICT ACTION SUCCESS

- Do damage equal to effect points, up to max. weapon damage die + level, or ATT + level for mental attack.
- Create effect on yourself.
- Create negative effect (consequence) on someone else.
- You decide on nature of effect (but see Hero Points).

CONFLICT ACTION FAILURE

- Incur consequence.
- Your opponent decides on nature of effect (but see Hero Points).



USING EFFECT POINTS

0 ep: momentary advantage +1 next check.

1-4 ep: momentary advantage OR damage equal to ep.

5 ep: MINOR EFFECT
- ❖ +2 bonus / -2 penalty;
- ❖ remove minor effect;
- ❖ move 5 feet / 1 range band (may engage / disengage);
- ❖ dismount horse, or mount if not engaged;
- ❖ sheath / draw weapon;
- ❖ use up minor resource (arrow, charge, dropped item, single use of adventurer's gear / potion);
- ❖ change stance;
- ❖ GM reaction: advance encounter step / describe monster action.

10 ep: MAJOR EFFECT
- ❖ +4 bonus / -4 penalty;
- ❖ remove major effect;
- ❖ move 2 range bands; may disengage / engage;
- ❖ mount horse if engaged;
- ❖ use up major resource (spell, swords, shield, lockpicks, staff, spellbook);
- ❖ GM reaction: move onto next encounter step.

15 ep: EXTREME EFFECT
- ❖ +6 bonus / -6 penalty;
- ❖ remove extreme effect;
- ❖ disable special effect.

SPECIAL EFFECTS

- ❖ **Cleave (major):** kill foe, spend 10 ep for immediate second attack, using remaining ep as bonus.
- ❖ **Consecutive Attack (minor):** spend 5 ep to change to adjacent target and use remaining ep as bonus in next attack.
- ❖ **Parry (major):** add weapon damage die to next armour class or defence check.

CONSEQUENCES

- ❖ **Damage Ally (extreme):** damage ally using remaining ep or weapon damage die + level, whichever is less. Subtract ally's armour bonus.
- ❖ **Riposte (major):** you take 1 point of damage / level of opponent.

HEALING

Heal 1 PHP and 1 MHP per day in decent lodging or camp.
Minor effect: lasts several hours.
Major effect: lasts several days.
Extreme effect: lasts several weeks.

DAMAGE

0 PHP: unconscious until end scene, then 1 PHP.
< 0 PHP: unconscious and bleeding out, losing 1 PHP / round until dead / stabilised.
<= -10 PHP: dead.

0 MHP: incapacitated; no actions; can defend / stagger away.
< 0 MHP: unstable; no actions / defences; lose 1 MHP / round until defeated / stabilised.
<= -10 MHP: defeated.

HERO POINTS

- ❖ choose consequence opponent imposes on you;
- ❖ choose consequence you incur on failure;
- ❖ use as treasure point;
- ❖ regain PHP / MHP equal to hit die;
- ❖ add +1 ep when you're 1 ep from an effect;
- ❖ make static check when normally impossible.

AFFECTING LARGER & SMALLER TARGETS

Physically affecting larger target: -2 AC / defence, -2 effect points if you hit.
Physically affecting smaller target: +2 AC / defence, +2 effect points if you hit.

Mentally affecting larger target: +2 resistance, -2 effect points if you hit.
Mentally affecting smaller target: -2 resistance, +2 effect points if you hit.

LEVELLING UP

- ❖ modify Alignment Focus / Drift;
- ❖ modify goal;
- ❖ roll physical and mental hit die and add to hit points;
- ❖ increase hero point total by 1;
- ❖ change 1 personal trait;
- ❖ every 5th level (5, 10, etc), add 1 to one attribute;
- ❖ add **one** advancement:

    - personal trait.
    - stance.
    - special action.
    - special effect.
    - spell.
    - signature item (or improve an existing one).

MONSTERS & MAGIC
Character Record Sheet

NAME | PLAYER | RACE

CLASS | LEVEL | MOVE | ARMOUR CLASS | PHYSICAL H.P. | MENTAL H.P. | HERO POINTS

STR	DEX	CON	INT	WIS	CHA
Modifier	*Modifier*	*Modifier*	*Modifier*	*Modifier*	*Modifier*

TRAITS

EFFECTS

Minor (+2) _____
Major (+4) _____
Extreme (+6) _____

CONSEQUENCES

Minor (–2) _____
Major (–4) _____
Extreme (–6) _____

_____

OTHER ADVANCEMENTS

WEAPONS

Weapon	*Damage*	*Weight*

LANGUAGES

GOLD

Treasure Points _____

EXPERIENCE

ARMOUR

Armour	*Bonus*	*Weight*

MAGICAL ITEMS

ITEMS

Item	*Uses*	*Weight*

Wt. carried: _____ *Encumbrance:* _____

ALIGNMENT & GOALS

Alignment:

Focus:

Drift:

Goal:

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Human Traits

- *Highly Adaptable.*
- a ***cultural trait***, such as *Open-Minded*, *Warlike*, *Cosmopolitan*
- a background trait, such as *Herbalist*, *City Boy*, *Apprentice.*
- *Quick Learner.*

Halfling Traits

- *Small and Stealthy:* adept at sneaking, hiding, eavesdropping, and being inconspicuous — the big folk often treat you as a child!
- *Hardy:* naturally resistant to poisons, charms, influence, and magic.
- *Speak Halfling:* in addition to the Common tongue. You may speak one additional language per point of INT bonus from: Elven, Dwarven, Orcish, Goblin.
- *Homeloving:* you have a natural understanding of gardens, cooking, livestock, and pipeweed.
- *Prodigious Appetite:* yes, you *do* eat that many breakfasts.

Half-Orcish Traits

- *Torn Between Two Natures.*
- *Speak Orcish:* as well as the Common tongue.
- *Infravision:* see in the dark up to 60ft.
- *Brutish and Strong.*
- *Savage and Intimidating.*

Elven Traits

All elves get the following traits:

- *Graceful and Mysterious:* you're slender and almost magically attractive.
- *Excellent Perception:* easily spot hidden things like secret doors and people hiding, and hear small sounds and see at great distance.
- *Speak Elven:* in addition to the Common tongue. You may learn one additional language per point of INT bonus.
- *Extremely Long-lived:* you live hundreds of years, and may be immortal. Your character may still be young, but older than any human.
- *Infravision:* see in the dark up to 60ft.
- *Resist Charm:* you're highly resistant to Sleep and Charm spells.
- *Elf Weapons:* you have a natural ability with longswords and bows.

Wood elf characters get the following additional traits:

- *Forest Child:* you're at home in forests.
- *Find Healing in Beauty:* recover from wounds by contemplating beauty.

High elf characters get the following additional traits:

- *The Rising of the Dark:* you're troubled by the rising evil you see all around.
- *From an Ordered Society:* you like things to be structured and disciplined.

Gnomish Traits

- *Diminutive:* you're smaller than the Big Folk.
- *Speak Gnomish:* as well as Dwarven and the Common tongue.
- *Woodland Lore:* know the woodland and its denizens.
- *Communicate With Snuffling, Burrowing Creatures.*
- *Resistant to Poisons and Magic.*
- *Affinity with Deceitful Magic and Mechanisms.*
- *Infravision:* see in the dark to 60ft.
- *Feeling for Underground Places:* as dwarves.
- *Skilled Miner*.
- *Hate Evil Humanoids:* you're effective when fighting or working against orcs, goblins, trolls, bugbears, etc.

Dwarven Traits

- *Stonecraft:* understand mining, hewing stone, and building stone structures.
- *Stonesense:* instinctively know how far underground you are, whether you're going up or down, and identify pit-traps and falling masonry.
- *Speak Dwarven:* in addition to the Common tongue. You may speak one additional language from Orcish, Goblin, and Kobold per point of INT bonus.
- *Hard as Granite:* you're highly resistant to poison and magic.
- *Hammer Kenning:* you have a natural proficiency with hammers.
- *Infravision:* see in the dark to 60ft.
- *Drawn to Treasure:* you love — often covet — gold and gems, and have an uncanny ability to find them.

Half-Elven Traits

- *Two Kin But No Home:* torn between your human and elven natures, you find no peace with either.
- *Resist Charm:* you're especially resistant to Sleep and Charm spells
- *Speak Elven:* in addition to the Common tongue. If you have the INT bonus, you may speak additional languages from: Gnollish, Gnomish, Goblin, Halfling, Hobgoblin, and Orcish.
- *Infravision:* see in the dark up to 60ft.
- *Spot Hidden Things:* particularly secret doors.

Cleric Traits

- *Turn Undead.*
- *Religious Lore:* you're schooled in temple matters and the affairs of the gods.
- *Clerical Magic:* cast clerical spells and counterspells.
- *Use Temple Weapons:* use the weapons espoused by your temple.
- *Wear Light and Medium Armour and Use Shields.*
- *Devotion to Deity:* acquire a specific trait representing the beliefs and attitudes of your deity's worshippers.

Druid Traits

- *Sylvan Sympathy:* you're attuned to nature, trees, and woodlands.
- *Resist Fire and Lightning.*
- *Druidic Magic:* cast druidic spells and counterspells.
- *Use Leather Armour and Wooden Shields.*
- *Druidic Weapons:* you're skilled with daggers, darts, scimitars, shillelaghs, and staves.
- *Revere Trees:* revere all trees, and oak and ash in particular.
- *Revere the Sun and Moon:* revere the sun and moon as deities.
- *Nature Lore:* identify plants and animals and their natures and habits; find food and water in the wild.

Fighter Traits

- *Armour Training:* wear all types of armour and shields.
- *Weapons Training:* use all types of weapons.
- *Fighting Lore:* know about weapons, styles of fighting, famous warriors, battles, and foes.
- *Feats of Strength:* break down doors and lift heavy objects.

Monk Traits

- *Martial Artist:* use martial arts weapons (including staves and improvised agricultural tools like rakes, scythes, and chains, and other more exotic weapons), and make open-hand attacks whose damage increases with level.
- *Active Defence:* add your rolled open-hand damage to your armour class or rolled defence when fighting without weapons.
- *Improved Move:* add your trait bonus to MOV and Movement checks.
- *Dodge Missiles:* add your trait bonus to defend against missiles and missile-like spells.
- *Avoid Surprise:* use your AC against surprise attacks, and make an active defence. If the surprise attack fails, you may automatically use the consequence points as effect points in a counterattack.
- *Fall Distance:* add your level to checks to avoid falling damage.
- *Hide and Sneak:* as thief.
- *Climb:* as thief.

Ranger Traits

- *Use Light and Medium Armour and Shields.*
- *Use 1-handed Swords and Bows.*
- *Enemy of Humanoids and Giant-kind.*
- *Follow the Trail:* you're skilled at tracking and hunting.
- *Solitary:* you work best on your own.
- *Woodcraft:* you're skilled in natural lore, survival skills, and living off the land.
- *Scouting and Spying:* you're an expert at stealthy reconnaissance.

Paladin Traits

- *Armour Training:* as fighter.
- *Weapons Training:* as fighter.
- *Lay On Hands:* make a CHA check to perform first aid; on any consequence, you lose the ability until the next day.
- *Protection From Evil:* your goodness wards you and allies in a 10-foot radius from physical attacks by evil-aligned creatures, like a static check of the cleric spell constantly in effect. Add your Charisma and level: on a 12-15, gain a +1 momentary advantage to resist evil opponents; on a 16-20, a minor effect (+2); on a 21-25, a major effect (+4); and so on.
- *Detect Evil:* as the cleric spell, using CHA instead of WIS. Do this as often as you like, but it requires an action check.
- *Cure Disease:* Lay on hands to remove a disease from a victim once per week; twice a week at the heroic scale; three times at the epic scale; and so on.

Magic User Traits

- *Magic:* cast magic user spells and counterspells.
- *Magical Lore.*
- *Read and Write.*
- *Use Quarterstaffs and Daggers.*
- *Perform Rituals:* as clerical *ceremonies*.
- *Intimidate the Ignorant:* use INT instead of WIS to intimidate. You must have a common language, and the target must be able to hear you.

Illusionist Traits

- *Illusion Magic:* cast magic user spells and counterspells of illusion.
- *Illusion Lore.*
- *Read and Write.*
- *Use Quarterstaffs and Daggers.*
- *Perform Rituals of Illusion:* as clerical *ceremonies*.
- *Prestidigitation:* use DEX to make mental attacks, confusing and befuddling targets with your sleight-of-hand.

Thief Traits

- *Light Armour:* you won't wear anything heavier, as it impedes your abilities.
- *Use Simple 1-handed Weapons:* you're skilled in small, concealable weapons, like daggers, throwing knives, saps, and shortswords.
- *Thievery:* you're skilled at lockpicking, picking pockets and stealing things.
- *Detect and Disarm Traps.*
- *Hide and Sneak.*
- *Climb.*
- *Backstab:* make attacks with **backstab weapons** (see **Chapter 3: Equipment**), letting you make DEX attack action checks instead of STR when attacking from concealment.
- *Speak Thieves' Cant.*

Bard Traits

- *Bardic Lore:* you have an encyclopaedic knowledge, usually with a specialty like Magical Beasts, Legends and Myths, etc.
- *Play Music and Perform:* you may entertain and distract people, earning your food and board.
- *Use Magical Songs To:*
    - *Heal:* you may use your songs to give someone first aid. Unlike the normal first aid action, you may do this at range, using your CHA instead of WIS.
    - *Help Others Fight or Face Danger.*
    - *Resist Enchantments.*
    - *Persuade and Charm People*.
    - *Terrify People:* this is a fear attack.
- *Wear Light Armour.*
- *Use Simple 1H Weapons and Bows.*
- *Well-travelled.*

Berserker Traits

- *Feats of Strength:* as fighter.
- *Weapons Training:* as fighter.
- *Berserkergang:* enter a battle rage which you may not voluntarily leave until all your opponents are dead.
- *Use Light and Medium Armour*

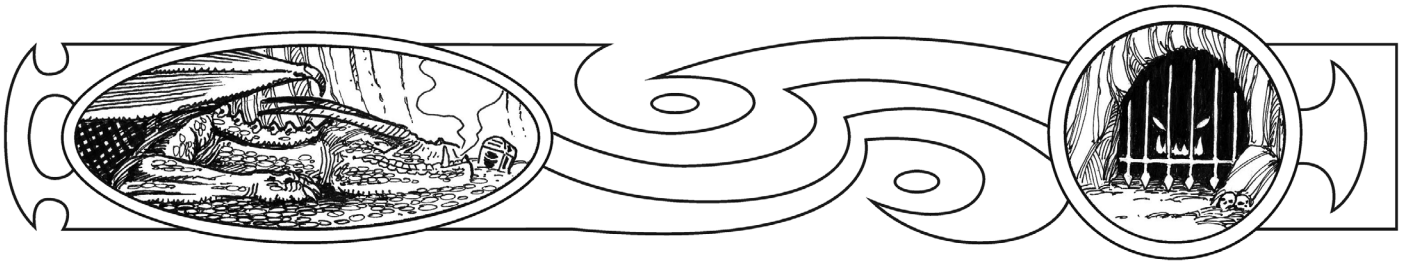


Table 47: Monster Attribute Modifiers

Attribute Score	*Attribute Modifier*	*Prime Attribute Modifier*
0-1	-5	-3
2-3	-4	-2
4-5	-3	-1
6-7	-2	+0
8-9	-1	+0
10-11	+0	+0
12-13	+1	+2
14-15	+2	+4
16-17	+3	+6
18-19	+4	+8
20-21	+5	+10
22-23	+6	+12
24-25	+7	+14

Table 43: XP Awards

Achievement	*XP Award*
Defeating foes	100 x level of foe
Achieving something which contributes to fulfilling your personal goal (max: 1 / session)	100 x character level
Gaining a point of alignment focus or drift	100 x character level
Using a trait to accomplish a significant feat (including simple hazards)	Effect points x 10, or Resistance x 5
Overcoming a complex hazard	Resistance x effect points
Overcoming a combat hazard	HP x 20
Spending treasure on a class-related activity (research, training, feasting, etc) (max: 1 / session)	Treasure points x 100 (max: level x 100)
Completing a Scenario or Campaign Milestone	+100 to +200 XP x character level

Table 12: Difficulties

Difficulty	*Static Resistance*	*Resistance Roll Modifier*	*Comments*
Easy	5	-5	Usually no need to roll; only heavily injured or otherwise disadvantaged persons fail at these actions. *Examples: opening a door, climbing a ladder.*
Average	10	+0	An unskilled person succeeds half the time; a skilled person only fails on a natural 3. *Examples: hitting a target with a bow; riding on horseback at a gallop.*
Tough	15	+5	Unskilled persons might accidentally succeed, but you usually need a professional. *Examples: picking an average lock, giving first aid.*
Difficult	20	+10	An unskilled person almost never succeeds; a skilled person succeeds roughly half the time. *Examples: hitting a bullseye with a bow, climbing a vertical cliff.*
Heroic	25	+15	Even skill isn't enough for these actions; you need experience, too. *Examples: placating a hostile crowd through oratory, pleading your case before the king.*
Epic	30	+20	A skilled 10th level character succeeds roughly half the time; a 1st level character, even skilled, almost never succeeds without outside help or extremely favourable conditions. *Examples: besieging a castle, commanding an army to victory.*
Legendary	35	+25	A skilled 15th level character succeeds half the time; a heroic 5th level character almost never does. *Example: leading a nation to victory over another.*
Mythic	40	+30	A skilled 20th level character succeeds half the time; an epic 10th level character almost never does. *Examples: representing the human race in the Home of the Gods, facing a demon lord without dying of fear, stealing the devil's own pitchfork.*

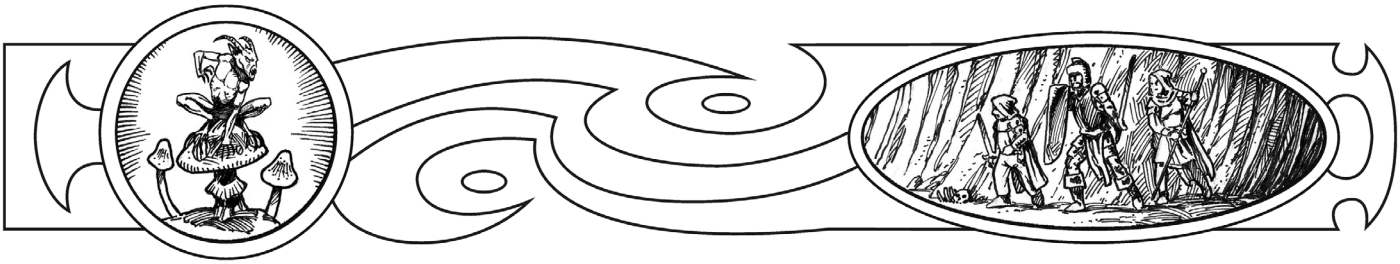


Table 13: Ranges

Range	*Description*
Hand	You're mere inches — or less! — from your opponent. You may be grappling, hanging round your opponent's neck, or otherwise in physical combat. It's almost impossible to bring to bear anything larger than a knife. Natural weapons like teeth and claws are perfect at this range.
Close	Standard combat range — a few feet, enough to jab with a sword or slash with an axe, or lash out with teeth and claws.
Reach	You're circling your foe, but too far away to easily make contact. If you have a long spear, polearm, or great sword, then you can attack, but otherwise you need to move to close range to be effective.
Short	You can throw something at this range, or shoot a missile weapon, but melee weapons are ineffective. You're probably twenty or thirty feet from your opponent. This is usually the maximum range for intimidation and fear attacks.
Medium	You can see your opponent clearly, and you can shout to one another, but otherwise your only contact is missile weapons — you're too far to even throw things at one another. You're probably a hundred or more feet apart.
Long	Now it's getting silly. You can just about hear one another if you scream, but, unless you're a really, really good shot, even missile weapons are going to be a wild stab in the dark. You're probably several hundred feet apart.
Out of Range	This is what it says — you can just about see one another if visibility is good, but otherwise you can't affect one another. This range is the maximum possible distance for an encounter.

Table 14: Maximum Encounter Range

Conditions	*Maximum Encounter Range*
Outdoors, by day, good visibility, no obstructions.	Out of range
Outdoors, poor visibility or obstructions	Medium
Outdoors, at night	Short
Indoors, vast space like cathedral or huge cavern	Medium
Indoors, chamber, tunnel, or corridor	Short

Table 15: Cover Bonuses

Type of Cover	*Half-cover Bonus*	*Full Cover Bonus*	*Examples*
Light cover	+2	+5	Thin wood, plaster, undergrowth, branches
Medium cover	+5	+10	Thick wood, thin brick or stone
Heavy cover	+10	+20	Thick stone, metal

Table 16: Encumbrance

Encumbrance	*Armour Worn*	*Maximum Movement*
Unencumbered	None, Light	12 (+1)
Lightly encumbered	Medium	9 (-1)
Heavily encumbered	Heavy	6 (-2)
Over-encumbered	—	3 (-4)

Table 17: Movement

Movement Type	*Distance Moved per Point of Movement*	*Notes*
Outdoor movement	2 miles per day	Assumes 8 hours walking per day
Mapping speed	10 feet per 10-minute turn	Mapping, checking for traps, etc.
Cautious walk	10 feet per round	If unengaged in combat
Normal walk	20 feet per round	Imposes a minor consequence on non-movement actions
Run	50 feet per round	Imposes a major consequence on non-movement actions
Sprint	100 feet per round	Imposes an extreme consequence on non-movement actions

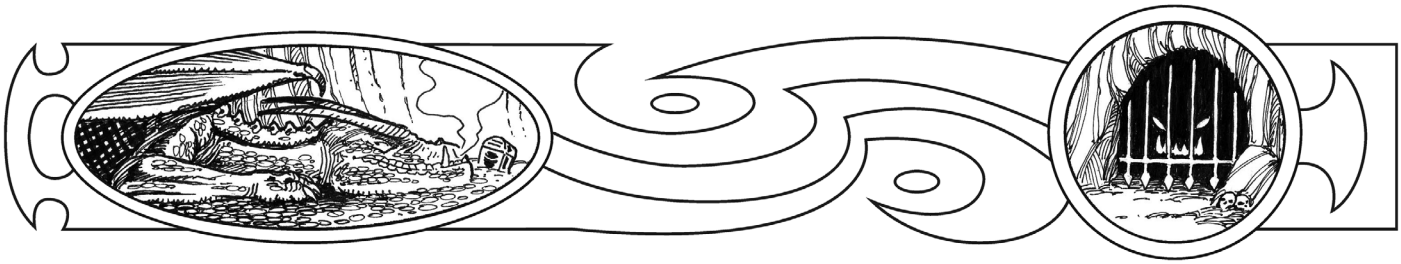


Table 18: Distances Moved

Movement	12 (+1)	9 (-1)	6 (-2)	3 (-4)
Outdoor (miles / day)	24	18	12	6
Mapping (feet / turn)	120	90	60	30
Cautious (feet / rd)	120	90	60	30
Normal (feet / rd)	240	180	120	60
Run (feet / rd)	600	450	300	150
Sprint (feet / rd)	1200	900	600	300

Table 19: Experience Points

Level	*Experience Points (XP) Required*
1	0
2	2000
3	4000
4	8000
5	16000
Per level thereafter	Double for each level to 512,000, then +500,000XP per level thereafter.

Table 20: Scales

Level	*Scale*	*Actions affect...*	*Actions take...*
1	Adventure	Your fellows and immediate opponents.	Rounds and turns
5	Heroic	Reputation, group, community, henchmen, gang, ship's crew, family.	Turns and hours
10	Epic	Strongholds, villages, domains, ships, sieges, political / diplomatic / courtly actions.	Hours and days
15	Legendary	Kingdoms.	Weeks and months
20	Mythic	The fates of nations, peoples, worlds	Years and centuries

Table 29: Spell Ranges

Effect	*Increased Spell Range*
Minor	Medium range, or +1 range band.
Major	Long range, or +2 range bands.
Extreme	Line of sight, or +3 range bands.
Heroic*	Anywhere within a day's ride or so.
Epic*	Anywhere in the kingdom.
Legendary*	Anywhere in the world.
Mythic*	Anywhere in the cosmos.

**for ranges beyond line of sight, you must either know the target, be viewing him remotely (using clairvoyance, scrying, etc), or have in your possession an intimate item belonging to him (a limb or other body part works just fine…).*

Table 21: Higher-Scale Effects

Effect	*Point Cost*	*Description*
Minor Effect	5	The standard minor effect (page 44). Provides a +2 bonus or other effect.
Major Effect	10	The standard major effect (page 44). Provides a +4 bonus or other effect.
Extreme Effect	15	The standard extreme effect (page 44). Provides a +6 bonus or other effect.
Heroic Effect	20	You must be heroic scale or higher. Provides a +8 bonus, or may remove an existing heroic effect, or disable one of the target's basic traits. You can describe your action affecting a gang, ship's crew, etc.
Epic Effect	25	You must be epic scale or higher. Provides a +10 bonus, or may remove an epic effect, or disable one of the target's advancements. You can describe your action affecting a stronghold, village, domain.
Legendary Effect	30	You must be legendary scale or higher. Provides a +12 bonus, or may remove a legendary effect, or disable one of the target's heroic advancements. You can describe your action affecting a kingdom.
Mythic Effect	35	You must be mythic scale or higher. Provides a +14 bonus, or may remove a mythic effect, or disable one of the target's epic advancements. You can describe your action affecting a world, plane, or even a god.

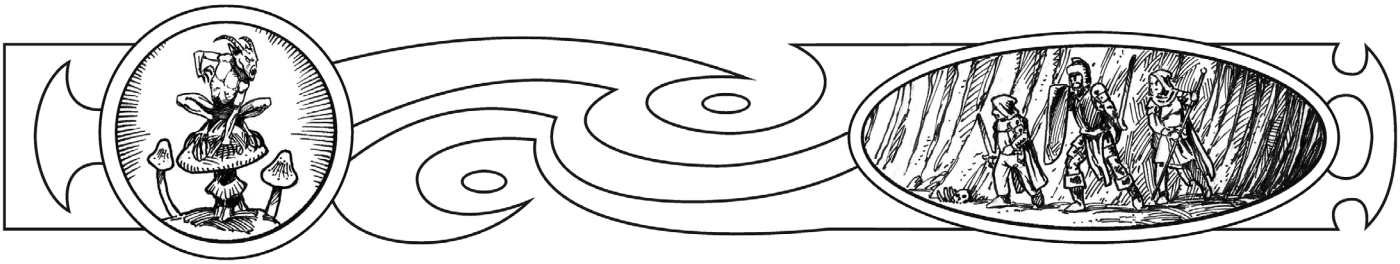


Table 31: Wilderness Travel

Terrain	*Good Roads*	*Poor Roads or Trails*	*Trackless Wilderness*
Dense forest / jungle	x1	x3/4	x1/4
Desert	x1	x1/2	x1/2
Farmland	x1	x3/4	x1/2
Frozen	x1	x3/4	x1/2
Hills	x1	x3/4	x1/2
Moor	x1	x3/4	x3/4
Mountains	x1/2	x1/2	x1/4
Plains	x1	x1	x3/4
Swamp / Marsh	x1	x1/2	x1/4
Woodland	x1	x1	x1/2

Table 32: Scouting Difficulties

Area Traversed	*Scouting Check Difficulty*	*Encounter**
Civilised lands	Average (10)	Civilised encounter for terrain type.
Wilderness	Tough (15)	Uncivilised / wilderness encounter for terrain type.
Uncharted	Difficult (20)	Uncharted / dangerous lands encounter for terrain type.

**the specific encounter may be chosen by the GM, or rolled on a random encounter table, etc.*

Table 33: Navigation Difficulties

Ruggedness of Terrain	*Navigation Check Difficulty*	*Examples*
Clear	Average (10)	Open terrain, following a road or clear trail.
Moderate	Tough (15)	Partly wooded or hilly terrain, following a poor trail.
Obscure	Difficult (20)	Mountainous or heavily forested terrain; no trail.
Deceptive	Heroic (25) and up	Magically enchanted lands, evil or shifting / illusory terrain.

Table 34: Provisioning Difficulties

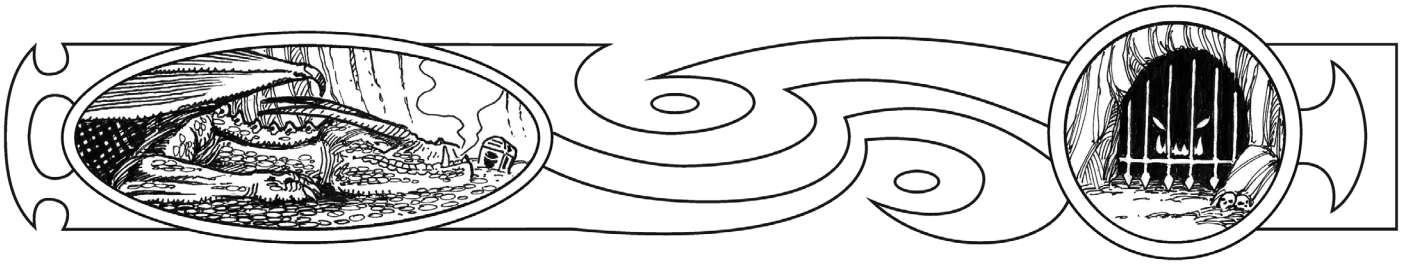
Weather Conditions	*Provisioning Check Difficulty*	*Examples*
Mild	Average (10)	Good weather, neither too hot nor too cold.
Adverse	Tough (15)	Rain, winds, cold or warm.
Poor	Difficult (20)	Soaking, freezing, or hot conditions.
Hostile	Heroic (25)	Frigid, snowstorms, midwinter, heatwaves, droughts, or desert conditions.
Catastrophic	Epic (30)	Raging tempests, unnatural firestorms or ice age conditions. Many planes of existence (page 82) have catastrophic conditions.

Table 35: City Terrain

City Terrain Type	*Scouting Check*	*Navigation Check*	*Example*
Tenderloin	Difficult (20)	Difficult (20)	Thief, mugging, street gang.
Merchant's Quarter	Average (10)	Tough (15)	Hawker, pickpocket, street walker.
Palace Quarter	Average (10)	Average (10)	Guard, aristocratic bully, courtly intrigue.

Table 41: Found Items

Search Check Result	*Item Found...*
Simple success	Gives momentary advantage (+1).
Minor effect	As a 1 treasure point special item.
Major effect	As a 2 treasure point special item.
Extreme effect	As a 3 treasure point special item.



Using Classic Fantasy Material

THERE'S A WEALTH of classic fantasy material written over the forty-year history of roleplaying games which can be used with ***Monsters & Magic*** with little or no conversion. Generally speaking, the more tolerant you are for an approximate fit, the less you need to do. Here are some ideas.

DIFFICULTIES & RESISTANCES

More recent classic fantasy material uses "difficulty levels" or "difficulty classes"; you can generally use these without change as the resistance you're aiming to beat. This also goes for armour class, although you may want to increase them for dextrous or competent foes (see "Monsters" below).

For old school material which uses descending armour classes (starting about 9 or 10 and counting downwards), you can simply subtract the armour class from 20 for a rough ***Monsters & Magic*** equivalent. If you want a greater degree of accuracy, you can calculate armour classes from scratch using the guidelines on page 35.

SAVING THROWS

When a classic fantasy adventure asks you to "Save vs Poison", etc, it's just asking you to make a resistance check. Do this based on how you're describing your resistance; usually, for example, a "Save vs Poison" is about your body's ability to resist pain or a poison's other effects, so a CON resistance check is appropriate. A "Save vs Dragon Breath" is probably a dodge, so that's a DEX check, perhaps including your armour bonus.

Most resistances should be at least Tough (15) — the point is that they're a threat. On top of that, you can increase them by either the average PC level, or by the level of an agent (an NPC or monster) behind the threat. For more detail, you can improvise: for a "Save vs Dragon Breath", for example, you might want to roll the dragon's actual attack, and have the victim roll his DEX resistance to dodge.

SPELLS

You can pretty much use the spells from your classic fantasy spellbook as-is. Remember to always require a spellcasting check: this gives you effect points to use to derive Effect Engine effects from the textual description of the spell — maybe doing damage, causing confusion, knockback, disarms, etc. Remember, too: the Effect Engine is designed so that spellcasters can describe what their spells do, then use the rules to work out what effects that has. The spellcaster's level and attributes plus the spell level and difficulty will restrict how many effect points you get, and therefore the extent of the spell's effectiveness in numeric terms — the description you place on top of that is where you can express the coolness of the spell.

MOVEMENT

Monsters & Magic takes a relaxed approach to movement, focussing more on relative positioning and engaged / unengaged status as opposed to precise foot-by-foot positioning. Old school movement rates can be used more or less unchanged; movement in "squares" (ie, "6 squares") can be doubled to give your ***Monsters & Magic*** move in 10-foot units; and movement in feet (ie, "30 feet") can be doubled to give your ***Monsters & Magic*** movement in feet.

HIT DICE

Classic fantasy monster stats usually indicate a number of hit dice; this gives you the creature's level. Use this as a trait bonus for checks the monster is proficient in; a carnivore adds to attacks; a herbivore to running away, and so on.

MAGIC ITEMS

Use classic fantasy magic items as-is. Check out the Special Items section (page 86) for cool extra things you can do with magic items.

MONSTERS

Use classic fantasy monsters pretty much as-is. Use the monster's description to derive some cool motivations, actions, and special effects.

You can "reverse engineer" a monster's attributes if you want to, or just use the **competency** rules (page 77).

For example, a Gargoyle is level 4, with an AC of 15. We imagine it has pretty tough skin — maybe 4 points. Adding 4 + 4 and subtracting it from 15 leaves 7, which in ***Monsters & Magic*** *terms indicates its Dexterity. That sounds about right.*

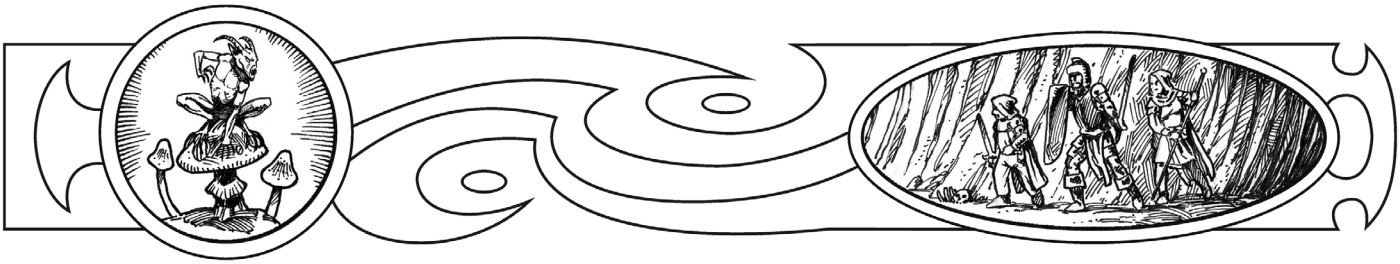
Dexterity 7 gives the gargoyle gets a -2 modifier, so its rolled defence would be: DEX -2 + level 4 + armour 5 = +7.

That means our Gargoyle's defence notification would be "15 (+7)", meaning you can roll 3d6+7, or assume a fixed AC of 15.

Most classic fantasy monsters equate to ***Monsters & Magic*** **rabble** when used unchanged: they'll go down fast before a competent fighter of equivalent level. Usually this is fine; but, if you want to give the monster a greater chance of survival — for example if it's supposed to play an important role in your scenario — you can stat it as a **henchman** or even a **villain** (page 77).

TREASURE

Classic fantasy adventures usually specify monster treasures in detail. You can use these as-is, or you can roll dice to generate treasure points as described on page 84. Perhaps the best option is a compromise: roll treasure points, but cherry-pick the coolest items from classic fantasy hoards and either let the PCs buy them with treasure points or provide them up front at no cost.



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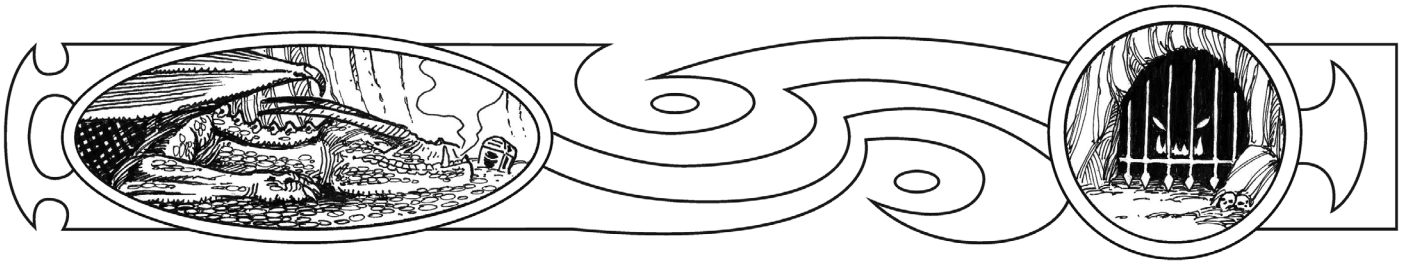

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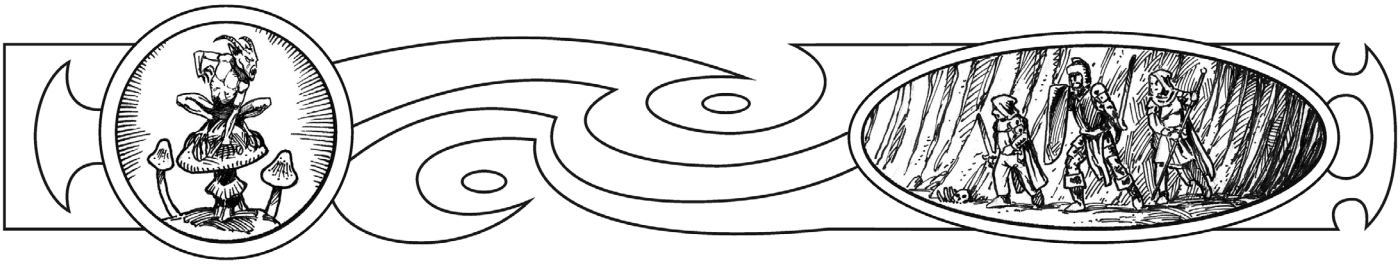

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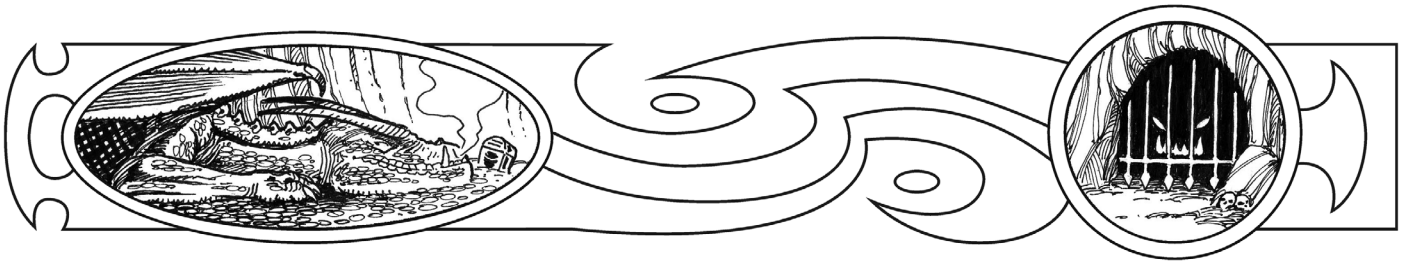

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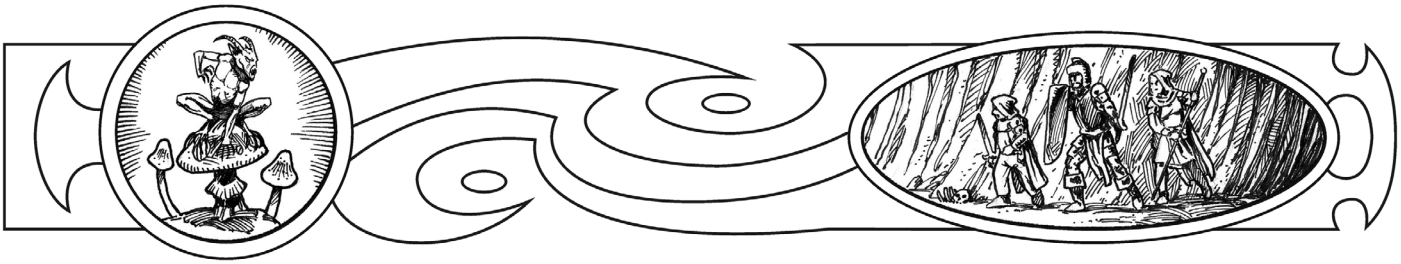

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