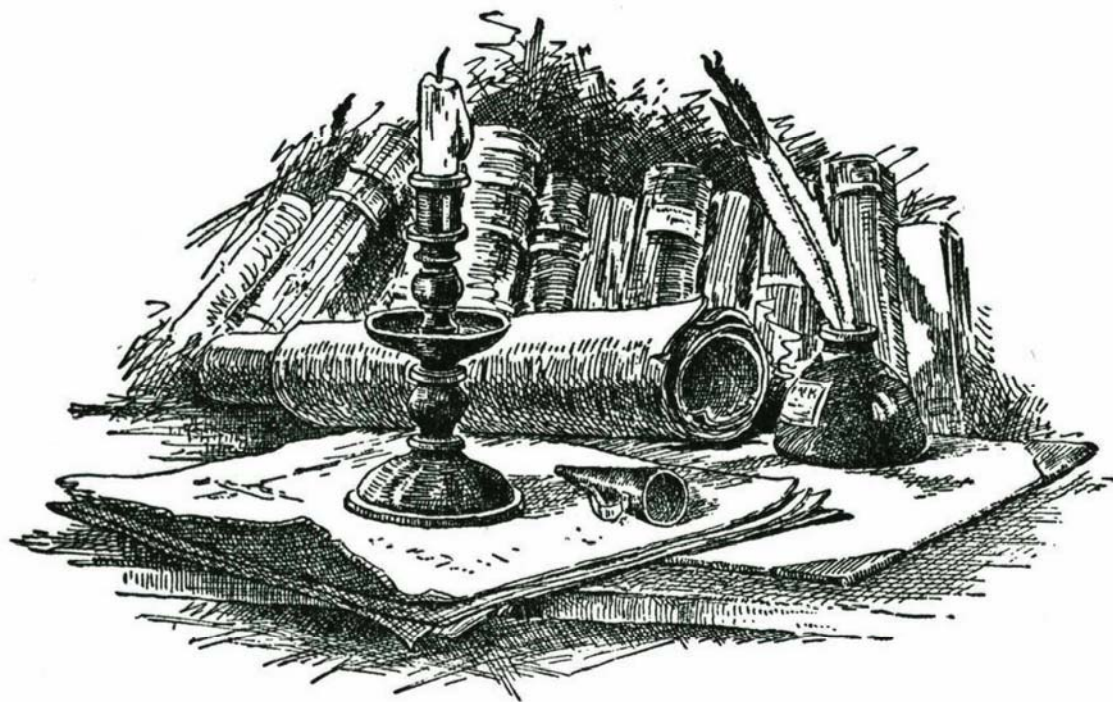


Volume III  
The  
Games Master's Guide



*Being a supplement for Warhammer Fantasy Roleplay, second edition*

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## Foreword

This third volume of the *Liber Fanatica* consists of three parts: In the *Articles* section you will find contributions on various aspects of gamesmastering WFRP, with topics ranging from an in-depth look at designing campaigns to expanded skill rules for WFRP2. The *Tool Shed* houses a selection of hopefully useful tools for designing and running WFRP scenarios. The *Appendices* consists of a collection of material on using the Internet in different ways for playing WFRP: Email, Online Chat and Message Board.

Apart from thanking all the writers for their individual contributions, *James Walkerdine* deserves special recognition for once again stepping forward to do the layout. *Jude Hornborg* has added new energy (and a website!) to our ongoing project, and *Wim van Gruisen* proved yet again to be a candid and constructive commenter. *John F Foody* and *Robin Low* did a thorough job with the quality control. Last but not least I would like to extend my gratitude to the persons who have made the *Liber Fanatica* available from their websites, enabling the success of the first two volumes.

The worldwide WFRP community also deserves recognition for all the encouragement and kind comments since the release of the first two volumes. In fact, the international nature of this hobby repeatedly comes to my mind: the collaborators on this volume come from five different countries, and the readers of the previous volumes hail from many more. When writing this, the French translations alone of the first two *Liber Fanatica* have each been downloaded well over 1,000 times!

Well, before I add another page I better let you go enjoy this volume. The beers are in the fridge, the table is set, and the guys are here any minute now. It is going to be another great night of WFRP.

Henrik Grönberg, December 2005  
Editor *Liber Fanatica III – The Game Master's Guide*

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# Articles



# Writing a Campaign

by Wim van Gruisen

This article is about creating RPG campaigns. The focus is on *Warhammer Fantasy Roleplay* (any edition), but the topic is generic enough to be of value for other RPGs as well. A campaign is nothing more or less than a series of adventures, in the same setting and usually with the same group of characters. A *good* campaign, however, is quite a bit more than that. This article intends to give you some instruments with which you can make your campaign better.

WFRP is a good game for running a campaign – for one thing, campaigns were, and are, published for the game. The *The Enemy Within* campaign for WFRP's first edition is generally known as one of the best fantasy campaigns ever published for a roleplaying game. Other campaigns were the *Doomstones* campaign and the privately published *A Private War* by Tim Eccles. They are out of print now, but with a bit of luck you can find them on Ebay. For the new edition, Black Industries has published *The Ashes of Middenheim* the first part of their new *Paths of the Damned* campaign. The sidebar mentions all published WFRP campaigns that the LF team knows of.

We can distinguish between different kinds of campaigns. The simplest one is the episodic campaign, in which the PCs face a different problem every session. They fight beastmen on Backerstag, are opposed by mutants on Marktag and discover cultists on Konigstag, all without one encounter being related to the other. It is sort of the A-team approach to adventuring; every session a new adventure, and rarely is one related to the other.

The rambling campaign is a bit more structured; this one is characterised by longer story arcs, and different adventures are related to each other, the ending of one often leading into the next one. There is no clear end, however, with no single goal which the stories lead to. This campaign can go on forever. A comparable TV program would be your average soap.

A step above the rambling campaign is the structured one; here we have a campaign that has a definite beginning, middle and end. Adventures during the campaign are in the service of this structure.

Each type of campaign above adds some complexity to the previous one. This article concentrates on structured campaigns, as they are the most comprehensive. Simpler types of campaigns are automatically covered.

## WFRP Campaign's

### The Enemy Within

- *The Enemy Within*
- *Shadows over Bogenhafen*
- *Death on the Reik*
- *Power behind the Throne*
- *Something Rotten in Kislev*
- *Empire in Flames*

This is the quintessential WFRP campaign, widely recognised as one of the best roleplaying campaigns ever written. The PCs become deeper and deeper involved in a plot to have the Empire descend in a civil war, and deal with those Chaos cults to profit from it.

The last volume is both very difficult to get your hands on, and seen as one of the weakest parts of the campaign. Further, it does not fit with the world in WFRP2. For all these reasons, Alfred Nunez has taken it upon him to write an alternative ending, *Empire at War*.

### Doomstones

- *Crossing the Border (a small introductory adventure published in Hogswash)*
- *Fire in the Mountains*
- *Blood in Darkness*
- *Death Rock*
- *Dwarf Wars*
- *Heart of Chaos*

The *Doomstones* campaign is rather atypical in that it is set far from the civilised world. It is also more high-powered than the standard WFRP setting, with the PCs getting their hands on a number of insanely powerful artefacts, the *Doomstones*.

### A Private War

- *A Private War*
- *All Quiet in Kislev*
- *Homeward Bound*
- *Wheatland Colonies: A Pass Too Far*

Not part of the official canon, this campaign was published privately by Tim Eccles. The tone is much more down to earth, and magic and monsters are noted by their absence. The stress is much on the evil that men do.

Mini campaigns for WFRP1 can be found in

- *The Restless Dead*
- *Return of the Lichemaster*
- *Dying of the Light*

### Paths of the Damned

- *The Ashes of Middenheim*
- *The Spires of Altdorf*
- *The Forges of Nuln*

This is the first campaign written for WFRP second edition. As this is still being in development, we'll refrain from discussing it.

## Phases in a Campaign

### Preparation

A structured campaign needs a continuing plot, or a number of them intertwining. Take some time to find it. The Warhammer world is a rich setting, and you won't be spoiled for ideas. If there is a standard WFRP campaign, it would be the one where the PCs find traces of a secret organisation threatening the safety of the Empire, follow those traces and end up destroying that organisation in a climactic event, just as the organisation is ready to deliver the coup de grace. But that has been done already, and the world has so much more to offer. The threat of Chaos is one of the defining characteristics of the Warhammer world, and good for many adventures, but the world is rich enough to offer many other campaign themes. Revolution may be brewing in Bretonnia, or the forests of the Empire might hide an ancient danger. Overseas we have the Lustrian colonies, the secrets and fabled treasures of ancient Khemri and the frozen lands of Norsca.

Inspiration can come from plots in books and films as well. *The Lord of the Rings* has served as inspiration for many RPG campaigns, but isn't the only book with a stealable plot. Just imagine a group of apprentice wizard PCs in the same college who learn that an ancient enemy, long believed dead, is gaining power again. Each year in school that power is getting stronger, and the PCs will have to battle its deranged followers, discovering and foiling their plans, all the while worrying about classes and exams. The campaign ends in a climax at the end of their apprenticeship, when the enemy finally comes to life again and engages the PCs in a head-to-head confrontation. While J.K. Rowling may not like your running such a campaign, you're pretty safe from her lawyers as long as you don't use names like Harry Potter, Voldemort or Hogwarts.

One final important source of inspiration is your players. Ask yourself (or better, ask them) what sort of campaign they want to play. With WFRP, you can also ask what sort of advanced career they aspire to. If a player wants to be a sea captain, and another would like to be a famous explorer, it seems that your campaign theme is close to being set.

There are two good ways to begin constructing a campaign. A first one is to take a blank piece of paper and making a list about what you would like to do in a campaign, and what elements of the setting you want in there. Just write everything that you think is cool. Get places, persons, events, and so on; the more the merrier. When you've done, there's the more difficult part – scrapping. Look through your list and mark those ideas that particularly appeal to you. Find a way to combine them in a theme, then run through the other items in the list to see if they fit in. If they don't, scrap them. The second method is to start with a theme. Keep this idea in

mind and write down everything that you think works with that idea or belongs in such a campaign.

Once you have the central ideas for your campaign you can start building it further. You can create more detail for the different episodes of the campaign. You could create a timeline or a flowchart of events to structure this. Also, design NPCs that the characters will encounter, locations that will come up frequently in the story, and write down rumours and legends that the PCs will need to hear. You can then link them to the timeline or flowchart.

An important part of preparation is character creation. Think about your campaign and what types of characters would fit. If you've discussed the general thrust of the campaign with your players (always a good idea), you should also have discussed the type of characters they would like to play in the campaign. Consequently, you shouldn't just let players roll on the big career table in the rulebook. Adapt this table, offer one with fewer choices, created to fit the campaign, or at least the starting adventure (see below). Alternatively, you could use selected backgrounds from *Liber Fanatica I* – for instance, if the game starts in Marienburg, you could limit PC backgrounds to only the urban, waterline, bourgeois and mercantile backgrounds. Or you could make up your own table. If you asked the players before what advanced career they aspire to, make sure there are some starting careers which lead to those careers.

Characters are more than just a bunch of stats. Have your players flesh out the character by considering a backstory, have them think about the goals for the character. The *Ten Questions* in the rulebook help with that, as do the *Ten Questions* and *Motivations* articles in *Liber Fanatica I*.



### Beginning

The start of a campaign is always important. You should spend some time on this. This covers not only the first session, but the ones that follow as well. Generally, the beginning of a campaign lasts as long as the first story arc.

This phase has to accomplish a few things. First, it has to introduce the themes of the campaign, the big ideas, what it will all be about. Second, it has to bring the PCs together, and give them a reason to stick with together for the rest of the adventure. Then it has to give a glimpse of the setting and introduce some of the recurring elements – organisations, characters, rumours, legends, the main villain if you use someone like that. Last, if some of your players have never played WFRP before, or have never played a roleplaying game at all, the start of the campaign will have to give them a crash course on the rules of the game.

The plot of the campaign is what you came up with in the preparation – the adventure that will be the red line throughout the campaign. Ideally, this comes to be the fore in the beginning. This does not have to be in an in-your-face kind of way, but the campaign looks better if things seem to hang together from the start. The campaign I am GMing now started in a small village, where a travelling entertainer showed his collection of fierce beastmen. Now, several adventures later, the PCs are travelling (or rather, running for their dear lives) through a beastmen-infested forest.

One way to introduce the theme is to present the absolute opposite. If your campaign will take the characters through war and chaos-infested lands, you could start in a small, peaceful village. Throughout the adventure, while the PCs are combating the vile hordes of Chaos, the peace of their home village will remind them why they are doing it. Likewise, if the campaign revolves around a treasure hunt, you may start the PCs in abject poverty, their friends and family being oppressed by a local baron who squeezes every last penny out of them.

The beginning is also the place where the PCs meet and where they decide to stay together throughout the adventure. There are different ways of doing this. There is the old, but unsatisfying, “you all meet in an inn” (with all its variants). A more believable way is to have all characters be related in some way. Perhaps they already know each other and already being a group. Perhaps they are friends, all living in the same village, or sharing rooms in the same house in the city. Or they could be working together – all for the same patron, or as a group of mercenaries, or travelling entertainers, or a noble and his retinue, and so on.

One important element in WFRP is the career system. Make use of it. The standard approach to starting a new campaign (the rulebook approach, at least) is that the PCs have enough of their careers and will start adventuring. The approach has its disadvantages however (see *Liber Fanatica I*, “Career Guidance”). A better way is to design a starting adventure that takes those careers into account, or to allow players only to play careers that fit the starting adventure.

Third, the starting adventure should show the setting – or at least those parts of the setting which are important to the game. Ancient Khemri is part of the Warhammer world, but if the campaign never gets near that place, don't bother showing it that much. Instead, introduce some story elements which will be important later. Have the PCs meet or at least hear of NPCs who they will encounter regularly throughout the campaign. Feed them rumours and let them know legends which will be important during the story. If the PCs hear about it now, their appearance or importance much later, will have much more impact than if you only introduce them when they are needed.



### **Middle**

This phase is usually the most substantial phase of the story. This is where plots evolve. The plot that started in the beginning gets more complicated here; new plotlines may be introduced. The setting deepens as characters find out there is more in the world, and deeper secrets, than they expected.

*The Lord of the Rings* is again a good example. The story starts in the sleepy Shire, in the quiet, parochial Hobbiton. The plot seems straightforward; the hobbits are to bring a ring to Rivendell, and make sure to keep it out of the hands of the Black Riders. However, the plot gets more complicated and the setting expands greatly, and before they know it, the hobbits are involved in full-scale war against the forces of evil and are on first name terms with the most powerful people of Middle Earth, while travelling through wondrous lands they've only heard of in campfire stories. And they see oliphaunts.

In this part of the campaign the GM has his work cut out for him. This is the part where everything grows. The PCs meet new friends, lose old ones, and accumulate enemies. Meanwhile, the world evolves with them. Threats of war may grow stronger, technology may increase, and new inventions may have an impact on society (a printing press, perhaps?). New laws are passed. People grow ill or die – sometimes those are important people, like electors or the Emperor. Quite often, these changes will have some to a lot of influence on the story. Ideally, you will have thought about these developments while preparing the campaign, and made notes about what changes occur when.

Show the PCs (and the players) that time passes. For example, have a cathedral being built in a city that is important to the campaign. Every time they are there, tell them how more parts of the cathedral are ready now. Likewise, show changes in the lives of NPCs. If early in the game the PCs became involved in a forbidden romance between two NPCs, show later on how this romance ended – have the NPCs marry, and still

later get children, or have them killed by their families.

Change also occurs to the PCs. The WFRP career scheme is meant for characters to grow in society. Their status will change with each career switch, and with this, the type of adventure will have to change as well. A rat catcher will get involved in a different kind of adventure than a cat burglar, and a crime lord will face still other challenges. Another consequence of the career system is that the character will need to change careers from time to time. Since you hand out XPs, the pacing of this is much in your hands. By the time that a PC is ready to get into a new career, be sure that the story has offered him opportunities to do so; the PC should have met some prospective employers by now or encountered other opportunities to enter a new career.



### **End**

The end of a campaign is the place where all unresolved plotlines come together and (most of them) come to a close in a big climax. Ideally, from the start the campaign has been built with this ending in sight – it should have campaign plots and story elements built in with a clear aim at them being used or resolved in this phase of the campaign. If timed well, the end also sees the PCs in the careers they had been aiming for since the start (or equivalent ones if they changed directions somewhere during the campaign) and when their personal goals are met.

Does a campaign need an end? Some do, and some don't. Certainly with structured campaigns, at a certain moment the story is told, the foes have been vanquished, the good guys have married the beautiful princesses and everyone lives happily ever after. What is more, a well planned campaign leads to a climax and a good wrapping up of plot threads. Once that climax is over, what happens afterward usually does not reach the same heights anymore. The TEW campaign ends in *Empire in Flames* with an Empire torn apart in civil war, and the PCs sent off to find a relic of Sigmar in order to repair it. It is a grandiose spectacle (and if you cannot find it, Alfred Nunez' freely downloadable replacement *Empire at War* promises to be even grander), which closes off the continuing Purple Hand plot thread and several other ones that ran throughout the campaign. It would be difficult to top that without making it look artificial. Campaigns sometimes go on after such a final climax, and a prime reason for that is often inertia. The group is used to the schedule of meeting once a week and playing WFRP, players (and sometimes the GM as well) cannot say goodbye to their characters.

While this problem is specific for structured campaigns, another one touches on all WFRP campaigns. The career mechanics of WFRP are

based on the idea that the characters steadily become more powerful and get more influence in the Warhammer world. Actually, this is one of the game's strengths: seeing characters gradually becoming important in society; growing from lowly Rat Catchers to Noble Lords. At a certain moment that growth comes to an end, however – or at least, the PCs' lives are at such high levels that their adventures are not gritty and perilous enough anymore to be real Warhammer adventures anymore. A Noble Lord, Guild Master, High Priest or someone in a similar function won't descend into the sewers to find a runaway goblin, or go on a quest to find a holy hammer; they have their people for that, or at least the money and power to hire those people.

Most campaigns benefit from an ending, though. An ending gives closure to the story, a sense of accomplishment for the players and it prevents the campaign from going stale by endless repetition. The main jobs for the GM at this phase are:

- *Getting the plot lines together and resolving them;*
- *Getting the PCs where their players want them to be;*
- *Gearing things up to a climax.*

If everything has gone well in the previous stages, these points have been prepared in advance and this is not as much work as it seems. In roleplaying campaigns things rarely go as planned, though.

Bringing together and resolving plot lines is the main function of the ending. In preparation for it, the GM must have an idea what will happen here, an idea that gets more detailed the closer the ending comes. Then he can have a look at the still open plotlines and think how to fit them in that ending. Another thing that needs to be done is to check whether the PCs need information, special items or other stuff in order to succeed in the ending, and provide it to them. Certain plot developments might need to be sped up or slowed down in order to let everything fall together at the right time.

During the game, PCs have had personal goals, either defined at character creation or developed through the campaign. In WFRP, some goals are set by the career system, while other goals are less system-related. In preparation of the ending, the GM should make a quick check of those character goals, and more important, player goals, and make sure that they are fulfilled when the campaign ends.

The ending itself should lead up to a climax. Most people take this to mean a gigantic combat or action scene, but while that is certain a possibility, it is not the only one. In Perry Mason mysteries and movies like *A Few Good Men* the climax of the story is a court scene, which can be as exciting as an action scene. In movies like *Angel Heart*, *The Usual Suspects* and certainly

*The Sixth Sense*, the climax is a final piece of information that reverses the meaning of everything that has happened until then. While a well-prepared action scene is in most cases a worthy climax to the campaign, it may be worthwhile to look at other options.

Sometimes the climax of the plot is followed by an aftermath, which is part of the end phase as well. An aftermath allows the players to see how the climax, and their actions, have changed the world, or at least their PCs' lives. This is also the final chance to resolve plot lines that did not find their way in the climax, and to have in-story explanations of certain mysteries that cropped up during the campaign.

But eventually it will be over. As mentioned before, though, players might be reluctant to leave the story and the world they have created. A possible way to resolve this, while not dragging the campaign on and on, is to start a new campaign in the world the previous one has left behind. The former PCs have become powerful NPCs, and the players can make new characters

### Slowing Character Advancement

There are ways around the problem of characters growing too large to fit into adventures. They all have consequences for the campaign you are running, though. While this article doesn't delve into them in depth, some solutions are mentioned below.

**No advancement.** This is the reason that many stories in books, comics or on TV go on indefinitely. The characters hardly change. Captain Picard was as competent in the first episode of *Star Trek: The New Generation* as he was when the final episode was broadcast. Asterix doesn't change or grow more powerful between several issues of the comic series with his name, and neither do a lot of other characters of timeless series. If you are thinking about a continuing campaign, without clear goals for the players, you might reconsider the role of experience points and advancement.

**High mortality rate.** A rather blunt way to prevent characters from growing too powerful is to kill them early, and often, and replace them with new characters. In a group which likes lots of combat and other peril and has no problems with the absence of plot immunity for PCs, this works well.

**Revolutions,** or other things that bring down characters from time to time. Those who had climbed to the top are now at the bottom once more. The Guild Master can be set up or shown as a fraud, and as he loses his position in society, he has to start from the gutter again. The Crime Lord finds his organisation corrupted, and then destroyed, by another organisation. Time to go back to picking pockets. This only helps partially; a character's social position is destroyed, but stats and skills don't disappear. There's also the question of how often a GM can do this before players get annoyed by it.

that fit in this new world, perhaps twenty years later. One possibility is to have the players play their former characters' children – it is a trick that is used in other sources as well, from *Star Wars* (in reverse) to Zelazny's *Amber* series. It works well there, so why not in your RPG?

### Structuring a campaign

Looking at a campaign, first from a distance and then closely, is a bit like looking at the recursive borders of the Mandelbrot set; the closer you look, the more you see repeating structures come back at lower levels. A campaign is one big story, with a beginning, middle and an end, but if you look a bit closer you see that that story is made up of smaller stories that follow up on each other, and those smaller stories are made of still smaller stories ... and each of those stories consists of a beginning, middle and an end.

A simple way of structuring the campaign is to put one such story after another, going for a rather linear plot. However, if you plan just a little ahead, you can make things much more interesting for your players. It is not difficult to have a few stories running at the same time. A tip from *Over the Edge*: at any time, offer the PCs leads to at least three different adventures. The characters will take one lead, leading to one adventure. When they have finished it, the other two leads will still be waiting for them (but things may have evolved in the meantime) and this is when you add a lead to a new adventure. In this way the world becomes more real for players and it does look like things happen independent of the player characters.

Another trick is one used with much success in television soaps. Yes, I know your opinion of soap operas, but it is hard to deny that they have a formula which captivates their audience, so perhaps there is something to learn from them. As the Old World Turns ... Ostlanders ...

Anyway, at any moment soap operas have a number of story arcs going. These last for a few months, and are chopped up into smaller stories that run for a week of two, three – the recursive pattern mentioned above for RPG campaigns. The writers of soap operas compose the story arcs so that when one arc ends, at least one or two other ones are in full action. In that way, viewers are tempted to stay on and keep following the series. They don't get a moment at which to say: "OK, so all the stories I have been watching are ending now – I can now stop watching the series and do something useful instead." The soap way of structuring a series can rather easily be used in a roleplaying campaign. While there is much less risk that players of a campaign want to leave, it is never a bad idea to make the campaign more attractive to them.

Structuring the campaign also means that you should take care to have a variety of scenarios to run; vary combat-oriented scenarios with those where the focus is on investigation or roleplaying;

### Ideas for Scenarios

Some unusual types of scenario that can be used during a campaign:

- *The players play the role of NPCs*  
This works well in cases where the PCs don't have the qualifications or necessary skills to act. They all get assigned a role, together with character motivations and character sheet. Used sparingly, this can add greatly to a campaign.  
I used it at the end of a session in which the PCs were in prison, waiting to be judged. During the session, the PCs were interrogated about certain crimes. I noted down their answers and at the end of the session I handed them to the players and let them take on the roles of prosecutor and defence, in a trial about the fate of the PCs.
- *Flashback scenarios*  
These are used to show what happened long ago. If (some of the) PCs are involved in the scenarios, they can be played by their players, but other players take NPC roles. The same technique can be used not with flashbacks, but with a "meanwhile, in another part of the country" kind of story, showing for instance an orc attack that will have consequences months later for the PCs and the main plot.

switch the tone every so often; after having run some horror-based ones, bring something comedic or light. Also, try to vary storylines. You should have several; different aspects of the main plot, side plots, stories which are personal to one of the PCs – try to give attention to each of them (although they don't all require equal attention).

Also keep in mind that not every scenario has to further the main plotline. It is nice if they do, but on the other hand it can sometimes be refreshing to make a sidestep to an adventure that is only vaguely connected to the main structure. Or such side stories can have a function in the campaign. A common one is to liven up long stretches where nothing plot-related happens. Another function is the introduction of one thing or another; this can go from background elements in the setting to career opportunities for PCs who are near the end of their careers. A third possible function is the management of the adventure; you might want to slow the adventure down so that you don't have to start the new big story arc right before the holidays, or you might want to give the players the chance to earn some XP, so that they can switch to new careers before the next stage in the campaign.

### Continuity

One principle that makes a campaign seem more than just a series of unrelated events, is continuity. It is at once simple and hard: the concept is simple, but applying it takes some work. This applies to a variety of story elements; characters, places, events, rumours, items, and so on. A story, and likewise a campaign, is much stronger if these plot elements don't appear out of

thin air, and don't suddenly disappear either. By foreshadowing those elements, bringing them up repeatedly, and mentioning their effects long after they are dealt with, they become a more natural part of the story, and the story feels more real.

Some story elements are continuous and unchanging, while others have a life cycle of their own, with a beginning, middle and end. It helps to prepare, to think of how to bring these elements into your story, and at what instant in the campaign, and when to have them reappear again. On the other hand, sometimes plot elements just show up and only in playing do you find out that this NPC you made up on the spur of the moment, is going to be a continuing influence.

### Foreshadowing

There are different ways to introduce plot elements that will become important later in the story. Rumours are a favourite one. If the PCs are travelling toward a town, on their way they can meet people who are travelling away from that town and can provide all sorts of news about it. If they are about to meet someone important, they can hear about that person in advance. They can hear about the theft of a painting from a museum early in the campaign if that painting is going to play an important role later on. In the TEW campaign, the PCs will at some time travel to Middenheim at the time the Carnival there is about to begin. The Carnival being an event that draws people from all over the Empire, it is not difficult to have the PCs meet fellow travellers who are going to Middenheim to participate in the festivities, and who can tell the PCs all sorts of stories about it.

Of course, these rumours don't have to be true. Quite often it is much more interesting if they are false; that way the introduction of the actual plot element will still be a surprise for the PCs, whose expectations may be very different from the actual situation. Or several rumours may contradict each other, so that the PCs won't know what to believe.

Another way of foreshadowing plot elements is to show them briefly. Have the PCs talk to someone who will turn out to be their worst enemy later in the adventure. Or have them stay in a town on their way to somewhere else, only to have them find out later that that town is the hub of a web of cultists.

Foreshadowing makes the players familiar with plot elements when those plot elements become important. This makes those elements seem more real, and with them the campaign.

### Repetition

Once plot elements are introduced, try to make them reappear from time to time. This creates familiarity with the setting. It can be as simple as having a certain brand of beer appear time and time again, in different inns. At a certain moment, the characters won't just order "a mug

of beer” but will ask the innkeeper for “A bottle of Green Oak Beer, if you have that, sir.” Likewise, have minor characters pop up several times during the campaign, allowing players to become friends with them - or enemies, if desired. If the campaign takes place in one city, or area, inform the players about some specific places in that area and the characters that are connected to. An inn with its staff, the local shop with the two sisters who manage the place, the Guild Hall with its droning, boring civil servant ... Have the characters visit those places repeatedly, and they will get a life of their own. Even if nothing happens there, those places and those people will become anchor points in the campaign.

The repeating of plot elements is also a good way to show the passage of time. Rumours about the Crown Prince's health will change every so often, vaguely mirroring the development of his illness. If the players visit the local shop every so often, have them witness how the younger sister falls in love, gets married in a later scenario, and still later has children running around in the shop.

Making those plot elements familiar also makes the players care about them, and you can use this to give more impact to scenarios. If the PCs were witness to the lives of the shopkeeper sisters, and you start one scenario with them being killed during a robbery, it will make more impact than if the same had happened with some unknown shopkeepers in another part of town.



### Aftermath

Once a plot element has run its course, try not to make it disappear without a trace. Show the aftermath. After the corner shop robbery, show the effects of the sisters being dead. There will be a grieving widower and some half-orphans littering the streets. The shop may be closed now, so that the people living there will have to buy their stuff elsewhere. Or, if it reopens under new management, have people mutter how the service and the quality of the goods were much better when the sisters were still running the shop. If the PCs managed to find the thief, the people will know this and still compliment the PCs for it for months after the robbery.

PCs' actions reverberate throughout the campaign in more significant ways than through their reputations alone. In the TEW campaign it is the characters' actions which determine whether Bøgenhafen is a thriving market town on the way from Altdorf to Bretonnia or a sulphurous, demon-spouting pit of Chaos. On a smaller scale, if the characters meet people they have met before, the reactions of those people may depend on how the characters behaved the first time. You can design PC's actions have consequences later on; the way that one encounter is solved can then have a direct effect on a later adventure. For example *Power behind*

*the Throne* for TEW is an adventure where the PCs have to talk to a lot of important people to find out what a cult is planning, and stopping this before it's too late. In anticipation of that adventure, I inserted plot elements in earlier scenarios which, if approached rightly, would help the PCs to approach these important people.

### Planning ahead vs. winging it

There are two extreme styles when it comes to planning a campaign. One is to plan ahead and lay out every part of the plot in extreme detail, the other is to start an epic campaign with nothing more than half a page of loose notes, and take everything from there. Both styles have their advantages and disadvantages, and in reality GMs take a middle position, having planned the campaign to some extent but leaving some things up to improvisation. Neither will they have planned every aspect to the same extent, by for instance having gone quite specific about the main plot but just having noted down some vague words about NPC stats. Different GMs will do things differently, according to their style and experience.

Planning ahead can be lots of work before the campaign or adventure starts, but allows you to spend less time once the game is afoot. Knowing what story elements are required in the future, you can already introduce them early in the game. You can take elements forward when players do something unexpected, for instance, running an encounter some time before you had thought it would occur. In complicated stories (like investigative scenarios), a detailed plan assures you that you can present a coherent set of clues to the PCs before they take action.

At the same time, planning ahead does mean that you sacrifice flexibility. It is not easy to incorporate new ideas into the story, as you have to check how this new thing affects all the plots and aspects that are currently running and will be introduced in the future. Lack of flexibility becomes more of a hindrance when something serious happens; for instance if the players don't particularly like the plot that you want to take them on and ask you to not go further on this way, or if the player whose PC is the main lead for an important part of the plot, is not able to attend anymore.

Maintenance will be required. At the end of a session, or of a story arc, record what happened and think about how it will affect future scenarios. Sometimes these will have to be rewritten to some extent in order to make everything fit.

Winging it takes away these problems and allows you to do much less work. You stay more flexible and can deal with major changes. It also allows you to devote more attention to the players, giving their PCs more room to do what they like without being constrained by what you planned. However, it has disadvantages of its own. Lack of

plotting ahead makes it more difficult to run complicated scenarios or campaigns, where a party needs a number of clues presented to them in order to reach certain conclusions which lead them to the next part of the plot. By winging it you thus restrict yourself to less complicated scenarios.

Foreshadowing is a bit more difficult, as you don't know what you should be foreshadowing. However, it can still be done – nothing stops you from having the party see a glimpse every now and then of that enigmatic stranger that seems to be following them, or to have them hear rumours about goblin raids in the east country, and only later decide how to use those elements in your game. Even if you don't have a clear idea where the campaign is going to, use foreshadowing anyway. Inform the PCs about some rumours, let them meet a mysterious character ... and decide later what those rumours mean, and who that character actually is. It will seem like you've thought out everything long beforehand

Again, maintenance is important. Good notes of what happened during a session are essential, as the backlog allows you to combine elements introduced in previous sessions and to deduce plot threads from them. If you want to take the plot thread of that enigmatic stranger a bit further, then you'll have to get back and see what has happened in earlier encounters with that stranger, in order to avoid contradictions.

As I said before, most GMs will not take one of these extremes but get somewhere in the middle, planning to a certain extent but allowing for room to wing it. Planning will generally be tighter for sessions in the near future than for the end of the campaign. It is useful to have some ideas about the main plot structure, though, as it allows you to react to it all the time.

The best laid plans of mice and GMs are not always followed by the players. Despite all your clues and careful preparation, the players' actions sometimes manage to throw a campaign completely off the rails. You set up a scenario A that, you assumed, would automatically lead to scenario B, but instead the players chose to go in a different direction. Or they fail to solve the problem and that means that the way to B is blocked. This is something that you should take into account when setting up your campaign. At each step, you should wonder what the possible outcomes are, and what this means for the campaign. A good campaign structure offers a lot of redundancy. First by offering several ways to get from one place to another, so that if one is blocked or not chosen, the PCs can still get there, or in a functionally similar place, in another way. Second by offering different ways to get information, or items, or whatever. If the PCs fail to discover the clue in one place, offer them chances to find it somewhere else. A final type of redundancy is to make sure that not all clues,

items, or scenarios are necessary to get to the ending.

However, as I said, the best laid plans of mice and GMs ... No matter how much you prepare, sometimes the players manage to artfully avoid all the traps that you placed to get them on the right track. This might be a time to panic. Which is fine. But after you've finished doing so, take a look at your campaign structure again – if this structure is solid enough, you will find a solution. Some questions that you may ask yourself are:

- Are there other ways leading to B? Now that the PCs missed the path that you had in mind, are there other paths that would lead them there?
- How important is B? What happens if that part of the campaign is skipped? Can you afford to lead the PCs directly to the next part of the plot?
- What was supposed to happen in B? What information or items would the PCs get that is important for the rest of the campaign? How will the campaign suffer if they miss that information? Is there another place where you can offer it?
- Is there a way to have B happen later in the campaign?



### Managing the PCs

Most RPG rulebooks remind you that you have to treat all PCs equally, that you have to give them all the same opportunities. It is an age-old RPG wisdom and it is wrong as Nurgle's hell. Different players around your table will like different aspects of the game. Nigel might want a chance to roleplay his character while Katrina is more interested in just having a good fight scene every session, to allow her to relieve work-related tension. Zoe appreciates references to Tolkien in scenarios, as well as romantic sub-plots, and Jason is just happy to hang around (as long as he can be near Katrina). The rulebook (on p. 192) tells you that you should give them all equal screen time and to make sure that they all get an equal chance at treasure and special items. The

point, however, is that they are not all interested in that, not to the same extent anyway. You should be fair to your players and keep the game interesting to them, but that is different from treating them all equally. Rather, spend some time finding out what each player wants from the game and make sure to add that in appropriate amounts. When planning your sessions, your plots and your story elements, make sure that there is something in them for each player. When considering PC-focused plots, be sure to know what the player concerned likes and bring that to the fore.

A story plot doesn't exist independently of characters' goals and motivations (see *Character Motivations* in LF I). Next to knowing what your players want, it is important to know what their PCs want in life. Pay attention to that when preparing your plots and allow PCs to act according to their motivations and to reach, or come closer to, their goals. Also appreciate that those goals and motivations may change – for the player it is all part of playing a three-dimensional character. A PC may set out as a greedy and power-hungry character, but it is the player's intent to have him learn the values of love and unselfishness during the story. Try to see if you can introduce a plot regarding that in your story.

Character advancement is another part of managing the characters, and in WFRP this is closely linked to the career system. Be sure to know what the wishes of the characters are (and the wishes of their players, which are not always the same), and see how they fit in the plot, or how you can manipulate the plot to accommodate to those wishes. The timing of character advancement is another part of this. As the GM, you hand out XPs and thus determine how fast PCs advance. In particular, you know when they have enough XP to switch to other careers. When that time comes, make sure to offer them opportunities to enter those new careers (they can even cause entire side plots in the campaign – see the *Career Guidance* article in LF I).

## Conclusion

With its detailed, varied and realistic setting, its possibilities for career planning and the growth potential in character attributes, WFRP is a game well suited for setting up a long campaign. To make good use of the game's potential in this regard, though, such a campaign should be well prepared. This article discussed some tools and techniques that help the GM in that preparation. Though it may seem like more work initially, a good campaign foundation will actually save the GM work later on, will allow him to keep the campaign focused and make it easier to manage the campaign's different aspects. All of which will eventually result in players and GM getting more fun out of their game.

## Different Kinds of Campaign

Up to now we have been looking at fairly standard campaigns, where the PCs follow a more or less pre-written script. In the thirty years that roleplaying has exist as a hobby, however, many more forms have been tried out. Some of the more successful ideas are presented here. They can be more or less successfully combined with the tools and techniques mentioned before to create some excellent campaigns.

### *Troupe-style play*

This style is promoted by, and linked to, the *Ars Magica* RPG, but there is no reason to use it only there. Very succinctly, the idea is that every player creates a number of characters, and the GM decides which characters are going to be involved in the plot line, which ones will be playing in a session. In this system one can even have the role of GM rotating, with each GM having his own plotlines and with characters having different PCs for each GM.

Having the players create different sets of PCs allows you to run stories in different parts of the world, all advancing to the same ending. For a book and movie example, look (again) at *The Lord of the Rings*, especially the second and third volume when the fellowship is split into two or three groups.

### *Character driven*

The idea here is that the GM doesn't write a scenario in advance. In doing this, he doesn't force their players to go into directions that they don't want to go. Instead, he listens to what each player wants to do and then at the moment invents what is going to happen.

Although no scenario is written, many of the elements written before can still be used. They just have to be more character-focused. The end of a campaign, for instance, would have to be the part where the characters reach (or fail in) their goals. Those goals would not be of the kind "we stop the evil necromancer from conquering the Empire with his army of undead", but much more personal. "My character will be knighted by the Emperor", "My character will become a famous explorer" or "My character is going to marry the prettiest girl in the kingdom" are the kind of goals that go with a character-driven campaign. The WFRP career system supports this kind of campaign very well.

### *Characters are not the main focus*

Sometimes individual PCs are not really the focus of the story. In long *Ars Magica* campaigns, for example, PCs may come and go, but the main focus is the Covenant, a group of mages (where those mages are played by the PCs) working together to study and to become powerful. This combines well with troupe style play. The covenant will endure even if individual PCs die and are replaced.

In WFRP this idea could for instance be used in a campaign where the PCs build a settlement in Lustria, or rebuild a village after the Storm of Chaos. The story would then focus on the settlement, rather than the individuals who are its parts.

Another example where individual PCs are not the main focus is *Pendragon*. In this game, where campaigns typically span a number of decades, when a player character dies, the player will take his son as a new character. In this way, players really play a dynasty instead of individual characters.

# Handling Horror and Insanity

by James Walkerdine

Some players and GM's like their WFRP games to have a strong dose of horror. Indeed the published material seeks to encourage this with the notion of Sanity points and the long list of possible mental disorders. Horror can be fun; it's human nature to get a kick out of being scared (as long as it's not real!) which is why horror stories and films are always popular. Horror within roleplaying can bring other dimensions of enjoyment to a game.

This article discusses ways in which a GM can bring horror into their games, and shows how to handle one of the side-effects of experiencing such horror - insanity.

## Handling Horror

The key to successfully presenting horror within a roleplaying game is in building up the right atmosphere. If the GM manages to pull this off then the players' imaginations will do the rest - hearts will pound, brows will sweat and genuine fear will start to develop. Those who have played games like *Call of Cthulhu* will probably be already familiar with this style of play. In fact the various stories concerning the Cthulhu Mythos<sup>1</sup> can provide a good source of ideas on how to create the right atmosphere as well as offering ideas for plots and cultists. For those without access to this material, a number of ideas are presented here<sup>2</sup>. Simple examples are provided to illustrate the various points.

It should be noted, however, that GMing horror doesn't have to be solely based around using shock and awe techniques, but can be much more subtle and long term. Rather than a fearsome creature that rips off player character limbs for fun, it can equally be as horrific for a character to discover that he is slowly mutating over a couple of months. If anything, combining or fluctuating between different horror styles is often the best way to create a more complete horror atmosphere and one that never becomes too repetitive.

**Slow but steady** - it's much more dramatic to build up the atmosphere gradually, rather than having the horrific encounter happening all at once. Start the encounter off slowly and lay the foundations by providing small descriptions of what the characters experience around them.

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<sup>1</sup> There are various collections of Lovecraft's stories in existence, and also collections of Mythos stories written by other authors such as Ramsey Campbell and Stephen King.

<sup>2</sup> Another good reference is "Nightmares of mine", a book on roleplaying horror RPGs, written by Ken Hite.

These little descriptions help to set the tone, allow the players to jump to conclusions, and most importantly sow the seeds of fear. Obviously there is a fine line on how far you can push this. Just as an encounter can be ruined by not building up enough atmosphere, the same can be true if it is stretched out for too long. Keep the momentum going and if it looks like the players are starting to get complacent or bored, bring the encounter to its peak.

*Example: A group of adventurers are on the track of a fearsome creature that has been terrorising the surrounding area. They have managed to discover its lair and have begun to explore. The GM wants to make this a scary experience for the players, so as they explore the lair he provides small descriptions of the environment around them every so often.*

*"As you approach the corner you can faintly make out a strange gurgling sound from beyond."*

*"You rest your hand against the wall and find that it's cold and clammy, sticky to touch."*

*"On closer inspection the corpse looks like it has been mauled but, perhaps more disturbingly, the hole in the head gives the impression that something burst out from within..."*

**Exploit the senses** - characters possess a range of perceptions; make sure you feed information to all of them! As well as what they can see, describe what they can hear, smell and touch, senses that often get underused within a roleplaying game. GM's can take this even further and exploit a character's dreams. Horrific nightmares that foreshadow events or a location the characters are set to visit can act as powerful means for stoking up fear within the players!

*Example: The adventurers are making their way deeper into the lair. The GM is still having fun...*

*"As you make your way down the passageway you are all suddenly overcome by the sickly stench that seems to emanate from up ahead. Everyone make Toughness tests, those who fail find their stomachs go into spasms as they wretch uncontrollably."*

*"Okay Jack, you stop to listen - it is silent apart from your own breathing. Slowly you become aware of a second breathing sound, close by and matching your own. As you strain to hear where exactly it's coming from you feel breath cold as the tomb on the back of your neck..."*

**Exploit the player's imagination (and paranoia!)** – the biggest weapon in your arsenal is your players' imagination. If you provide them with details of what their characters are experiencing, then their minds will race to try and envision what they are about to encounter. Keep descriptions abstract and alien, allowing their imaginations to interpret what you say, instead of relating them to things they are familiar with. You can pretty much guarantee that each player will be picturing in their heads their own twisted version of what is to come! Remember, that the fear of the unknown is the greatest fear of all.

*Example: The GM decides it's time to introduce their quarry. As the adventurers turn the corner he describes what they can see.*

*"In the gloom you think you make out its head. It seems dark coloured but the texture could mean thick hair? Its head is angular with what seem to be pointed, almost rodent like features. In the flickering torchlight you think you can see drool (or blood?) dripping from a row of sharp teeth and the glint of its red eyes gives the impression that their owner possesses an eerie intelligence. It raises what appears to be a claw and then makes a deep gurgling sound..."*

**Pervert the familiar** – people naturally react with fear when they find that an environment or person they are normally comfortable with has become twisted or changed in some manner (especially if it is being caused by something they don't really understand). Notable examples include people who are being slowly transformed by some alien force (e.g. a mutant who is being affected by warpstone), or a once friendly town that has somehow become much more sinister (e.g. Wittendorf from *The Enemy Within* Campaign). Twisting the norm in this way is a good technique to make players uneasy or even horrified, and the outcome can form the basis of an adventure in its own right. However, it can also be done on a much smaller scale and still have quite a dramatic effect.

*Example: The adventurers have just made contact with the creature and seem to be slightly stunned by it. The GM decides now would be a good time to crank up the fear...*

*"Clem, your guide, upon seeing the creature screams, crumbles into a heap and starts sobbing wildly. The torch he was carrying falls to the floor, splutters and dies. Suddenly you find yourself in total darkness. You hear another deep gurgling sound. This time much closer..."*

*The GM smiles to himself as he watches his players panic!*

**Be ruthless when required** – obviously, building up the atmosphere is a key part to creating good horror. However at some point the threat should either come to a head or be avoided altogether. Sometimes it can be fun to 'cry wolf' with the players – build up an atmosphere only for them

### Optional Rule – 'Fear Factor'

Sometimes just being somewhere can sow the initial seeds of fear; being in a graveyard late at night, being in an empty house creaking with the wind, or within a roleplaying game being in a creature's lair. In such situations the fear is always there, lingering in the back of your mind, making you jumpy and easier to scare.

Within WFRP one way to represent this is to assign a penalty to all rolls made by characters who fail a Fear check (WP test). This penalty continues until the cause of the fear is no longer around (i.e. killing the creature or leaving the lair). The level of penalty that is assigned should be dependent on the fear level. Possible suggestions include:

Fear Factor	Example	Penalty
Low	A location where there has recently been an unnatural killing.	-5
Medium	A known 'disturbed' area (e.g. graveyard, land twisted by warpstone, haunted house).	-10
High	Necromancers abode, fearsome creatures lair.	-15
Very High	In the presence of a Chaos god.	-20

to discover that there was no threat after all. However it is best not to over do this as it can result in a dampening of the atmosphere when there really is a horrific encounter to be had. When the culmination does arrive, don't hold back from being ruthless. After all, there needs to be a reason for the players to be afraid in the first place. If one of the players decides to do something foolish (heroic they might say!), then don't be afraid to be harsh in return. Not only would this be a lesson for the player, but it will also scare the rest of the group witless! On the other hand don't eliminate players just because you can. It is very frustrating for players if they think they will die no matter what they do. Try and keep it fair, and just simply react based on how the players act and what the situation allows for.

*Example: One of the players decides that his character can take on this creature on his own. "Stay back," he shouts, "I'll deal with this. I'll advance towards the sound".*

*The GM raises an eyebrow but continues...*

*"Okay, Jack, your character steps towards where you last heard the sound. {Roll of dice}. Suddenly you hear another gurgling sound, this time much louder and from above. You feel a sharp pain on your left arm and you find yourself being slammed into the passageway wall. You pass out."*

*"That's it, I'm running!" says one of the other players.*

**Bend the rules** – horror roleplaying is predominantly about building up atmosphere. Of course sometimes doing everything by the book can hinder this – if the situation warrants it and it isn't going to be unnecessarily unfair to the players, then don't be afraid to bend the rules! Players want to enjoy themselves and they expect to be scared, and they will also expect their GM to use 'underhand' methods in order to achieve this.

**Playing Environment** – some GM's find that creating the right atmosphere out of game can also help to set the tone within the game. Common techniques for achieving this include:

- **Atmospheric music** – this can range from moody film soundtracks<sup>3</sup> through to recordings of Gregorian chants.
- **Atmospheric lighting** – possibilities here include dimming the lights, making use of candles, etc.

### Handling Insanity

When the horror gets too much, the mind can snap. Although it may recover over time, a permanent mental scar can remain. Within WFRP this is represented by Insanity Points (IP's) and mental disorders. Should a character gain 6 or more IP's and fail a WP test, they gain a mental disorder.

Mental disorders can be fun and bring an extra element to roleplaying a character. However, some of them can also be quite 'fatal', often requiring the character to be retired. For a character to suddenly pick up a terminal mental disorder can be a bit frustrating for the player, especially if the situation was unavoidable.

However, terminal mental disorders don't have to kick in instantly and generally it is more fun if they develop over time. When a player's character develops a disorder take them aside and discuss how best to handle it. If the player wishes to roleplay the disorder rather than retiring his character, think of a potential timeline over which the disorder will develop, whilst considering aspects such as:

- **How long will it take for the full effects of the disorder to kick in?** A period of three months is perhaps a good starting point, but lengthen or shorten this as you see fit.

*Example: it would be a bit strange for the mental disorder 'The Beast Within' (page 202 of rulebook) to come into full effect straight away. It would be more sensible if the character's mental deterioration was spread over, say, a longer period.*

<sup>3</sup> Possible suitable soundtracks include *The Exorcist*, *Alien*, *Aliens*, *Dark City* and *The Abyss*

### Horror: A Player's Perspective

By Dave Keville

The WFRP world is largely about a society in decay. There is a continuing breakdown in simple trust between Humans. As Humans we share similar goals – security, comfort, fulfilment – but those serving Chaos don't seek these anymore and confronting things that should be like us but clearly *aren't* should be unsettling at best and horrifying at worst. This is appropriate for Elves and Dwarfs also.

There's also the horror that severe tragedy brings – when Chaos affects the lives of innocents:

In a village corrupted by warpstone our group met a young woman who'd given birth to a mutant – a cross between a hairy spider and human baby (The Enemy Within campaign). Our GM placed equal stress on the physical horror of the appearance of the thing and the desperation of the mother to believe that her baby will be okay. This forced a debate on what to do – obviously it's a Chaos creature and we should destroy all such things, shouldn't we? But it's a baby that's loved and that might help it overcome its chaotic nature – is it not a fundamental human belief that we can rise above the circumstances of our birth? And what about the mother? Can we in all conscience kill her baby before her eyes? But if we don't it might grow to kill the mother, the villagers and many more. Is there a compromise? Can we guard it until we can find a cure – if there is one?

Obviously the characters all had different stances on this and not everyone did see this as a complex issue – but they were carried along in the debate with those who did see it as such. (Which created another dilemma – if we can solve the above issue easily, without any moral questioning, then are we losing our humanity? Have we become as empty as the Chaotic servant we're pursuing?). This was a very strong session in the campaign in terms of character development, leaving us with a real and lasting reason to be fighting against Chaos.

So to my mind there are three strands of horror:

1. **Tentacles and Pentacles** – the yuk factor of the things we'll face, strange creatures and the stranger rituals that call them into being.
2. **No, not my legs!!** – when Chaos encroaches on us through wounds, disease, torture (physical and/or mental) and even offers and bargains.
3. **The ties that bind** – when we see the effects of Chaos on the innocents that we protect; as innocent as we were once.

- **What are the stages involved in this disorder?** Break the disorder down into three or four stages which represent the gradual worsening of the character's mental state. Within each stage identify the key characteristics.

*Example: 'The Beast Within' disorder could be broken down into three stages. In stage 1 (the first month), the character will occasionally behave irrationally, but will recognise this if it is pointed out by others. By stage 2 (months 2 and 3) the irrational behaviour is almost the norm, he finds it hard to control and denies that there is a problem. By stage 3 (after 3 months) the disorder is in full effect.*

- **Think of modifiers that may apply as a result of the disorder.** For each stage think about whether the disorder will impose some form of modifier on the character or require tests to be made (for example, Willpower). If the disorder is one that will have an effect on the character's abilities then a good guideline would be to apply a cumulative -5/-1 penalty to any relevant characteristic as the character goes through each stage.

*Example: In stage 1 of the disorder the character must make a WP test whenever he is in a social or stressful situation. Failure results in the character performing an irrational action befitting his disorder. In stage 2 the WP test is now taken with a -20 penalty. At this stage the character also receives a permanent -5 penalty to his Fel. By stage 3 the full effects of the disorder take place. The character also receives an additional -5 penalty to his Fel.*

By making the development of a mental disorder a gradual process, not only can the character still be played but it can also be fun for the affected player and GM to watch as the rest group try to work out why the character is starting to behave oddly!



### Insanity-Inducing Situations

Within WFRP there are a number of ways in which a character can gain IP's, with Critical Hits and failure of Terror rolls being the more common. However, characters can also gain IP's from experiencing a terrible event (and then failing a WP roll). By and large the amount of points gained is down to GM discretion; however the following table provides some suggestions.

Event	IP's
Seeing Chaos imagery	1
Being trapped within a confined space for many days	1
Witnessing the violent death of a companion	2
Witnessing a corpse coming back to life	3
Undergoing severe torture	4
Seeing a person mutate before you	4
Having a prolonged encounter with Chaos	3-6

### Minor Disorders

The WFRP1 rulebook also included a selection of minor disorders that could be used. For GM's who may prefer to occasionally use these, rather than the more severe ones provided in WFRP, they are summarised in the table below. One way to integrate this is to say that when a double is rolled on the Insanities table within the WFRP rulebook (i.e., 33, 88, etc), this means the character has instead developed a minor disorder. A roll should then be made on the minor disorder table. More detailed descriptions of these disorders can be found on page 86 of the WFRP1 rulebook.

Roll	Name	Comments
01-09	Absent-Mindedness	Limited spell / research / planning ability
10-18	Allergy	Coughing and sneezing, -D10 to stealth tests
19-27	Biting Fingernails	Looking nervous, -5 to Fel (appearance / charisma tests)
28-36	Headaches	Random. -5 to Int, Fel and WP for D100 minutes
37-45	Narcissism	Vain, +5 Fel, -5 Int and WP; roleplay it!
46-54	Nightmares	Unable to sleep through, -5 S or T
55-63	Shaking	Uncontrollable shakes. -5 to BS or Ag
64-72	Skin Complaint	Uncomfortable rash, -5 Fel or Ag depending where it is!
73-81	Stammer	-5 to all Fel tests involving speech
82-90	Talking to Self	WP test to stop muttering for D10 minutes, -5 to Fel
91-00	Talking in Sleep	Subconscious ramblings give -5 to WP

# Convention Scenarios

by Alfred Nuñez Jr.

Writing and running convention scenarios is much like managing one-off adventures but with a few additional challenges.

## The Basics

Depending upon a GM's depth of understanding of the rules, there are a few basic items needed to run a convention scenario. The first is the GM screen, which provides a nice summary of the rules for the GM who is comfortable that his knowledge is fairly extensive. If the GM prefers to err on the side of caution, then he should also bring the rulebook. In addition, the GM should bring paper (to keep his records), pencil, and lots of dice.

Since it is very unlikely that the GM will know anything about the players and their experience with WFRP, the GM should be prepared to explain the rules and mechanics as needed. For example, when combat occurs, the GM should instruct the player to roll percentile dice and compare the results to the character's WS score to determine if a hit was made, reverse the dice to determine hit location, and so forth.

## The Plot

First, the convention scenario has to have a pretty tight plot, which means a rather linear adventure. This is due to the fact that most conventions generally put a time limit on the game slot one gets. At GenCon, these tend to be four-hour slots, which really means one gets about three and a half hours since players have to read up on their characters.

This also means that the plot should be consistent with the rules as written and should not involve house rules. The inclusion of the latter means that GMs would need to provide additional material explaining the house rules, which of course means less time to play.

Now a linear adventure shouldn't be one that overtly pushes the PCs along from one set-up to another. Within the overall structure, the plot can have several different approaches to get to a certain point in the story. Given players' tendency to do whatever a GM has not scripted, it's usually best to consider two or three approaches to a given situation. For example, if the PCs are expected to break up an important meeting of cultists, then there should be two or three different ways for the players to gain information about the meeting. In this manner, the GM doesn't have to get bogged down into too many improvisations. One thing to always consider is that if the GM does get bogged down for too long, the distraction might lessen the players' interest in the game.

Most of my scenarios tend to start off as *investigations*. I do this because such stories are more likely to bring out the role-player aspect of the players. A good convention scenario should not be written with the assumption that the players will carry the scenario by role-playing it to the hilt. Sadly, I have had scenarios run too quickly as players are more keen on solving the mystery than role-playing the characters they get. There's no good way to overcome this that doesn't require a GM to play the heavy. I'd recommend going with the players' preference in such cases.



The *plot* should have elements of confrontation, though not all should be a combat situation. Given the deadliness of WFRP combat, I suggest leaving the big battle as the climax to a scenario. Other confrontations could lead to quick skirmishes, but these should be used with expendable and unimportant hirelings so their passing away does not significantly alter the ending. In most cases, I have these NPCs flee as soon as possible since they don't get paid if they die too early.

The *climax* of the scenario should be one where the PCs do have a real chance of being killed in some fashion or doing something utterly repulsive in order to achieve their goal. WFRP thrives on the dark and gritty, so the final scene should have these elements as well. I have also found this type of ending the most satisfying.

Another element I like using is an *epilogue*, which is a nice way to wrap up the scenario in whatever fashion seems appropriate to the adventure. It can also be used as a means to convey the grim and perilous world of Warhammer. One way to



do this is have the text convey the idea that the great deed accomplished by the PCs was only a temporary respite in the greater struggle against evil or Chaos.

If the scenario calls for using maps and handouts as aids, I would recommend having extra copies made beforehand. This would allow these items to be handed out when needed without slowing play. If the GM plans to run the scenario in multiple slots, then there should be an entire set available for each session. This will allow the players to make whatever notations they deem necessary.

### Player Character Descriptions

A very critical element of a convention scenario is the characters the players get to play. The restrictive time slot prevents players from creating their own characters. I would also recommend against allowing players to bring their own characters as many of these may well create balance problems with the scenario.

For convention play, I believe scenarios should include *six player characters* of whatever mix and career level the writer thinks works best for the adventure. I typically use the opportunity to show the possibilities that exist in WFRP. In most cases, I make two of the characters female (usually in potentially strong leadership positions, such as Mercenary Sergeant or Noble) and the rest male. I normally include one Dwarf since most of my scenarios take place in the Empire, but this character might be given a career that one doesn't traditionally associate with Dwarfs such as (in WFRPv1) Herdsman. I tend not to have Elven or Halfling characters as I see the two races as rare in terms of characters.

For ease of play, most scenarios should *use characters in their first careers* with no more than one *fate point*. This makes it easier to introduce new players to WFRP as well as remind veterans what it was like when they first started out. The descriptions of the characters should give two or three paragraphs of text, briefly describing each character's history and how they got to the starting point of the scenario. I tend to write

these descriptions from the point of view of the character, which allows me to imbue the character's personality into this without being overt. As an example, I could mention how Character X's "family was dominated by a strong mother who routinely berated her spineless father" instead of saying that "Character X disliked her weakling father." In this manner, the player could decide whether her character: (1) disliked her father; (2) pitied her father while resenting her mother; (3) believed that strong women should stand up to weak men; or (4) whatever other interpretation the player wishes. The same technique could be used to suggest the short-term goal of the character ("escape from the dreary village.").

If one were inclined to use *fortune points*, I would limit such to no more than one per day.

I also recommend that character descriptions give the players a *short narrative* of what the characters think of their fellow PCs. These could be simply first impressions if they just met or more developed opinions if they have known one another for some time. Such descriptions can be used to provide further information on a character's viewpoints and prejudices. What I stay away from is having two PCs with loving and secret attractions to one another. I've played in scenarios such as these and can't recall one where this approach added anything to players' enjoyment.

When writing PC descriptions, the writer should try to have some *redundancy in skills*. The reason for this is two-fold. One, it prevents a situation where a character critical for the success of a given situation has an uninvolved (or uncooperative) player in control. Second, and more common, a game will not get the number of players equal to the number of characters. In the latter situation, the GM should decide beforehand which characters are less critical to the success of the scenario. This will reduce any last minute scrambling that could eat into the time allocated for play.

One last thing: Make sure that at least one character has the *Heal* skill.

## Playtest

If there is time before the convention, I strongly recommend that the scenario be playtested. If possible, one should use one's own gaming group to play the pre-generated PCs in order to give the scenario a thorough run. Such effort should bring forth any holes in the plot and give the writer time to address these before convention play. If there is no opportunity for such, then I recommend having another GM read through it and provide some feedback.

## Conventions

Getting a scenario a time slot in a convention is the easy part. If a convention offers pre-registration, then they are also looking for GMs with games to run. One simply has to fill out the form with a description of the game and all the other requirements (such as number of players, game system, etc.). The description is the most important aspect as one has a limited number of words that can be used to entice players into one's game. Be creative with the pitch, make it a bit mysterious, but don't be misleading.

One of the things I like to do when setting up for the sessions is to have the players select their characters blindly. To accomplish this, I generally place all character sheets face down and have the players roll to see who goes first. Highest roll selects the first character (and all choices are final), and then the next highest goes. Another way would be to list the careers of the characters and let the player with the highest roll choose based on that fact. The goal here is to not let players trade characters once selected. Who knows? A character might have a dark secret that she doesn't want the others to know about.

Once this part is done, I have the players create a name "tent" so they can have their character's name in big letters up top with the player's name in smaller print on the bottom. In this manner, players will know that heavily bearded Tom is actually playing a character named "Gerta."

When running the game, the important thing is for the GM and players to have fun. If the players are having a hard time making their dice rolls, the GM could add some modifiers to help

out. Or, they could ignore having the players make a Listen test if the players have already declared that they are creeping along the forest floor listening for noises (or lack of same) that are out of place. In other words, the GM should not be a slave to the text of the scenario if the players are having an unusually hard time with it. In essence, the GM should allow good roleplaying to trump crappy dice rolls.

If the GM wishes to improve their skills as either a writer (assuming he is running his own scenario) or GM, then it would be valuable to have some sort of survey prepared ahead of time to give the players a chance to comment on the scenario or GM skills. These should be short and take no longer than five minutes to fill out.

## Conclusion

Writing and running convention scenarios can be very challenging and rewarding. It gives a GM a chance to test his skills as both a GM and writer and learn what areas he needs to improve on. A good portion of feedback comes from how well the players enjoy the game (and most will tell a GM when they've enjoyed the game). Feedback also comes from a GM's reflection of how well he thought the game went. In the heat of running a game, it is natural for GMs to have played some parts less well than they had hoped to do. Perhaps, the GM allowed some parts to drag longer than they should or he didn't rule a particular PC action as fairly as he would have liked. Or, it could be that the players found an overlooked flaw in the plotline that short-circuited the scenario. Basically, there's a number of lessons a GM could learn from running a game at a convention that they may not get in a setting with just friends.

The main point is to make sure the writer/GM is having as much fun in the entire process as the players will have playing it.

*For examples of WFRP1 scenarios written for GenCon, one can go to [www.MadAlfred.com](http://www.MadAlfred.com) and click on the Scenarios link. The scenarios at that site range from urban to rural and combinations in-between.*



# On the Table

## Position, Terrain and Miniatures in WFRP

by Jude Hornborg

Miniatures, floorplans and model terrain can enhance any WFRP scenario, from courtly intrigues to bloody battles. Here are some tips for using miniatures in a variety of roleplay situations. Note that most of the rules contained in this article are useful even without miniatures, but may require positional tracking of some other sort (e.g. paper map, chalkboard). In many cases, only approximate positions need to be recorded.

1. **Take your time setting up.** When shifting from full narrative to miniatures mode, give the players a 5 minute washroom/snack break while you set up.
2. **Describe the scene verbally first.** Before the players see your terrain setup or NPC models, describe them verbally. The mind's eye often produces a more vivid image than toys are capable of, and it's useful to register that image prior to seeing the model. Think of it like reading a book before watching the movie adaptation.
3. **Keep the action moving.** Once you've described the initial scene, the pace should be brisk, and it should remain that way until switching back into full narrative mode.
4. **Maintain eye contact with the players.** It's easy to become distracted by slick paint jobs and measuring tapes. Remember to continue describing the action and playing NPC's as normal, even when using minis.
5. **Mask unexplored areas:** To simulate a Fog of War effect, cover unexplored table sections with black construction paper or cloth. Floor plans can be placed section-by-section, corresponding to what the characters see. You may remove previous sections as they become obscured by darkness or line-of-sight.
6. **Distinguish between tactical and strategic time:** combat scenes use 10 second rounds, while stake-outs or social events might use turns lasting 5 minutes or more (see below).
7. **Consider using grid-less floor plans:** squares are less accurate than using a ruler, and they feel more "boardgamey". Most mapping software (e.g. Dundjinni) allows users to toggle gridlines off.
8. **Use substitutes:** you don't need to have the perfect miniature for every character, as long as it's close.

### Structural Damage

Every object has a TB value which reduces damage (WFRP pg. 129). In addition, both weapons and materials have a "Hardness Value" (HV). A weapon must equal or exceed the target material's HV, or else it bounces off harmlessly. For example, you can't use a sword to damage a castle wall.

Hardness Value (HV)	Object	Weapon
1-2	- Straw, dried mud (e.g. hovel roof)	- Fist
3	- Softwood (e.g. interior door)	- Staff, arrow
4	- Hardwood (e.g. exterior door)	- Heavy club, sword, torch
5	- Stucco, plaster (e.g. house wall)	- Axe, warhammer, mace, bolt thrower
6-7	- Stone (e.g. castle wall)	- Pickaxe, chisel, sledge hammer
8-9	- Normal metals (e.g. iron, steel)	- Stonethrower, hacksaw, volcanic fire
10	- Special metals (e.g. Gromril, Mithril)	- Diamond-tipped tool, cannon, magical fire

**Weapon and armour damage:** see OWA pg. 24 & 42

**Battering doors:** If the attacker's SB equals or exceeds the door's HV, a successful S test will smash it down unarmed. One re-roll per minute, with failure by 60+ causing 1d5 Wounds to the attacker (and no further attempts allowed). The GM may permit a single smash attempt against doors that are 1 HV category higher, but with severe penalties.

Obstacles	TB	W
Furniture (chair, table, desk)	2-3	8-20
Interior door	3	10
Exterior door	4	15
Hovel wall	5	20
Interior house wall	6	30
Exterior house wall	8	50
Castle wall	9	100

Vehicles (OWA pg. 86-87)	TB	W
Rowboat	4	10
River Boat	5	70
River Barge	8	100
Ship	10	150
Cart	4	20
Wagon	4	30
Coach	5	60

## Terrain, Cover and Weather

Surfaces	To-hit Penalty	Movement	Hide Bonus	Other Effects
<b>Muddy Road</b>	- 10	Hampered	-	Horses and wagons get stuck on a failed Ride/Drive test. Roll once and then repeat every 4 hours spent in mud
<b>Deep Snow</b>	- 10	Hampered	-	-10 to Movement-related tests (e.g. Dodge). Impassable by wheeled wagons. Horses may get stuck on a failed Ride/Drive test, repeated again every 4 hours spent in snow
<b>Ice</b>	-	Special*	-	*Models moving faster than Hampered must test vs Agi or fall down
<b>Jagged rocks &amp; Debris</b>	-	Special*	-	*Models may move faster than Hampered, but if so must test vs Agi or fall down, taking 1 Wound. Failure by 50+ causes ankle sprain
<b>Stairs</b>	-	Special*	-	*Running models must test vs Agi or fall down. Failure by 50+ causes 1d5 Wounds plus tumble
<b>Water (waist deep)</b>	- 10	Hampered	+/- 10*	-10 to Movement-related tests (e.g. Dodge). *Concealment requires submersion and holding breath (WFRP pg. 136)
<b>Water (deep)</b>	- 30	Swim only	+/- 30*	-30 to Movement-related tests (e.g. Dodge). *Concealment/cover requires submersion and holding breath (WFRP pg. 136)
<b>Steep slope</b>	+10*	Special**	-	*Only high ground model gains to-hit bonus. **Moving uphill is Hampered. Moving downhill adds +1 M
<b>Obstacles</b>				
<b>Hedge</b>	-	1 round to climb	+/- 10	4-5 feet high. Horses may only cross by jumping
<b>Woods &amp; Trees</b>	-	Special*	+/- 20	*Models Running in woods without <i>Rover</i> talent must test vs Agi or fall down
<b>Wall (low)</b>	+10*	1 round to climb	+/- 30	4-5 feet. Horses may only cross by jumping. *Models standing on a low wall receive +10 high ground bonus
<b>Furniture, small (chair, low table)</b>	-	Special*	-	*Each obstructing item reduces M by 2 yards (1 square)
<b>Furniture, large (banquet table, organ)</b>	+10*	1 round to climb	+/-10	*Models standing on furniture receive +10 high ground bonus
<b>Weather</b>				
<b>Snowfall (heavy) &amp; Rain (normal)</b>	- 10*	-	-	-10 on all Perception tests. *To-hit penalty is for missiles only
<b>Hail &amp; Rain (heavy)</b>	- 20*	-	-	-10 Vision tests, -20 Listen tests. *To-hit penalty is for missiles only
<b>Wind, strong</b>	- 10	Special*	-	*Moving upwind is Hampered. Moving downwind adds +1 M
<b>Darkness, night sky</b>	- 30	Special*	-	-30 Perception tests. *Running models must test vs Agi or fall down, unless the surface is smooth
<b>Darkness, underground</b>	Special*	Special**	-	*Attacks are at -30 <i>if</i> the target can be heard; auto-miss otherwise. **Models moving faster than Hampered must test vs Agi or fall down. Use Navigation skill to follow noises.

**To-hit Penalty:** models standing in this terrain may suffer a WS or BS penalty

**Movement:** Terrain may Hamper movement (WFRP pg. 137) or otherwise affect mobility. This may be mitigated with sleds, snowshoes, spiked boots, skis etc.

**Hide Bonus:** Models may gain a Concealment bonus or Take Cover from missile attacks (see below) while in this terrain



## Perception & Searching

You may wish to modify Perception & Search tests according to the size, direction and distance of the object being noticed or sought.

### Vision Based

#### Size of Object and Spotting Distance

Difficulty	Vision	Spotting Distance
Very Easy +30	House fire, windmill, sailing ship, forest's edge	1 mile
Easy or Routine +10 or +20	Person or animal moving, cave entrance, row boat	100 yards
Average +/- 0	Blood stain, trap door, sleight of hand, secret sign	10 yards

#### Situational Modifiers

Starlight or moonlight only: -30

Fog or dusk: -20

Rain or snowfall: -10

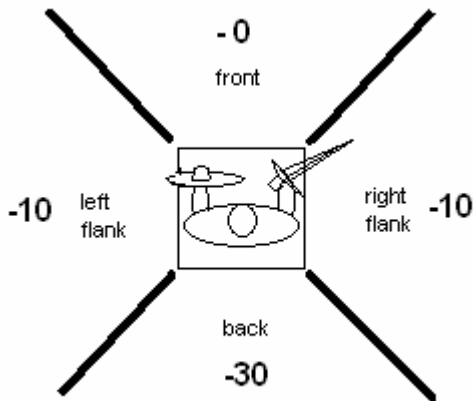
Running, reading, Blather victim: -20

Telescope: +10 to +30 (depending on quality)

Elevation: +10

Spotting lights at night: +10 to +30 (variable, OWA pg. 60 for distances)

#### Directional Modifiers



### Hearing Based

#### Loudness and Distance Carried

Difficulty	Hearing	Noise Carries
Very Easy +30	Pistol shot, scream, large waterfall, pitched battle	500 yards
Easy or Routine +10 or +20	Standard movement or running, conversation, door closing	8 yards
Average +/- 0	Cautious movement, whispering, key turning, heavy breathing	4 yards

#### Situational Modifiers

Sleeping: -30

Blather victim: -20

Listening through a thin wall: -20

Listening through a door: -10

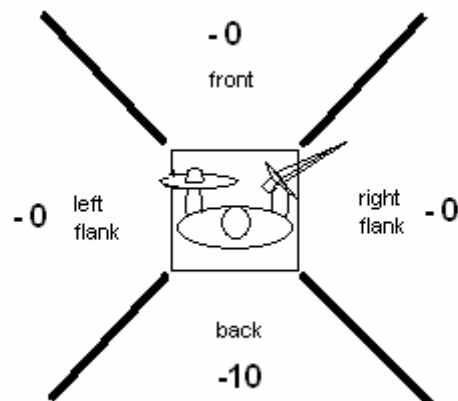
Running: -10

Heavy Rain or hail: -20

Normal Rain: -10

Echoing room or canyon: +10

#### Directional Modifiers



All modifiers are cumulative. *Example: Klaus has a total Perception modifier of -10 to hear a pistol shot (+30) behind him (-10) by 700 yards (-10) in heavy rain (-20).*

Characters may notice sights and sounds out to *double* the listed distance with a suitable penalty to their Perception test. Objects at *half* the listed distance – and which aren't deliberately concealed – may be noticed automatically under non-stressful circumstances. Hearing tests should be penalized for background noise. See OWA pg. 60 for lighting.

## Strategic Time

Combat in WFRP uses *Tactical* time (10-second rounds). Other positional encounters like stakeouts and costume balls use *Strategic* time (between 5-minute to 1-hour rounds). Even if you're not tracking exact positions, it can be useful to divide the game into rounds so that every player has an equal chance to act. When using Strategic time, Initiative may be determined by seating order around the table, or another method besides the normal procedure (WFRP pg. 125)

The decision to switch time scales is up to the GM, and is based on common sense and story requirements alone. As a guideline, 5-minute rounds are most useful when tracking positions during a social encounter (e.g. *Rough Night at the Three Feathers*) and 1-hour rounds are most useful during stakeouts (e.g. *With a Little Help From my Friends*) or city adventures where a poster map is provided (e.g. *Power Behind the Throne*). During Strategic time, miniatures are used to mark approximate positions only – a few extra yards here and there won't ruin the game.

Activity	5-minute round		1-hour round	
	Half Action	Full Action	Half Action	Full Action
<b>Walk</b>	M x 30 yards	M x 60 yards	M x 360 yards	M x 720 yards
<b>Run</b>	M x 90 yards	M x 180 yards	NA (fatigue)	NA (fatigue)
<b>Jog</b>	M x 60 yards	M x 120 yards	M x 720 yards	M x 1440 yards
<b>Search</b>	4x10 yard room e.g. Small library	8x10 yard room e.g. Inn dormitory	24x30 yard area e.g. Large warehouse	48x60 yard area e.g. Ruined keep

## Tracking Position in Non-combat Encounters

Before you bother using miniatures for a non-combat encounter, you should ask yourself “will this scene be easier to manage, or more entertaining, with miniatures?” If the answer to both questions is “no”, then don't bother. On the other hand, there are many situations where positional tracking is useful:

### Social:

- Large numbers of NPC's introduced in a short period of time can be difficult to keep track of without a visual aid.
- Important information or contacts might be gained by joining in (or eavesdropping on) the right conversations. Positional tracking is only necessary if there's a *lot* of information flying about all at once, from multiple sources.
- Tense negotiations may deteriorate into combat at any moment, and it's helpful to know where everyone's standing when that happens. Or in some cases, perhaps positioning could even influence the outcome of the negotiations.

### Stealth:

- If there are multiple NPC's to be avoided, then certain angles of approach may conceal the rogue from one person, while revealing them to another.
- An area featuring many different types of terrain or buildings can offer interesting possibilities for concealment, but can also be difficult to visualize.

## New Advanced Actions

(see WFRP pg 126-128)

### Take Cover (Half Action)

The character takes cover behind terrain with a Hide Bonus (see terrain chart). All missile weapons fired at the character are penalized until he moves. He may fire missiles from behind cover without penalty.

### Silent Sprint (Full Action)

The character runs from one point of hiding to another, making an immediate Conceal test at -10. Failure to reach cover in a single round forces a -30 Conceal test. A character who is spotted can not Conceal again.

### Going Prone (Half Action)

The character drops onto his stomach, or all fours, to evade enemies. Prone targets count as Helpless (WFRP p.133) but receive +10 on Conceal tests. Prone characters may crawl at Hampered rate. Getting up is a Half Action. A prone model behind terrain is automatically counted as Taking Cover (see above).

### Rear Guard (Half Action)

The character is moving forward while looking behind him. Rotate the Vision template 180°. The character may not run.

### Flank Guard (Free Action)

The character watches a flank while moving forward. Rotate the Vision template 90°. The character may not run.

# Win, Lose or Draw

## Expanded Skill Rules for WFRP

By Jude Hornborg

Skills in WFRP 2<sup>nd</sup> edition were streamlined to use a universal mechanic. This made the skill rules easier to memorize, at the expense of certain details. In some cases, competency levels were lowered significantly from 1<sup>st</sup> edition, resulting in higher overall failure rates. Fortunately, the test results and difficulty modifiers were left open-ended, enabling individual GM's to customise the results to their own vision of the Warhammer world. This article restores some of the details that were removed from the skill rules in WFRP1, while keeping intact the new edition's universal mechanics.

### Test Difficulty

The following tables offer some guidance for determining Test Difficulty (WFRP pg. 89), by listing 2 examples of Average Tasks for each skill. Note: Average Tasks award no modifier to a base skill roll. You may adjust the listed Average Tasks to suit your own tastes. Bear in mind however, that the outcomes listed in the Degrees of Success & Failure tables assume the following baselines.

<b>Perfect</b>	Passed by <b>30+</b>	<b>3+</b> DoS
<b>Success</b>	Passed by <b>0-29</b>	<b>0-2</b> DoS
<b>Failure</b>	Missed by <b>1-29</b>	<b>0-2</b> DoF
<b>Botch</b>	Missed by <b>30-59</b>	<b>3-5</b> DoF
<b>Fumble</b>	Missed by <b>60+</b>	<b>6+</b> DoF

### Degrees of Success and Failure

After rolling a skill test, calculate the Degree of Success or Failure (WFRP pg. 89) and consult the appropriate table. If you find this to be overly time-consuming, you may decide to reserve DoS only for particularly important rolls. Once players get in the habit of calculating DoS – and it doesn't take long – you'll likely discover that it's not as cumbersome as it first sounds. You may even wish to print the players a copy of these tables for reference.

Note that in some cases, "minor failure" has been interpreted as "almost success", and the possibility of Perfect Success is a good incentive for players to use the DoS system. On the other hand, many of the Fumble results will have dire consequences for characters, allowing the GM to penalize failure while blaming the dice for their misfortune. Of course, some cases won't warrant such extreme outcomes, and the GM should use common sense when deciding whether to ignore bizarre results (keeping in mind WFRP's grim physics...). These tables can be downloaded, in Word format, from the Liber Fanatica website in case you wish to modify them.

The DoS system is just one of many ways to calculate levels of success and failure. See the sidebar for alternate methods.

### Additional Information

Related talents are listed with either a +10, +20 or \*(special), depending on their effect. Keep in mind that talent bonuses are often conditional, so the official rulebook should be consulted when in doubt. Some of the additional rules accompanying these tables were adapted from WFRP1, and some are new. As always, use the ones you like and ignore the res

### Academic Knowledge (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Calculate the lifting capacity of a pulley system (Engineering)</li> <li>Recall an obscure loophole in Altdorf's death row provisions (Law)</li> </ul>	
<b>Perfect</b>	Information known. Additional obscure but relevant facts will also be recalled (e.g. Scholar's View in Old World Bestiary)
<b>Success</b>	Information known
<b>Failure</b>	Rough approximation, but no details
<b>Botch</b>	No information known
<b>Fumble</b>	Information is erroneous, with potentially embarrassing or dangerous consequences

The GM may wish to make Academic Knowledge tests in secret.

### Animal Care (Intelligence - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Diagnose a rare disease</li> <li>Advanced grooming techniques</li> </ul>	
<b>Perfect</b>	<b>Diagnose:</b> obscure but effective treatment known <b>Groom:</b> animal is "best in show"
<b>Success</b>	<b>Diagnose:</b> common treatment known <b>Groom:</b> +10 to Perform tests
<b>Failure</b>	<b>Diagnose:</b> no treatment known <b>Groom:</b> -10 to Perform tests
<b>Botch</b>	As above, plus animal develops digestive problems, hair loss, or suffers 1 Wound
<b>Fumble</b>	Animal is accidentally injured and suffers 1d10 Wounds; no Perform test possible

### Animal Training (Fellowship – Advanced)

**Related talents:** None

<ul style="list-style-type: none"> <li>Simple Task: Train a dog to sit</li> <li>Moderate Task: Train pigeons to carry messages between two points</li> <li>Difficult Task: Train a griffon to carry a rider</li> </ul>	
<b>Perfect</b>	Fast progress – reduce training time by 2 weeks (simple tricks require only 1 day)
<b>Success</b>	Steady progress – reduce training time by 1 week
<b>Failure</b>	Slow progress – do not reduce training time
<b>Botch</b>	Bad habits develop – add 1 week to training time
<b>Fumble</b>	Animal flees, attacks/injures trainer, or becomes seriously injured itself

**Time & Trick Difficulty:** roll once per week: 1 success is required for simple tricks, 3 for moderate, 10 for difficult (WFRP pg.91)

The GM may require at least one degree of Mastery for training disobedient animals (e.g. cats) or monsters (e.g. griffons). Only animals with Int 6 or greater can be trained.

### Blather (Fellowship - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Distract watchman with a nonsensical street direction inquiry</li> <li>Stall muggers with absurd comments about their wardrobes</li> </ul>	
<b>Perfect</b>	Subject is inactive for a number of rounds equal to DoS (WP test to save), <u>or</u> 1 round automatically (no WP test allowed)
<b>Success</b>	Subject is inactive for 1 round if WP test is failed
<b>Failure</b>	No effect
<b>Botch</b>	Subject thinks blatherer is eccentric (-10 to all future Fel-based tests)
<b>Fumble</b>	Subject is frightened or offended by blatherer; attacks immediately, runs away or reports to authorities for deviance

Subjects of Blather suffer -20 to Perception Tests. One subject is affected for each 10 points of Fel (WFRP pg. 92)

### Channelling (Will Power - Advanced)

**Related talents:** Aethyric Attunement +10

<b>Average Tasks:</b> N/A	
<b>Perfect</b>	Mastery of the Winds: gain 3 x Mag bonus to next casting roll
<b>Success</b>	Control of the Winds: gain 1 x Mag bonus to next casting roll
<b>Failure</b>	No effect, casting proceeds as normal
<b>Botch</b>	Distracted by the colours: channelling requires a <u>full</u> action, then casting proceeds as normal
<b>Fumble</b>	A bitter Wind: channelling attempt requires a <u>full</u> action, produces a Minor Chaos manifestation (WFRP pg. 143), and then casting proceeds as normal

Channelling normally requires a half action, and the next action must be casting.



### Charm (Fellowship - Basic)

**Related talents:** Etiquette +10, Schemer +10, Streetwise +10; Master Orator\*, Public Speaking\*

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Convince watchman to overlook a minor crime</li> <li>▪ Seduce the farmer's daughter</li> </ul>	
<b>Perfect</b>	No WP test to resist. Speaker may gain additional benefits from subject.
<b>Success</b>	Charm or Bluff succeeded, possible WP test to resist
<b>Failure</b>	<b>Charm:</b> request denied, further attempts possible at -10 Fel if a different approach is used <b>Bluff:</b> subject disbelieves, no further attempts possible
<b>Botch</b>	<b>Charm:</b> request flatly denied, no further attempts possible <b>Bluff:</b> subject disbelieves, and might report PC as a troublemaker or attempt to counter-bluff
<b>Fumble</b>	<b>Charm:</b> subject is offended by the request; -20 to further Fel tests <b>Bluff:</b> subject reacts violently or attempts to have the PC arrested

Note that results will vary depending on whether the character is trying to Charm or Bluff.

### Charm Animal (Fellowship - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Prevent a guard dog from barking</li> <li>▪ Calm a frightened stag</li> </ul>	
<b>Perfect</b>	Animal befriends PC and will obey simple commands expressed through body language (e.g. 'follow', 'halt', 'go away')
<b>Success</b>	Animal obeys initial request
<b>Failure</b>	Animal is unaffected by the charm attempt, but will not attack the PC
<b>Botch</b>	Animal is unaffected, and may attack the PC if naturally inclined to do so
<b>Fumble</b>	Animal attacks PC ferociously, barks/roars/squeals louder than before, or flees at maximum speed

Tests are only required for ornery or wild animals. Domestic animals are charmed automatically as per the Critical Success result.

### Command (Fellowship - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Order henchmen to spy on a minor NPC</li> <li>▪ Instruct mercenary to hold a bridge during battle</li> </ul>	
<b>Perfect</b>	Henchmen attempt to perform above-and-beyond the call of duty. +10 to further Command tests
<b>Success</b>	Henchmen attempt to perform the task as instructed
<b>Failure</b>	Henchmen fail to perform the task due to laziness or misunderstanding, and lie to cover themselves
<b>Botch</b>	Henchmen fail as above, flee or return later than expected, and may have "lost" items entrusted to their possession. -10 to further Command tests
<b>Fumble</b>	Henchmen rebel violently or betray the characters to their rivals / authorities and do not return

For Loyalty modifiers, see OWA pg. 102. The GM may wish to make Command tests in secret.

### Common Knowledge (Intelligence - Advanced)

**Related talents:** Seasoned Traveller +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Recall appropriate etiquette during a traditional Ogre burial ritual (Ogres)</li> <li>▪ Know the names and locations of villages around Altdorf (Empire)</li> </ul>	
<b>Perfect</b>	Information known. Additional obscure but relevant facts will also be recalled
<b>Success</b>	Information known
<b>Failure</b>	Rough approximation, but no details
<b>Botch</b>	No information known
<b>Fumble</b>	Information is erroneous or misguided, with embarrassing or misleading consequences

The GM may wish to make Common Knowledge tests in secret.

### Bribery

Characters may sweeten their Charm tests (Bluffs excluded) or Gossip tests with gold. An appropriate bribe adds +20 to Charm tests, and a cheap bribe adds +10 (see below). Bribes of less than half the suggested amount have no effect, and may even offend the would-be recipient. Characters may give themselves a +30 modifier by doubling the suggested bribe. Remember that some NPC's can not be bribed with money.

Act	Example	Effective Bribe
Passive Task	Overlooking minor discrepancy, looking the other way, etc.	1 GC
Minor Active Task	Leaving a Gate Open, Revealing the personal habits, routine or location of someone	4 GC
Minor Criminal Act	Stealing from an employer or confidant, revealing information of minor value, permitting entry to a restricted area	20 GC
Criminal Act	Stealing articles or revealing information of obvious value	40 GC
Major Criminal Act	Revealing information of national importance, conspiracy to murder or worse	80 GC or more

#### Class Multipliers

Peasantry/Beggars: ¼ or ½      Burghers/Military: as listed above      Merchants/Nobility: x2 or x4

### Concealment (Agility - Basic)

**Related talents:** Alley Cat +10, Rover +10, Tunnel Rat +10

<b>Average tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Hide behind a sparse hedge</li> <li>▪ Remove traces of passage (footprints, scents)</li> </ul>	
<b>Success</b>	Opposed Test (Concealment vs Perception). Compare Degrees of Success to break stalemates. Tie goes to concealed character
<b>Failure</b>	

**Groups:** for group concealment and detection, test against the *lowest* Concealment skill in the hiding group, and use the *highest* Perception skill in the spotting group.

**Movement:** results in a -20 penalty to Concealment tests.

See "On the Table" for more about this skill.



### Consume Alcohol (Toughness - Basic)

**Related talents:** None

See WFRP pg. 115 or OWA pg. 61

### Disguise (Fellowship - Basic)

**Related talents:** Mimic +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Pose as a cripple or Noble of the same gender</li> <li>▪ Avoid recognition by bounty hunter who's using a good composite sketch for identification</li> </ul>	
<b>Perfect</b>	No Perception test will uncover disguise, unless physical inspection is conducted
<b>Success</b>	Disguise succeeds but Opposed Perception test may uncover it
<b>Failure</b>	Extended contact (2+ rounds) within 4 yards exposes automatically, and even fleeting contact permits an Opposed Perception test
<b>Botch</b>	Disguise fails automatically against anyone within 4 yards, and enemies 5-20 yards away receive an Opposed Perception test
<b>Fumble</b>	Disguise falls apart at the worst possible moment, exposing the character instantly

**Detection:** Close proximity (<4 yards) may allow an Opposed Perception Test to detect the disguise (see above). Physical inspection usually reveals a disguise automatically.

The GM may wish to make Disguise tests in secret.

### Dodge Blow (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b> NA	
<b>Success</b>	
<b>Failure</b>	WFRP pg. 129

### Drive (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Turn a wagon more than 90° in a single round</li> <li>▪ Negotiate a heavily rutted road</li> </ul>	
<b>Perfect</b>	Control is maintained, and driver is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Control is maintained with some effort
<b>Failure</b>	Wagon wobbles, causing unsecured items to slip loose. Passengers must make an Ag test or miss 1 round. Standing PC's who fail this test will fall off the wagon.
<b>Botch</b>	As above, plus a random wheel takes 1d10 Wounds with no TB modifier (see WFRP pg. 120). Wagon's M score is reduced by 1 until repaired.
<b>Fumble</b>	Wagon crashes (see WFRP pg. 120)

**Overrun attack:** When performing a full move action, use Drive skill instead of WS to Overrun opponents in your path. A successful hit causes damage at the leading beast's SB value, and if there are two pairs of beasts, roll for a second attack. If all pairs of animals hit, the opponent takes an additional, automatic hit with the *Impact* quality, using the wagon's TB as a damage modifier (see WFRP pg. 120). Overrun attacks may be avoided with an Ag test, but not parried. Movement during an Overrun attack must be in a straight line.

**Manoeuvre:** Wagons may not turn more than 90° during a single round without a Drive test. Driving normally requires both hands.

For vehicles, see OWA pg 86-87

### Evaluate (Intelligence - Basic)

**Related talents:** Artistic +10, Dealmaker +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Gauge the price of grain based on harvest yields</li> <li>▪ Estimate value of clothing with casual observation</li> </ul>	
<b>Perfect</b>	Exact value determined, and additional information about the item may be gleaned
<b>Success</b>	Value determined within 10%
<b>Failure</b>	Value determined within 50%
<b>Botch</b>	Value misjudged, may be off by 95%
<b>Fumble</b>	Value grossly misjudged at 95% under, or 500% over actual value

The GM may wish to make Evaluate tests in secret.

## Follow Trail (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Track single quarry over hard, dry tundra</li> <li>Determine the specific race of a bare humanoid footprint</li> </ul>	
<b>Perfect</b>	Skip the next Follow Trail test, or learn something unexpected about the quarry
<b>Success</b>	Trail followed or information gained
<b>Failure</b>	Trail is difficult, and can only be followed at half movement. No additional information is gained, but later attempts may be possible
<b>Botch</b>	Trail is lost, but can be reacquired by back-tracking and passing a second test. No additional information is gained, and no further attempts are possible
<b>Fumble</b>	Trail is lost irretrievably. Information gained may be inaccurate or misleading

**Terrain:** Tracking in snow, mud or loose sand does not normally require a test.

**Re-rolls:** A re-roll is required whenever conditions change, or at regular intervals depending on the rate of pursuit:

Running or jogging: 1 test per hour  
Standard: 1 test every 4 hours

The GM may wish to make Follow Trail tests in secret.

## Gamble (Intelligence - Basic)

**Related talents:** Super Numerate +10

<b>Average Tasks:</b> NA	
<b>Success</b>	Opposed Test (Gamble vs Gamble). Compare Degrees of Success to break stalemates, conducting a tie-break round if necessary.
<b>Failure</b>	

**The House:** in a casino or gambling hall, the house adds 1d5x10 to its Gamble skill (or 10-50, depending on the ownership).

**Cheating:** characters with Gamble skill may attempt to cheat. When cheating, add +20 to the skill. Opponents may spot a cheater with an Opposed Perception test against the cheater's unmodified Gambling roll (i.e. *not* including the +20). Ties go to the cheater. Gambling skill adds +10 to Perception tests to detect cheating.



## Gossip (Fellowship - Basic)

**Related talents:** Etiquette +10, Streetwise +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Obtain information about a major NPC</li> <li>Learn the whereabouts of the local Thieves' Guild</li> </ul>	
<b>Perfect</b>	All the latest news and rumours, plus any specific questions will be answered as accurately as possible
<b>Success</b>	All the latest news and rumours, plus answers to one specific question
<b>Failure</b>	One piece of news, which may be a deliberate lie or completely irrelevant
<b>Botch</b>	Character is ignored rudely, threatened, or deceived if NPC is already hostile
<b>Fumble</b>	Character is reported to the authorities or enemies for snooping, or is even attacked outright

Bribery may be used to influence Gossip tests (see rules under Charm). One test is made for every 4 hours of interaction.

## Haggle (Fellowship - Basic)

**Related talents:** Dealmaker +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Haggle over price of common, legal, non-magical goods</li> <li>Haggle over service fees for standard hirelings</li> </ul>	
<b>Perfect</b>	5% off normal price, +5% for every additional DoS. Seller will offer a bonus item or incentive to complete the sale
<b>Success</b>	5% off normal price, +5% for every additional DoS
<b>Failure</b>	Normal price is offered
<b>Botch</b>	Seller takes advantage of the character by overpricing the item slightly, or selling a flawed/damaged piece.
<b>Fumble</b>	Seller is offended - no deal.

**Major purchases:** Bulk cargo or exceptionally valuable items may require an Opposed Haggle test, comparing DoS and either adding or subtracting Nx10% from the price, depending on the result.

**Bartering:** Opposed Haggle test. Winner may shift availability by one column (see OWA pg. 10)

**Selling:** returns 100% of listed value normally, or 50% of value for a quick sale. If more is desired, make an Opposed Haggle test (see OWA pg. 3)

## Heal (Intelligence - Advanced)

**Related talents:** Surgery +10\*

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Bind a sword cut and keep the injury clean</li> <li>Ensure a proper diet and rest schedule is maintained for recovery</li> </ul>	
<b>Perfect</b>	<b>Lightly injured:</b> recover 1d10 W <b>Heavily injured:</b> recover 1 W
<b>Success</b>	<b>Lightly injured:</b> recover 1d5 W <b>Heavily injured:</b> recover 1 W
<b>Failure</b>	<b>Lightly injured:</b> recover 1 W <b>Heavily injured:</b> no effect
<b>Botch</b>	No effect
<b>Fumble</b>	Injury becomes aggravated or infected. Immediately lose 1 W <u>or</u> halve healing rates until full recovery is achieved

Lightly Injured: more than 3 Wounds remaining  
Heavily Injured: 3 Wounds or less

**Critical Hits:** see OWA pg. 99-100

Wounds recovered from Healing are *in addition* to natural recovery rates (WFRP pg. 133).

## Hypnotism (Will Power - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Hypnotize a subject without any focal objects (i.e. voice and eye contact only)</li> <li>Hypnotize a subject during a one-on-one conversation in a noisy restaurant</li> </ul>	
<b>Perfect</b>	Subject may be influenced to carry out an order, even after the hypnosis ends. In addition, one question may be asked per 10 points of the hypnotist's WP
<b>Success</b>	One question may be asked per 10 points of the hypnotist's WP
<b>Failure</b>	One question may be asked
<b>Botch</b>	Hypnosis fails
<b>Fumble</b>	Hypnosis fails, but subject is aware of the attempt and may use the opportunity for deception. Subjects with a low Int are likely to become openly hostile instead

Unwilling subjects may resist hypnosis with a successful WP test.

The GM may wish to make Hypnotism tests in secret.



## Intimidate (Strength or Fellowship - Basic)

**Related talents:** Menacing +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Intimidate someone of equal combat power (Str)</li> <li>Threaten to inform authorities of a minor mutation (Fel)</li> </ul>	
<b>Perfect</b>	Opponent obeys commands, and weaker opponents offer additional gifts or favours in supplication
<b>Success</b>	Opponent does not attack, and weaker opponents obey commands
<b>Failure</b>	Weaker opponents pause for 1 round (or up to 1 day in a non-combat situation)
<b>Botch</b>	Opponent is unaffected
<b>Fumble</b>	Opponent is angered, and either attacks immediately or attempts to deceive the intimidator

A successful WP test negates the effect of Intimidation. Roll for each opponent individually. Opponents who resist Intimidation can only be influenced by Torture (see below).

**Blackmail:** when intimidating during a non-combat encounter, use Fel instead of Str, and compare social standing & credibility to determine relevant modifiers.

## Lip Reading (Intelligence - Advanced)

**Related talents:** Excellent Vision +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Follow a whispered conversation from a distance of 10 yards or less</li> <li>Understand the dying mumblings of a feeble plague victim</li> </ul>	
<b>Perfect</b>	Every single word is clearly understood, and accents or nuances may be detected
<b>Success</b>	About 75% of the words are understood
<b>Failure</b>	Only a few scattered words are understood
<b>Botch</b>	None of the words are understood
<b>Fumble</b>	A few words are completely misinterpreted, leading to a tragic misunderstanding

The GM may wish to make Lip Reading tests in secret.

### Magical Sense (Will Power - Advanced)

**Related talents:** Aethyric Attunement +10

<b>Average Tasks:</b>	
▪ Detect which colour of Wind is dominant (see below)	
▪ Identify a wizards' magical nature within 4 yards	
<b>Success</b>	Magic detected, if present
<b>Failure</b>	Magic undetected

Touching the object or person confers a +20 or +30 modifier, depending on the strength of the enchantment. The exact nature of the magic is not revealed; merely that magical properties are present. Further information requires prolonged research.

The GM may wish to make Magical Sense tests in secret.

### Winds of Magic Table

Roll one die at the beginning of each encounter to determine the Dominant Wind (**bolded**). The relative strengths of other colours are also determined by this roll. Note that some colours tend to wane when others are strong. The Winds of Magic change every 1d10 minutes.

Lore / Colour	1d10 Roll:										Terrain
	1	2	3	4	5	6	7	8	9	10	
Light / White	<b>+3</b>	-2	-1	-1	-	+1	+1	+2	-2	-1	Plains, Fields
Metal / Gold	+2	<b>+3</b>	-3	-2	-1	-	-	+1	-	-	Underground, Rock
Life / Jade	+1	+2	<b>+3</b>	-2	-1	-1	-	+1	-1	-2	Rivers, Oceans
The Heavens / Celestial	-	+1	+2	<b>+3</b>	-3	-2	-1	-	-	-	Mountains, Open sky
Shadow / Grey	-	-	+1	+2	<b>+3</b>	-3	-2	-1	-	-	Valleys, Clouded Sky
Death / Amethyst	-2	-1	-	+1	+1	<b>+3</b>	-3	-2	+1	+2	Graveyards, Battlefields
Fire / Bright	-2	-1	-	-	+1	+2	<b>+3</b>	-3	-	-	Deserts, Volcanoes
Beasts / Amber	-3	-2	-1	-	-	+1	+2	<b>+3</b>	-	-	Forests, Wild Places
Chaos	-3	-1	-2	-	-	+1	-1	+1	<b>+3</b>	+2	Chaos Wastes, Portals
Necromancy	-2	-	-3	-1	-	+2	-1	-	+2	<b>+3</b>	Nehakhara, Sylvania

+/-N: modifier to each die of the Casting Roll

**Bold:** dominant colour

Terrain: in the favoured terrain of a given Lore, a caster who Channels successfully may gain an extra Casting die when using the native type of magic, at GM's discretion

### Navigation (Intelligence - Advanced)

**Related talents:** Orientation +10, Super Numerate +10

<b>Average Tasks:</b>	
▪ Maintain course on open sea using an astrolabe or similar device	
▪ Estimate travel time to Praag by ski in late winter	
<b>Perfect</b>	Clear sailing. Skip the next day's Navigation Test, <u>or</u> arrive ahead of schedule
<b>Success</b>	Normal progress
<b>Failure</b>	Slight deviation. Roll on the deviation table using 1d5, <u>or</u> add 1d10 hours to travel time
<b>Botch</b>	Major deviation. Roll on the deviation table using 1d10, <u>or</u> add 1 day to travel time
<b>Fumble</b>	Totally lost. Roll on the deviation table using 1d5+5, <u>or</u> add 1d5 days to travel time

One Navigation test is made per day.

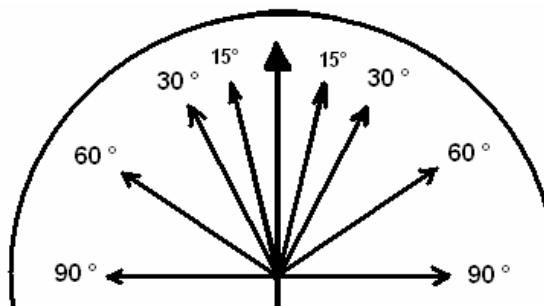
**Deviation table:** Roll for direction: 1-5 = left, 6-10 = right, then roll for deviation:

1-4: 15° off course

5-7: 30° off course

8-9: 60° off course

10: 90° off course



You may photocopy and cut out this template

PC's will only discover that they're off course once a successful Navigation test is made, and may then begin correcting their error.

## Outdoor Survival (Intelligence - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Build a warm, waterproof shelter for three people</li> <li>Hunt, fish or forage in lightly-wooded, temperate lowlands</li> </ul>	
<b>Perfect</b>	Sufficient food gathered for 1d10 people Shelter constructed will last 1d10 weeks
<b>Success</b>	Sufficient food gathered for 1d5 people Shelter constructed will last 1d10 days
<b>Failure</b>	Sufficient food gathered for 1 person Shelter will collapse after 1d10 hours
<b>Botch</b>	A few scraps of food found Shelter will collapse after 1d5 hours
<b>Fumble</b>	Sufficient <u>poisonous</u> plants, berries or mushrooms gathered for 1 person, <u>or</u> character is attacked by wild animal <u>or</u> character is injured while foraging. Shelter collapses after the last branch is added

**Gathering food:** each attempt requires 6 hours of hunting, fishing or foraging. See WFRP pg. 114 for starvation effects. See WFRP pg. 122 for Poisonous berry and mushroom effects. See WFRP pg 232 for Wild Animal stats.

**Building shelters:** requires 1 hour of construction per person capacity, testing upon completion.

### Exposure:

**Heat:** temperatures above 30°C (86°F) require a T test for every 4 hours of travelling, exertion, or lack of water.

1<sup>st</sup> failure: -10 to Int tests

2<sup>nd</sup> failure: -10 to all tests and possible sunburn

3<sup>rd</sup> and subsequent failures: lose 1d5 W

**Cold & Dampness:** dry temperatures below 0°C (32°F) or wet temperatures below 10°C (50°F) require a T test for every 4 hours spent without proper clothing.

1<sup>st</sup> failure: -10 to Ag tests

2<sup>nd</sup> failure: -10 to all tests and possible frostbite

3<sup>rd</sup> and subsequent failures:

lose 1d5 W

Exposure effects are cumulative, and the GM may demand T tests more often under extreme conditions. A successful Outdoor Survival test may forestall level 3 effects, both for oneself and for others. Exposure effects are removed with rest. Sunburn and frostbite may cause disfigurement or even amputation unless a Heal test is passed.

The GM may wish to make Outdoor Survival tests in secret.



## Perception (Intelligence - Basic)

**Related talents:** Excellent Vision +10, Trapfinder +10; Acute Hearing +10, Super Numerate +20

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Notice the small bloodstain on a jacket</li> <li>Hear someone unlocking a door</li> </ul>	
<b>Success</b>	A discrete item is spotted. One extra detail is noticed for each additional DoS (if applicable)
<b>Failure</b>	The character is completely oblivious

The GM may wish to make Perception tests in secret. See "On the Table" for more about this skill.

## Performer (Fellowship - Advanced)

**Related talents:** Contortionist +10, Mimic +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Impress the fickle Baroness with a poem</li> <li>Juggle batons in a busy marketplace</li> </ul>	
<b>Perfect</b>	<b>Busking:</b> earn 1d10 shillings <b>Entertaining:</b> add +20 to subsequent Fel tests with the audience
<b>Success</b>	<b>Busking:</b> earn 1d5 shillings <b>Entertaining:</b> add +10 to subsequent Fel tests with the audience
<b>Failure</b>	<b>Busking:</b> earn 1d10 pennies <b>Entertaining:</b> no effect
<b>Botch</b>	<b>Busking:</b> no earnings, and watchman will move busker along <u>or</u> locals will pelt with rotten food <b>Entertaining:</b> audience thinks the performer is an untalented hack, -10 to Fel tests
<b>Fumble</b>	<b>Busking:</b> watchman will arrest busker for disturbing the peace <u>or</u> locals will attack / break busker's instruments or tools <b>Entertaining:</b> audience thinks the performer is pretentious or subversive, and will ignore or report to authorities

**Busking:** one Perform test may be made every day in cities and towns to earn coin.

**Entertaining:** the performer is trying to impress a specific individual or group for later favours.

### Pick Lock (Agility - Advanced)

**Related talents:** Trapfinder +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Skeleton keyhole on a common door</li> <li>▪ Simple deadbolt on a barn door</li> </ul>	
<b>Perfect</b>	Simple lock is opened immediately; complex lock is reduced by 2 difficulty levels
<b>Success</b>	Simple lock takes one minute to open; complex lock is reduced by 1 difficulty level
<b>Failure</b>	Unsuccessful but may try again
<b>Botch</b>	Unsuccessful; no further attempts are possible on this lock
<b>Fumble</b>	Unsuccessful; no further attempts are possible and lock pick is broken or lodged in mechanism. Any traps are sprung and additional noise is made.

One attempt may be made per minute. The difficulty level of a lock determines the number of successful rolls required to pick it:

*Simple lock* (see above examples): Difficulty 1  
*Tricky lock* (Noble's bed chamber): Difficulty 2  
*Devious lock* (treasure chest): Difficulty 3  
*Brilliant lock* (Dwarven treasure room): Difficulty 4

### Read/Write (Intelligence - Advanced)

**Related talents:** Linguistics +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Write a letter under time pressure with poor tools</li> <li>▪ Interpret the scribbled handwriting of a madman</li> </ul>	
<b>Perfect</b>	<b>Read:</b> every single word is clearly understood <b>Write:</b> elegant font, grammatically correct with no typos
<b>Success</b>	The overall gist of the message is understood, but a few words are incomprehensible
<b>Failure</b>	A few words are understood, but the overall gist of the message is incomprehensible
<b>Botch</b>	<b>Read:</b> none of the words are understood <b>Write:</b> spelling and grammatical errors abound; illegible font
<b>Fumble</b>	<b>Read:</b> some words may be understood but are taken completely out of context, distorting their meaning <b>Write:</b> the few passages that <i>are</i> legible have a different meaning from the author's intent

Under normal conditions, no roll is required to read or write a language familiar to the PC. The GM may wish to make Read/Write tests in secret.

### Prepare Poison (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Recognize the type of poison on an assassin's dagger within 2 yards</li> <li>▪ Extract resin from the Black Lotus plant</li> </ul>	
<b>Perfect</b>	<b>Manufacture:</b> 1d10 doses made <b>Detect:</b> success <b>Apply:</b> +1W or enhanced effect
<b>Success</b>	<b>Manufacture:</b> 1d5 doses made <b>Detect or Apply:</b> success
<b>Failure</b>	<b>Manufacture:</b> 1 dose made <b>Detect or Apply:</b> failure
<b>Botch</b>	<b>Manufacture:</b> ingredients ruined <b>Detect:</b> failure <b>Apply:</b> poison ruined
<b>Fumble</b>	<b>Manufacture or Apply:</b> user poisons himself <b>Detect:</b> failure; victim finds the poisoned food delicious

**Manufacture & Apply:** Separate rolls must be made to first manufacture poison, and then apply it to a blade or food item (WFRP pg 122 or OWA pg 71-73).

**Detect:** Perception tests are required to *notice* poison, and Prepare Poison tests are required to *identify* it. The victim's Perception test may be modified by -10 for every DoS the poisoner achieved while applying it.

### Ride (Agility - Basic)

**Related talents:** Trick Riding +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Jump the mount over a fence</li> <li>▪ Fire a bow while maintaining control of the steed</li> </ul>	
<b>Perfect</b>	Manoeuvre successful, and rider is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Manoeuvre successful
<b>Failure</b>	Manoeuvre failed. Steed refuses to jump or gallop. No further actions this round
<b>Botch</b>	Manoeuvre failed, and steed bolts in random direction for one round. Easy +20 Ride test to remain mounted (see below for falling)
<b>Fumble</b>	Manoeuvre failed, and steed bolts in random direction for 1d10 rounds. Rider is thrown from saddle (see below). Alternately, steed goes lame or breaks a leg

**Trample attack:** When performing a full move action, use Ride skill instead of WS to Trample opponents in your path. A successful hit causes damage at the steed's SB value. Trample attacks may be avoided with an Ag test, but not parried. Movement during a Trample attack must be in a straight line.

**Falling:** Riders taking critical hits require a Ride test to remain mounted. Falling from a standing horse causes no damage, but falling from a moving horse causes 1d10 Wounds, modified only by TB.

For mounts, see OWA pg 121-123

## Row (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Negotiate moderate rapids</li> <li>▪ Make a sudden 180 turn</li> </ul>	
<b>Perfect</b>	Manoeuvre successful, and rower is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Manoeuvre successful
<b>Failure</b>	Manoeuvre failed. Boat does not move, or else continues in a straight line if velocity is sufficient. No actions may be taken by the rower this round.
<b>Botch</b>	Boat collides with a nearby obstacle and suffers 1d10 damage minus TB. If no obstacles are nearby, boat takes on water and is reduced to half M until bailed out.
<b>Fumble</b>	Hull is breached by a nearby obstacle and boat will sink in 2d10 rounds. If no obstacles are nearby, boat capsizes but remains afloat.

**Ram attack:** When performing a full move action, use Row skill instead of WS to Ram boats in your path. A successful hit causes damage with the *Impact* quality, using the boat's TB as a damage modifier (WFRP pg. 119). Movement during a Ram attack must be in a straight line.

**Hull breach:** If a single blow causes more than 10 Wounds to a boat's hull, it is breached and will sink in 2d10 rounds.

**Manoeuvre:** Rowboats may only turn more than 90° in a single round if they're standing still. Two hands are normally required to row.

For vehicles, see OWA pg. 86-87

## Sail (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Weather a moderate storm</li> <li>▪ Turn more than 45° in a single round</li> </ul>	
<b>Perfect</b>	Manoeuvre successful, and sailor is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Manoeuvre successful
<b>Failure</b>	Manoeuvre fails. Boat does not move, or continues in a straight line if velocity is sufficient. No additional actions may be taken.
<b>Botch</b>	Boat collides with a nearby obstacle and suffers 2d10 damage minus TB. If no obstacles are nearby, boat takes on water and is reduced to half M until bailed out
<b>Fumble</b>	Hull is breached by a nearby obstacle and boat will sink in 2d10 rounds. If no obstacles are nearby, boat capsizes but remains afloat.

**Ram attack:** When performing a full move action, use Sail skill instead of WS to Ram boats in your path. A successful hit causes damage

with the *Impact* quality, using the boat's TB as a damage modifier (WFRP pg. 119). Movement during a Ram attack must be in a straight line.

**Manoeuvre:** Ships may not turn more than 45° during a single round (and they require 1d5 rounds to stop) unless a Sail test is passed.

**Hull breach:** If a single blow causes more than 10 Wounds to a boat's hull, it is breached and will sink in 2d10 rounds.

For vehicles, see OWA pg. 86-87

## Scale Sheer Surface (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Climb a half-timbered wall without rope</li> <li>▪ Cling to underside of a moving carriage</li> </ul>	
<b>Perfect</b>	Good progress; next round's climb test is an auto-success, <u>or</u> climber gains +1M temporarily
<b>Success</b>	Surface climbed successfully this round
<b>Failure</b>	No progress this round. Any handheld or unsecured items may be dropped
<b>Botch</b>	Climber slips. Make a Hard -20 Climb test or fall. If successful, slide down 1 yard and drop any handheld or unsecured items
<b>Fumble</b>	Climber falls – hard – and makes a lot of noise in the process

Climbing under stress or time pressure requires a re-roll every round. Otherwise, test once and then re-roll every hour.

## Search (Intelligence - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Find a concealed trap door</li> <li>▪ Locate a single book on a shelf of hundreds</li> </ul>	
<b>Success</b>	One item is found, plus one for each additional DoS (if applicable)
<b>Failure</b>	Nothing is found

Searching a small (4x4) room takes 1 minute. This time may be halved at the expense of making a lot of mess and noise. Multiple attempts are possible.

The GM may wish to make Search tests in secret. See "On the Table" for more on this skill.



## Secret Language (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Communicate in the din of battle</li> <li>▪ Convey a message while remaining discreet</li> </ul>	
<b>Perfect</b>	Message is conveyed quickly and clearly, and no Perception test will intercept it
<b>Success</b>	The overall gist of the message is understood, but a few words are incomprehensible
<b>Failure</b>	A few words are understood, but the overall gist of the message is incomprehensible
<b>Botch</b>	Message is missed entirely
<b>Fumble</b>	Message is misunderstood with embarrassing or disastrous consequences

Under normal conditions, no roll is necessary if the listener understands the Secret Language. A casual observer will realize they are communicating, but will not understand what's being said. Someone who wishes to speak discreetly must make a Secret Language roll to communicate, and casual observers must then make a Perception test to notice the dialogue.

The GM may wish to make Secret Language tests in secret.

## Secret Signs (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Carve a discreet but legible warning on a tree</li> <li>▪ Recognize a warning that's been carved discreetly on a tree trunk</li> </ul>	
<b>Perfect</b>	Additional information may be imparted or gleaned from the sign
<b>Success</b>	Sign is conveyed/interpreted successfully
<b>Failure</b>	Only the basic gist of the sign is understood or conveyed, but not its exact nature
<b>Botch</b>	Sign is completely illegible
<b>Fumble</b>	Sign is misinterpreted or conveyed with embarrassing or unintended consequences

Under normal conditions, no roll is necessary if the reader understands the Secret Sign, *and* if the sign was left in an obvious fashion. To place a Secret Sign discreetly (i.e. so that only a Perception test or Secret Signs test will spot it), a roll is required. A roll is also required to understand a Secret Sign that's been placed discreetly by someone else.

The GM may wish to make Secret Signs tests in secret.

## Set Trap (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Rig a falling block trap</li> <li>▪ Snare a large animal (e.g. bear)</li> </ul>	
<b>Perfect</b>	Perfect placement. -30 Perception or Dodge tests vs trap <b>Trapping:</b> 2d10 GC worth in hides
<b>Success</b>	Good placement. -10 Perception or Dodge tests vs trap <b>Trapping:</b> 1d10 GC worth in hides
<b>Failure</b>	Decent placement. No Perception/Dodge modifier <b>Trapping:</b> raccoon, squirrel or other undesirable animal caught
<b>Botch</b>	Poor placement. Trap fails to trigger or activates too early <b>Trapping:</b> no animal caught
<b>Fumble</b>	Trap activates against PC, or is damaged <b>Trapping:</b> animal destroys trap and escapes; may attack PC if nearby

**Spotting:** requires a Perception test (or Search test +20). A character Searching for traps may only move at Hampered rate (half move). Spotted traps can be deactivated with a successful Set Trap roll.

**Activating:** traps activate when someone trips the trigger (e.g. stone slab, tripwire, echo chamber, weighted floor). Movement within 1-2 yards of the trigger generally has a 50% chance of activating the trap. Traps activated require either an Ag test, T test, or Dodge Blow skill to avoid (see below).

**Trapping:** this skill may be used to hunt for food (use Outdoor Survival table) or to gather pelts (OWA pg. 14 for prices). One roll is made per day.

### Trap types

- *Deadfall ceiling block* – S5 hit with *Impact* quality to head or shoulders – Ag test to avoid (1 block may hit 2 characters)
- *Spear or arrow trap* – single S4 *Armour Piercing* spear, or 1d5 S3 arrows – Dodge Blow to avoid (2 arrows max per character)
- *Swinging pendulum blade* – single S4 attack, continues to swing for 1d5 rounds, or until it hits – Ag test to avoid (second character may be struck if the leading PC dodges)
- *Toothed Mantrap* – S6 attack to victim's leg, and victim is *ensnared* (WFRP pg. 106) with -20 to escape rolls – Dodge Blow test to avoid
- *Gas cloud* – Gas spreads into 2x2 cloud, and spreads 1 yard/round for 1d5 rounds – Poisonous gas: 1d5 wounds regardless of T or armour, Knock-out gas: T test or unconscious, Blinding gas: blind for 1 hour – T test to avoid
- *Ceiling Lowers* – crushes anyone in the room after 1d5+1 rounds – no test to avoid (only quick exit or Fate Point will save)
- *Covered Pit* – apply falling damage (WFRP pg 138), with additional S3 attack if pit is spiked – Ag test to avoid falling, Dodge Blow test to avoid spikes
- *Cave-in* – passageway is blocked by rubble – Ag test to dodge on either side of cave-in (pick one), with failure resulting in ceiling block damage (see above)
- *Chute* – sloped passageway leads to lower level; sliding PC's may lose possessions – Ag test to avoid

## Shadowing (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Follow target in a dark street</li> <li>Track target discreetly in a crowded marketplace</li> </ul>	
<b>Success</b>	Opposed Test (Shadowing vs Perception). Compare Degrees of Success to break stalemates. Tie goes to shadowed character.
<b>Failure</b>	

**Groups:** for group shadowing and spotting, test against the *lowest* Shadowing skill in the pursuing group, and use the *highest* Perception skill in the spotting group.

**Following:** targets may be Shadowed openly in a busy street if the pursuer is unrecognizable. In these cases, the Shadower uses Fel instead of Ag to mingle inconspicuously with the crowd.

## Silent Move (Agility - Basic)

**Related talents:** Alley Cat +10, Rover +10, Tunnel Rat +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Sneak up behind a guard</li> <li>Muffle a fall</li> </ul>	
<b>Success</b>	Opposed Test (Silent Move vs Perception). Compare Degrees of Success to break stalemates. Tie goes to sneaker.
<b>Failure</b>	

**Groups:** For silent group movement, test against the *lowest* Silent Move skill in the sneaking group, and use the *highest* Perception skill in the listening group. See "On the Table" for more about this skill.

## Sleight of Hand (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Pilfer a document from the table with a watcher nearby</li> <li>Clip purses in a busy marketplace over the course of a day (Picking Pockets – see below)</li> </ul>	
<b>Perfect</b>	Single object palmed automatically <u>or</u> 1d5 items palmed with Opposed Sleight of Hand vs Perception test <b>Pick Pocket:</b> 1D10 GC stolen over the day
<b>Success</b>	Single object palmed successfully, but subject notices with Opposed Perception vs Sleight of Hand test <b>Pick Pocket:</b> 2d10 shillings stolen over the day
<b>Failure</b>	Object not retrieved, and subject notices attempt with Opposed Perception vs Sleight of Hand test <b>Pick Pocket:</b> no money stolen over the day
<b>Botch</b>	Object not retrieved, and subject notices the attempt automatically <b>Pick Pocket:</b> no money stolen that day, plus character is chased and/or assaulted
<b>Fumble</b>	Object not retrieved, and subject notices the attempt easily, while also gaining surprise (WFRPpg. 125) <b>Pick Pocket:</b> character caught red-handed by the authorities and arrested

**Picking Pockets:** Characters in a town or city may attempt to earn money between adventures by rolling one Pick Pocket test per day.

## Speak Arcane Lang. (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Read a damaged or poorly preserved document</li> <li>Cast a spell of casting number 10, using original text for reference (see below)</li> </ul>	
<b>Perfect</b>	<b>Reading:</b> every single word is clearly understood <b>Casting from the Book:</b> ignore all Chaos Manifestations and Wrath of Gods for this spell
<b>Success</b>	<b>Reading:</b> about 75% of the words are understood <b>Casting from the Book:</b> Ignore the first "1" for Chaos Manifestations and Wrath of Gods
<b>Failure</b>	<b>Reading:</b> only about 25% of the words are understood <b>Casting from the Book:</b> spell is cast with the restrictions listed below, and no benefits
<b>Botch</b>	<b>Reading:</b> none of the words are understood <b>Casting from the Book:</b> spell automatically fails due to sticky page or smudged writing.
<b>Fumble</b>	<b>Reading:</b> some words may be understood but are taken completely out of context, distorting their meaning <b>Casting from the Book:</b> the page flutters just as the Winds are harnessed, disrupting the spell. Roll for Chaos Manifestations and insanity as normal, but the spell takes no effect.

Arcane Languages include Magick, Old Slann, Arcane Dwarf, Arcane Elf, Druidic, and Demonic

**Casting from the Book:** Wizards and Priests with spell scrolls or prayer books may use them for reference while casting. This is slower and less effective than casting "off book", but it's safer, and thus reduces the risk of Chaos Manifestations or Wrath of the Gods. The decision to Cast from the Book must be made before attempting a Channelling roll.

One hand is needed to hold the book or scroll. Remember that complex spells may demand having two hands free for casting, and some books are too heavy to lift with one hand. In these cases, the volume must be placed on the ground or in a book stand (certain sacred volumes must not touch the ground). Spell Ingredients (WFRP pg. 141) are difficult to manipulate while holding a book or scroll, but may be used in conjunction with a book stand.

Effects of Casting from the Book:

- adds a half action to total casting time
- characters suffer -20 on Perception and Dodge Blow tests while Casting from the Book
- Reduce the character's Casting Roll by 4, due to the awkwardness of casting and the monotony of recited verse
- Casting from the Book cannot prevent Chaos Manifestations caused by Catastrophic Channelling Failures (see "Channelling" entry above)

## Speak Language (Intelligence - Advanced)

**Related talents:** Linguistics +10, Mimic +10, Seasoned Traveller +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Imitate an obscure regional sub-dialect</li> <li>Convey a complex message under stress in a non-native tongue</li> </ul>	
<b>Perfect</b>	Perfect communication. All social tests can be made normally
<b>Success</b>	Accent is only barely noticeable. Average (+/-0) or easier Disguise, Charm, Gossip and Command tests may be attempted
<b>Failure</b>	Accent is apparent and grammar is awkward. Average (+/-0) or easier Disguise, Charm, Gossip and Command tests may be attempted, but at -20
<b>Botch</b>	Speech is broken and barely coherent. Basic information can be conveyed, but no Disguise, Charm, Gossip or Command tests are possible.
<b>Fumble</b>	Character sputters and fumbles on words. No information is conveyed / no social tests possible

A character is assumed to be fluent in his/her mother tongue (usually the racial or regional language), and no roll is required for communication. Any additional languages are considered non-native, and characters may need to make Speak Language tests occasionally.

## Swim (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Swim across a cold, choppy canal</li> <li>Swim more than 100 yards on calm water</li> </ul>	
<b>Perfect</b>	Swimmer succeeds, and is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Swimmer succeeds
<b>Failure</b>	No progress. Make another Swim test or begin drowning (WFRP pg. 136)
<b>Botch</b>	No progress. Swimmer begins drowning immediately (WFRP pg. 136)
<b>Fumble</b>	Swimmer inhales a lungful of water, falls unconscious, and will die in 2 minutes if not rescued.

Once a swimmer has begun drowning, he may only flail about in the water. Every minute, in addition to his Suffocation Test (WFRP pg. 136), he may attempt a Hard -20 Swim test to recover.

Movement is halved when swimming.

## Torture (Fellowship - Advanced)

**Related talents:** Menacing +10

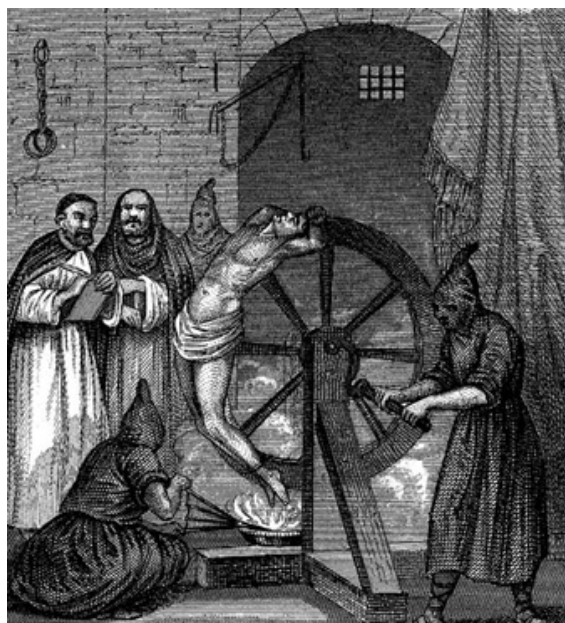
<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Learn location of bandit camp from a captive</li> <li>Extract confession of heresy from a hedge wizard</li> </ul>	
<b>Perfect</b>	All requested information is extracted without seriously injuring the captive. No WP test to resist.
<b>Success</b>	All requested information is extracted if captive fails a WP test and survives 1d5-1 Wounds (no T modifier) or IP's, depending on mode of torture
<b>Failure</b>	One piece of information may be extracted if captive fails a WP test and survives 1d5-1 Wounds (no T modifier) or IP's, depending on mode of torture
<b>Botch</b>	No information gathered, and captive is injured. Inflict 1d10 Wounds (no T modifier) or IP's, depending on mode of torture
<b>Fumble</b>	No information gathered, and captive is accidentally killed, or becomes catatonic for 1 day and gains an instant insanity (WFRP pg. 201)

**Mode of torture:** may cause Wound loss, IP gain, or a combination of the two at GM discretion.

- Physical: flogging, suffocation, cutting & bludgeoning
- Psychological: sensory deprivation, harming or threatening loved ones, humiliation
- Psychophysical: disfigurement, starvation & exposure, rape

**Ethics:** Characters who perform or witness torture must roll vs WP or gain 1 IP.

Multiple Torture tests may be attempted on a captive who is still capable of speech.



**Trade (Varies - Advanced)**

**Related talents:** Dwarcraft +10; Artistic +20

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Sew a leather jerkin using poor tools under time pressure</li> <li>▪ Hold a strenuous new farm job through harvesting season</li> </ul>	
<b>Perfect</b>	<p><b>Manufacture:</b> may add +1 to item quality</p> <p><b>Labour:</b> high productivity (2-3 times normal), employer will take notice</p>
<b>Success</b>	<p><b>Manufacture:</b> see below for item quality</p> <p><b>Labour:</b> good productivity, gets the job done</p>
<b>Failure</b>	<p><b>Manufacture:</b> -1 from item quality</p> <p><b>Labour:</b> mediocre productivity; not bad enough to warrant firing, but performance is expected to improve</p>
<b>Botch</b>	<p><b>Manufacture:</b> -2 from item quality and a tool may break</p> <p><b>Labour:</b> poor productivity and numerous errors will lead to dismissal if not corrected immediately</p>
<b>Fumble</b>	<p><b>Manufacture:</b> nothing is produced, a tool may break, and materials are ruined</p> <p><b>Labour:</b> terrible performance and big mistakes lead to immediate dismissal, and possible injury if job is dangerous</p>

**Manufacture:** For explanations of item quality, see WFRP pg. 105. A tradesperson's capability depends on the number of skill mastery levels:

- Skilled: Common quality items
- Mastery +10: Good quality items
- Mastery +20: Best quality items

(For detailed manufacturing rules, download Daniel White's Trade article available from the Liber Fanatica website.)

**Labour:** A Labour test may be made once/day or once/week at GM's discretion. Under normal conditions labourers should receive a +20 or +30 bonus when working within their trade. A test is not necessary if the worker is very familiar with his/her job (e.g. same farm for 2+ years, making clothing from a familiar pattern etc.)

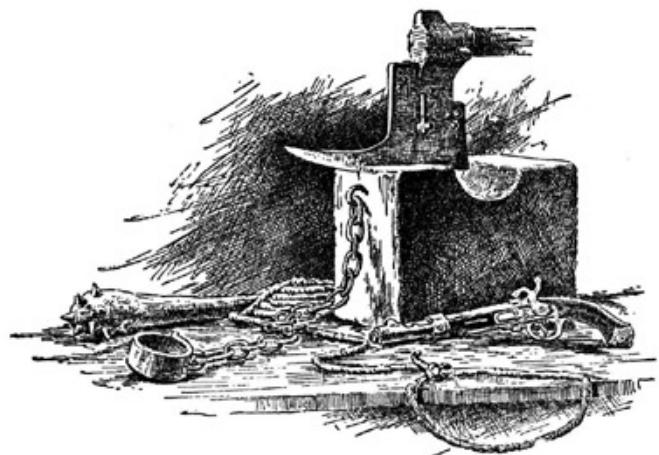
**Ventriloquism (Fellowship - Advanced)**

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Speak without moving lips during a conversation</li> <li>▪ Project voice across a small room</li> </ul>	
<b>Success</b>	Opposed Test (Ventriloquism vs Perception). Compare Degrees of Success to break stalemates. Tie goes to ventriloquist
<b>Failure</b>	



# The Tool Shed



# Introduction

by Henrik Grönberg

This part of the guide contains several tools for GMs running WFRP. Although the GM is free to use these in any way imaginable, a few notes are provided in order to help in doing so. It should be noted that the scope of these tools is limited in several ways. Firstly, they are written with the Empire and Humans in mind. Although this doesn't mean you can't use them for characters of other races and nationalities, or for scenarios set outside the Empire, you'll have to tweak or re-roll the results a lot more often. Secondly, most tables come with a random generation ("dice decision") option. If this is used, far from all results will be grammatically correct, make sense or be of any help. Thirdly, all tables represent only a limited selection of possible entries. However, if they spur your imagination to come up with alternatives, they still serve a purpose!



## Character Traits

This tool consists of ten sets of ten tables each listing ten entries. Each set of tables is loosely linked to one of the Ten Questions on pages 21-22 of WFRP. Each table can be read as offering fragments of answers to one of these questions and can be used during character generation to help players come up with a background for their PCs (see above).

The entries in these tables are intended to serve several purposes:

**Improving Improvisations** GMs can keep these tables handy while at the table for coming up with a few defining attributes for improvised NPCs. In this case, picking or rolling (1d10 for the set of tables, another 1d10 for which table

and 1d10 for the entry) a few, say three, traits may be a good idea.

**Scenario Creation** GMs can use the tables when creating NPCs for scenarios and campaigns (homemade or others), much in the same ways as described above.

**Character Generation** This material is also useful for GMs and players generating player characters. For instance, players can roll once on each set of tables, 1d10 traits as above, or simply use the tables in any other way as they and the GM see fit. The result won't be a cohesive and complete personality—you still have to connect these dots—but may provide a few starting ideas for creating a personality and background.

### Ten Hundred Answers:

Question	Set of Tables
1: Where are you from?	Character Background
2: What is your family like?	Family & Heritage
3: What is your social class?	Social Status
4: What did you do before you became an adventurer?	Personal History
5: Why did you become an adventurer?	Personality
6: How religious are you?	Religiosity
7: Who are your best friends and worst enemies?	Friends & Enemies
8: What are your prized possessions?	Peculiar Possessions
9: Who are you loyal to?	Loyalties
10: Who do you love/hate?	Loves & Hates

# Character Background

<b>1 CHILDHOOD MISFORTUNES</b>	
1	Character was abused as a child
2	Orphaned early, raised by distant relatives
3	Sickly and weak as a child
4	Mocked and teased by other children
5	Parents had to move a lot, never rooted
6	Resents parents and upbringing to this day
7	Always felt out of place as a child
8	Mistreated by stepmother or father
9	As a child regarded as weird by everyone
10	Resented schooling or similar education

<b>2 AS A CHILD, CHARACTER WAS</b>	
1	known as a dreamer
2	quite bright and was considered for schooling
3	cold and deliberate
4	Known for his good manners and politeness
5	sometimes running away for days
6	prematurely adult and conscientious
7	proficient in some sport or art
8	disobedient and rude to his parents
9	a good child: helpful, loving and sweet
10	religious and had an early awakened piety

<b>3 WHILE GROWING UP, CHARACTER</b>	
1	spent summers with relatives in the countryside
2	spent winters in a city with friends of his parents
3	Intermittently worked for a distant relative
4	was sent to a nearby village during the harvest
5	always tried to impress a neighbour but failed
6	often found a reason to visit the next village
7	ran away and spent the evening in a close-by inn
8	often hid from mother – sometimes for days
9	was considered somewhat slow
10	never felt he really could talk to either parent

<b>4 FAMILY'S ROOTS IN COMMUNITY</b>	
1	Recently driven from ancestral home
2	Has always moved around throughout province
3	Moved there 1d10 years ago
4	Lived in community for 1d10 generations
5	Family recently moved to another province
6	Entire extended family lives elsewhere
7	Extended family lives in same community
8	Parents recently moved back to ancestral home
9	Parents alternated between two homes
10	Family never had a steady home

<b>5 FEELINGS ON HOME COMMUNITY</b>	
1	Feels people there care for each other
2	Proud of a famous figure or feature
3	Constantly felt estranged
4	People back home are insular and bigoted
5	Something goes on behind the scenes
6	Always felt the wrong people had authority
7	The community is hiding a sinister secret
8	Lately treated as an outsider back home
9	Family has never felt part of community
10	Gets a special feeling treading those streets

<b>6 HAS TRACES OF THE ACCENT OF</b>	
1	Averland
2	Hochland
3	Middenland
4	Nordland
5	Ostermark
6	Ostland
7	Reikland
8	Stirland
9	Talabeckland
10	Wissenland

<b>7 ONCE SPENT 1D10 MONTHS IN</b>	
1	another province in the Empire
2	Brettonia, visiting distant family
3	Kislev, in the line of work
4	Tillea, to find someone who fled there
5	Border Princes, to hide out for a while
6	Estalia, visiting the temple of Myrmidia
7	Marienburg, working off a debt
8	Nuln, seeking a scholar's advice
9	Altdorf, to address the Emperor!
10	prison, mental asylum or slavery

<b>8 NURTURES A LIFELONG DREAM TO</b>	
1	live in a another country
2	marry someone "untouchable" due to class
3	move to another town, city or province
4	live on the sea / in the mountains
5	take up a different profession
6	buy a certain farm or townhouse
7	reacquire some family estate or heirloom
8	visit friends or relatives that live far, far away
9	visit a settlement of Elves, Dwarfs or Halflings
10	say "I'm sorry" to someone he hurt years ago

<b>9 FOND MEMORIES OF A NEARBY</b>	
1	Lake
2	River
3	Town
4	Village
5	Forest
6	farmstead
7	Ruin
8	Field
9	Temple
10	Shrine

<b>10 USE TABLE 1:9 TO DETERMINE</b>	
1	a place the character has very bad memories of
2	where the character was born
3	where the character used to hide from everyone
4	what left an unforgettable impression as it burned
5	where he had his first real experience of death
6	a place the character knew to be haunted
7	a place the character returns to in his dreams
8	where a loved one wanted to be buried
9	where he was almost killed 10+1d10 years old
10	where the character had his first brush with love

# Family and Heritage

1 CHARACTER IS VERY FOND OF HIS	
1	mother
2	Father
3	grandmother
4	grandfather
5	Sister
6	brother
7	aunt
8	Uncle
9	Niece
10	Nephew

2 ROLL ON TABLE 2:1 TO SEE WHO	
1	was killed and eaten by Beastmen
2	was hunted through the forest by Mutants
3	was robbed and killed by Outlaws
4	is rumoured to have had dealings with smugglers
5	was raped or beaten and left for dead
6	once stumbled upon a Goblin lair
7	Claimed to have seen a Ghost once
8	saw all he/she ever owned burnt by Orcs
9	once saw a Troll distressingly close to home
10	spread rumours of Dragons or such

3 USE TABLE 2:1 TO SEE WHO	
1	the character has an ongoing conflict with
2	who is never talked about in the family
3	was considered weak, but surprised everyone
4	in the family has an influential position
5	is an important figure in another town
6	is quite an accomplished entertainer
7	the character particularly wants to impress
8	is the true leader in the family
9	was quite successful in some kind of sport
10	is (in)famous for his/her cooking

4 USE TABLE 2:1 TO DECIDE WHO	
1	moved after accusations of witchcraft
2	the character mourns death of
3	is an Agitator to the dismay of the family
4	died in the Storm of Chaos
5	was murdered 1d10 months ago
6	was punished by a local noble for disobedience
7	is the black sheep of the family
8	Returned changed from the siege of Middenheim
9	suffers from some incurable wasting disease
10	introduced the character to present walk of life

5 CHARACTER'S FAMILY	
1	originates from another part of the Empire
2	is often turned to for advice and help
3	is anonymous in their community
4	and home sees a lot of visitors and friends
5	is known for generations of piety
6	owes a lot of money to various people
7	is generally well seen in their community
8	is considered something of an upstart
9	Suffered a major blow 1d10 years ago
10	has economically been on the decline of late

6 HERITAGE & ANCESTRY: CHARACTER	
1	is ashamed of his ancestry
2	feels insignificant compared to ancestors
3	is something of a genealogist
4	is unduly boastful of his blood-line
5	mourns his lineage's greater days
6	thinks his family deserves a better reputation
7	has sworn to give own children a better start in life
8	frequently goes to family cemetery to pay respect
9	dreams of being knighted
10	has illicitly adopted some sort of title or heraldry

7 CENTRAL RELATIVE GROWING UP	
1	Very young when mother died
2	Always afraid of father
3	Never met his father, thinks about him a lot
4	Recently learnt who was his real father
5	Secretly related to local Noble
6	Often turned to an aunt for advice and guidance
7	Looked up to and loved an older sibling
8	Was great friends with a cousin of same age
9	Family reveres memory of a great grandparent
10	Family terrorized by a distant relative

8 CHARACTER'S OPINION OF HIS FAMILY	
1	Never talks about his family
2	Isn't truthful when talking about family
3	Favourite son or daughter
4	Is the black/white sheep of the family
5	Seems to be fond of a sister or brother
6	Seems proud of his family and upbringing
7	Full of stories about various relatives
8	Always trying to keep in touch with family
9	Obsessed with birthdays of extended family
10	Seems to do relatives favours all the time

9 VIEWS ON CHILDBIRTH AND REARING	
1	Upbringing is the domain of the father alone
2	Pregnancy is a holy state
3	The mother-daughter bond is holy
4	Children should be educated by Priests of Sigmar
5	Parents are forever responsible for their children
6	Begetting heirs is the most important thing in life
7	The child's name says a lot about the parents
8	The Dooming ritual is extremely important
9	Corporal punishment is a valuable instrument
10	Children should learn early on how hard life is

10 FAMILY NEEDS CHARACTER TO FIND	
1	the means to continuously support family
2	medicine/cure for parent (or other relative)
3	out what happened to a missing sibling
4	an heirloom stolen 1d10 months ago
5	father before it's too late
6	a close friend of character's parents
7	1d100 gc to pay a debt within 1d10 weeks
8	a way do a favour to a local potentate
9	a deed proving the right to something
10	the means to clear the family name

## Social Class

<b>1 THE EMPEROR MUST RESTRAIN THE</b>	
1	Grand County of Averland
2	Barony of Hochland
3	Grand Duchy of Middenland
4	Barony of Nordland
5	League of Ostermark
6	Grand Principality of Ostland
7	Grand County of Stirland
8	County of Sylvania
9	Grand Duchy of Talabecland
10	County of Wissenland

<b>2 VIEWS ON EXISTING CLASS SYSTEM</b>	
1	Your birth shouldn't decide your life
2	The nobility exists to help and protect us
3	Your parents moved up in society
4	Your parents lost in wealth and influence
5	The lower classes should keep in their place
6	The peasantry is the backbone of society
7	Burghers are the true rulers in the Empire
8	Guilds and societies need to be checked
9	Religious cults and orders are too influential
10	The Empire needs a revolution!

<b>3 THE EMPEROR</b>	
1	has lost too much power to the Electors
2	should look to the needs of the little people
3	is a demi-god who should be worshipped
4	doesn't care about us normal folks
5	must unite the Empire against external threats
6	should be restrained by the Electors
7	is probably the target of a vast conspiracy
8	should take steps to ensure his successors
9	should be replaced with a theocracy
10	needs to think twice about this griffon thing

<b>4 PARTICULARLY DISTRUSTS</b>	
1	Physicians
2	Merchants
3	Politicians and Agitators
4	Lawyers and Bureaucrats
5	Burghers
6	Beggars and Bone Pickers
7	Priests of all kinds (Zealots, Friars)
8	Scholars, Students and Scribes
9	Watchmen and Roadwardens
10	Peasants

<b>5 PARTICULARLY LOATHES A CRIME</b>	
1	Arson, especially in villages and towns
2	Blackmail and extortion
3	Embezzlement and fraud
4	Murder
5	Rape and other violations of women
6	Misuse of power and political corruption
7	Thievery, pickpockets, burglary, shoplifting
8	Treason
9	Uncalled-for beatings and physical abuse
10	Worship of the Ruinous Powers

<b>6 DESPISES THE BACKGROUND OF</b>	
1	Bourgeois
2	Mercantile
3	Military
4	Rural
5	Urban
6	Wanderer
7	Waterline
8	Wilderness
9	Rural, Wanderer, and Wilderness
10	Bourgeois, Mercantile, and Urban

<b>7 OPINION ON WIZARDS AND MAGIC</b>	
1	Once had his life saved by a wizard
2	Heretics and Chaos cultist—burn them all!
3	It's the Hedge magicians one must fear
4	Only Priests should be allowed to use magic
5	Colleges of Magic attract the Chaos hordes
6	They should be sacrificed fighting Chaos
7	Someone close was burned for witchcraft
8	All wizards cause dangerous phenomena
9	You should never look directly at a Wizard
10	All wizards fear garlic and silver

<b>8 POWER IN THE EMPIRE SHOULD</b>	
1	be in the hands of the taxpaying burghers
2	be accorded relative to wealth
3	emanate from the villages and towns
4	be a matter for all citizens
5	lie less in the hands of those with money
6	be withdrawn from the Church of Sigmar
7	be collected in the hand of the Emperor
8	be completely held by the Electors
9	Belong to the major cults
10	Belong to landowners, they own the Empire

<b>9 OPINIONS ON MARRIAGE</b>	
1	It is the only licit union of man and woman
2	Thinks marriage is a form of slavery—for all
3	Finds monogamy unnatural and unrealistic
4	Hopes to marry well
5	Has a sweetheart he never dared to approach
6	Family tells him to marry someone he loathes
7	Parents worry because he still hasn't married
8	Children born out of wedlock are aberrations
9	Thinks the dowry is the essence of marriage
10	Loathes this formalization of love

<b>10 HABITS &amp; QUIRKS</b>	
1	Constantly picks nose
2	Should change clothes a bit more often
3	Worries incessantly about his hair
4	Continuously scratches arse
5	Hypochondriac – always thinks he is ill
6	Has a... peculiar smell
7	Draws attention due to loud voice
8	Can't leave scabs alone
9	Overuses colourful language
10	Borderline compulsive pedantic

# Personal History

<b>1 HAS BAD MEMORIES OF A NEARBY</b>	
1	coaching Inn
2	Brothel
3	Yradesman
4	Garrison
5	court of law
6	toll gate
7	Temple
8	town Gate
9	Graveyard
10	guild house

<b>2 CURRENT PHYSICAL HEALTH</b>	
1	Suffers from haemorrhoids (prefers to stand)
2	Some sort of skin disease (rash, itch)
3	Recovering from the Galloping Trots
4	Lice or fleas
5	Fits of violent coughing
6	Venereal disease (darn that brothel!)
7	Almost died of pneumonia 1d10 months ago
8	Limps due to a stupid accident
9	Suffers from the mother of all hangovers
10	Has a wound still needing regular attention

<b>3 TOUCH OF DISORDER</b>	
1	Blasted Brain
2	Beast Within
3	Blasphemous Rage
4	Desperate & Doomed
5	Firebug
6	Heart of Despair
7	Knives of Memory
8	Lost Heart
9	Restless Fingers
10	Venomous Thoughts

<b>4 EAGERLY LONGS FOR</b>	
1	Hexensnacht
2	Year Blessing
3	Start Growth
4	First Day of Summer
5	Sun Still
6	Geheimnistag
7	Less Growth
8	World Still
9	Own Birthday
10	Other special day

<b>5 SLEEP HAS RECENTLY BEEN</b>	
1	filled with dreams of the end of the world
2	onset by sad dreams from his childhood
3	troubled by a face character can't place
4	particularly sound and restive
5	in short supply and character is very tired
6	full of horrible nightmares
7	disturbed with visions of his own death
8	bad due to much tossing and turning
9	wakeful and restless
10	haunted by a recurring dream

<b>6 MENTAL HEALTH: RECENTLY</b>	
1	suffered a major loss and is grieving
2	felt harmonic and spiritually refreshed
3	been moody and disharmonic
4	been reminded of own mortality
5	experienced how cruel the world is
6	felt the attraction of the Ruinous Powers
7	been melancholic without knowing why
8	missed family and home so much it hurt
9	pondered the swift passing of time
10	suffered from Fear and is still a bit shaky

<b>7 SWORE A FEW DAYS AGO TO</b>	
1	never have another drink – ever!
2	stay away from the opposite sex – for now
3	keep mouth shut and eyes open
4	choose friends with more care
5	get even – for the umpteenth time
6	get back in shape – physically and mentally
7	one day have more money than that other guy
8	never again pay in advance – for anything
9	let family know character is doing alright
10	somehow make the best of the situation

<b>8 LAST EMPLOYER WAS A</b>	
1	local noble
2	friend of the family
3	Inn-Keeper
4	Merchant
5	trade guild
6	military body (mercenary unit, army)
7	religious order
8	law enforcement agency (Town Watch etc)
9	coaching house (Four Seasons Coaches etc)
10	a criminal (Smuggler, Outlaw Chief etc)

<b>9 PREVIOUSLY CROSSED A PC'S PATH</b>	
1	because he holds a grudge against the family
2	because he once hired one of the PC's friends
3	as were travel companions 1d10 days ago
4	when injured in an accident caused by the PC
5	in the form of a name in a document
6	during a drinking binge that ended gloriously
7	many years ago in the character's childhood
8	when the PC did him a small favour
9	although the PC doesn't remember it at all
10	but went under another name back then

<b>10 MANIFEST TRAIT OF HIS CAREER</b>	
1	Form of dress
2	Some sort of mannerism
3	Very specialised jargon
4	Default choice of employer
5	Outward respect for deity
6	Strict adherence to professional code
7	Views on importance of social class
8	Favoured form of lodging
9	Choice of weapon, armour and combat style
10	View on magic and wizards

# Personality

1 PHILOSOPHY, MORALS OR ATTITUDE	
1	Conceited and judgemental
2	Conformist and law-abiding, law equals morals
3	Conservative
4	Liberal and open minded
5	Rebellious
6	Righteous
7	Unorthodox
8	Dignified
9	Charitable and generous
10	Dreamer, otherworldly

2 CHARACTER'S SPIRIT IS SAID TO BE	
1	manic
2	feisty
3	lively
4	animated
5	enthusiastic
6	forceful
7	optimistic
8	dwindling
9	pessimistic
10	dull

3 CHARACTER IS SOCIALLY KNOWN AS	
1	compromising
2	proud
3	impious
4	stubborn
5	inquisitive
6	humble
7	confident
8	irresolute
9	compassionate
10	shrewd

4 EATING HABITS - CHARACTER	
1	is a strict vegetarian
2	has particularly disgusting table manners
3	doesn't like eating in public
4	is very choosy when it comes to drinks
5	will eat anything without complaint
6	doesn't drink alcohol
7	always complains about his meals
8	Thinks fruits and vegetables are for sissies!
9	doesn't like foreign food
10	likes his meal hot

5 DEFAULT MODUS OPERANDI	
1	Deceitful, selfish and scheming
2	Merciful and humble
3	Honest, trustworthy and upright
4	Mentally unstable and violent, likes using force
5	Merciless and uncaring to the point of sadistic
6	Squeamish - doesn't like doing the dirty work
7	Righteous - always lets the end justify the means
8	Always does things in big style
9	Puppet master - likes using others like pawns
10	"If you want something done well, do it yourself"

6 PRIMARY MOTIVATION - CHARACTER	
1	is exceedingly greedy
2	is honour bound
3	will protect his bloodline at all costs
4	will satisfy his bloodlust no matter what
5	is driven by ambition to excel in his profession
6	wants to bring anarchy to the world
7	is a gambler in all aspects of life
8	is a stalwart and chauvinistic patriot
9	is a hopeless romantic and dreamer
10	lives to have his revenge

7 CHARACTER HAS A SOFT SPOT FOR	
1	furry little animals
2	toddlers and small children
3	the opposite sex
4	artists and musicians
5	the elderly
6	outcasts, beggars and other unfortunate people
7	military veterans, war-wounded amputees
8	Dwarves, and everything about this stout race
9	Elves, and things associated with this fair people
10	Halflings, and things related to this merry race

8 WITH OPPOSITE SEX CHARACTER IS	
1	extremely conservative and conventional
2	gracious, courtly and chivalrous
3	flirty, even seductive
4	indifferent, considers gender unimportant
5	uneasy, innocent and inexperienced
6	constantly falling in love...
7	promiscuous to the point of compulsive
8	romantic and idealistic
9	insightful, through seedy books, poems & songs
10	completely uninterested

9 PERSONALITY FLAWS	
1	Spendthrift - has never been good with money
2	Can't adapt according to social context
3	Compulsively honest - can't lie
4	Outspoken - can't hold his mouth
5	Mysterious and secretive, likes talking in riddles
6	Loathes one trait described in table 5:1
7	Despises one trait described in table 5:2
8	Detests one trait described in table 5:3
9	Abhors one trait described in table 5:4
10	Dislikes one trait described in table 5:5

10 WHEN DRUNK CHARACTER GETS	
1	emotional and sentimental
2	aggressive and bullying
3	disoriented
4	loud
5	silent and introspective
6	boastful and reckless
7	regretful and brooding
8	frequent blackouts
9	flirty, even abusive
10	horrible hangovers next day

# Religiosity

1 PARTICULARLY DEVOTED TO	
1	Verena
2	Ulric
3	Morr
4	Myrmidia
5	Manaan
6	Sigmar
7	Ranald
8	Shallya
9	Taal
10	Rhya

2 RELIGIOUSNESS	
1	Pious – adamantly devoted and righteous
2	Religious – believes in the power of gods
3	Conformist – trusts in creed rather than faith
4	Monotheistic – only worships one deity
5	Worships no deity in particular
6	Unorthodox – worships in a peculiar fashion
7	Hypocritical – shows only outward respect
8	Profane – doesn't care much for religion
9	Irreverent – impious of all deities
10	Heretical – thinks religion is a thing of evil

3 PREDOMINANTLY PRAYS	
1	before every meal
2	when waking in the morning
3	only when protocol calls for it
4	before going to bed
5	at regular intervals during the day
6	during religious festivals and celebrations
7	when it doesn't impair his daily life
8	before, during and after combat
9	when somebody dies
10	when alone, thinks religion is a private matter

4 FATE & SUPERSTITION	
1	Worries constantly about his dooming
2	Thinks star sign is key to peoples' personalities
3	Has lost his birth coin
4	Don't like crossing open water
5	Black cats are heralds of doom and defeat
6	Never passes a shrine without an offering
7	Thinks killing someone you know is bad luck
8	Seeing a dead person brings ill fortune
9	A woman brings bad luck during her period
10	Looking a stranger into eyes brings bad luck

5 CULTIST CONNECTIONS	
1	Knows the care-taker of local shrine
2	Friends with a Priest in nearby temple
3	Has a childhood friend turned crazed Zealot
4	Used to be friends with an Initiate
5	Is quite close with a wandering Friar
6	Close family member is a Priest
7	Character once considered becoming an Initiate
8	Asked an oracle for guidance but got none
9	Frequently visits the tomb of a saint or cleric
10	Listens to an unorthodox Priest

6 RECENTLY UNDERTOOK PILGRIMAGE	
1	to repent for a very real sin
2	as a cover to do something far less pious
3	that ended in personal disaster
4	during which he made a spiritual discovery
5	hoping to get some peace of mind
6	to the cathedral of Sigmar in Altdorf
7	to the temple of Manaan in Marienburg
8	to the temple of Ulric in Middenheim
9	to the temple of Myrmidia in Magritta
10	to the temple of Shallya in Couronne

7 ONCE SUFFERED CONTRITION	
1	Bagging
2	Fine
3	Fast
4	Whipping
5	Leeching
6	Blood Tithe
7	The Anvil
8	Pilgrimage
9	Incarceration
10	Other

8 CHARACTER DISLIKES CULT OF	
1	Verena
2	Ulric
3	Morr
4	Myrmidia
5	Manaan
6	Sigmar
7	Ranald
8	Shallya
9	Taal & Rhya
10	Other (minor/local deity or aspect of deity)

9 CHARACTER WAS ONCE LURED BY	
1	an aesthetic cult
2	a blood cult
3	a corruption cult
4	a death cult
5	a pleasure cult
6	a political cult
7	a cult of Khorne
8	a cult of Tzeentch
9	a cult of Slaanesh
10	a cult of Nurgle

10 STRICTLY OBSERVES A CREED	
1	related to eating or drinking
2	dictating the roles of men and women
3	regarding sacrifices and offerings
4	that concerns a religious holiday
5	concerning dress
6	governing the relations with another cult
7	deciding what is Chaotic and evil
8	concerning the role of Priests in the cult
9	stressing the importance of class in worship
10	dictating the use of violence

## Friends & Enemies

1 CONTACT IN THE TRADE GUILD OF	
1	Merchants
2	Stevedores
3	Scriveners
4	Carpenter
5	Teamsters
6	Tanner
7	Metalworkers
8	Bookbinders
9	Builders
10	Masons

2 RECENTLY BEFRIENDED A	
1	jittery Messenger from a nearby town
2	fat and messy but capable Barber-Surgeon
3	keen and correct Bodyguard
4	sophisticated but progressive Burgher
5	Widely-travelled but insular Coachman
6	ruthless and yet strangely mild Mercenary
7	Dwarven Miner from the Grey Mountains
8	silent, mysterious and aged Outrider
9	young and already rather eccentric Scribe
10	corrupt but benevolent Bailiff

3 HAD A GOOD FRIEND WHO IS NOW	
1	held captive, charged with theft
2	held in loving memory from childhood days
3	a pile of ashes and charred bones
4	an outlaw against his/her will
5	a bit of a boss in the streets of a nearby town
6	the character's sweetheart
7	someone important in a town not far away
8	incarcerated and treated for insanity
9	training to become an Initiate
10	on a romantic escapade with character's sister

4 HAS A PLACE OF REFUGE IN A	
1	coaching inn, friends with the inn-keeper
2	Temple
3	deserted or condemned house
4	Noble's household where he knows a cook
5	farmstead owned by a friend of parents
6	woods outside the town
7	cottage or cabin hidden in the hills
8	stable where there is this small crawl space
9	brothel, run by someone with a good heart
10	town house that belongs to a relative

5 CHARACTER'S FRIENDSHIP IS	
1	worth little if required to do something
2	strong if he can rely on his friend in turn
3	fleeting, makes new friends and forgets old
4	fraught with confusion and preconceptions
5	absolute, does anything for his friends
6	lifelong, never forgets a friend
7	unwanted at times, gets overzealous at times
8	reserved for those who've proven themselves
9	hearty, warm and cheerful
10	rather formal, indifferent and dispassionate

6 RACIST WHEN IT COMES TO	
1	Elves, particularly the wood-dwelling kind
2	Dwarves, especially from outside the Empire
3	Halflings, above all those from the Moot
4	Humans from Border Princes
5	“ ” Bretonnia
6	“ ” Kislev
7	“ ” Marienburg
8	“ ” Norsca
9	None of the above – racially tolerant
10	All of the above – very racist indeed

7 JUDGMENTAL OF PEOPLE FROM	
1	Averland (“Inbred hillbillies”)
2	Sudenland (“No respect for law and order”)
3	Middenland (“They had it coming”)
4	Nordland (“Who?”)
5	Ostermark (“Let the hordes just walk through”)
6	Ostland (“Ignorant country bumpkins”)
7	Reikland (“Arrogant and self-important bullies”)
8	Stirland (“Halfling-loving half-wits”)
9	Talabecland (“Greedy upstarts”)
10	Wissenland (“Nuln's lapdog”)

8 A CHILDHOOD RIVAL IS NOW	
1	an aging Militiaman
2	(allegedly) a Grave Robber
3	a disillusioned Soldier
4	accused of heinous crimes
5	leading a small revolt or uprising somewhere
6	someone to go to for news and gossip
7	rumoured to be somewhere around here
8	dying from some incurable disease
9	a celebrated entertainer, author or poet
10	carefully watched by the authorities

9 RECENTLY MADE AN ENEMY OF A	
1	browbeaten Road Warden
2	lenient Tax Collector
3	corrupt Bailiff
4	humane Jailer who got fired for leniency
5	drunken Lawyer that used to be sharp
6	retired Sergeant of the Watch
7	bossy Guildsman in a local chapter
8	broke Tradesman
9	Scribe who works in a public office
10	Noble who could care less about him

10 REGARDING ENEMIES CHARACTER'S	
1	contempt is scalding hot and very explicit
2	hate simmers, but rarely boils
3	respectful and courteous
4	hate shows in the little things
5	fearful of his enemies, looking the other way
6	quite good-natured; suffers fools gladly
7	borderline psychopathic; beware of his rage!
8	compelled to pray to a deity
9	inclined to avoid things he dislikes
10	hatred is reserved for battle

## Peculiar Possessions

1	FOODSTUFFS
1	Sack of 2d10 sour apples
2	1d10 trail rations
3	Two spicy sausages
4	One small keg of rather watery ale
5	Sandwich (ham & mustard) wrapped in cloth
6	Large sack of potatoes
7	Half a bottle of poor quality spirits
8	Two large loafs of rye bread
9	Bottle of decent red wine
10	Large piece of very smelly (but tasty) cheese

2	COINS, CASH & CURRENCY
1	1d10 <i>gcs</i> of foreign coinage
2	1d10 counterfeited silver shillings
3	1d10 archaic-looking pennies
4	Someone owes 2d10 <i>gcs</i> , due in 1d10 weeks
5	Recently won at cards, has an extra 1d10 <i>gcs</i>
6	Owes a friend or relative 4d10 <i>ss</i>
7	Bar or brothel tab (1d10 <i>ss</i> ) to settle next day
8	Steady income of 2d10 <i>gcs</i> /month
9	Yesterday, character found 1d10 <i>gcs</i>
10	Was robbed 1d10 days ago, lost 1d10 <i>ss</i>

3	PET
1	Small but vicious dog
2	Tame bird that can't fly
3	Proud but quite fat tomcat
4	Impossibly big rat
5	Almost deaf, smelly and very old mutt
6	Two small birds and ornate cage
7	Keeps collar or leash as memory of dead dog
8	"Pet" cow, sheep, pig, or rabbit back home
9	Old and sagging pony or horse ( <i>poor</i> quality)
10	<i>Good</i> saddle, harness and 2 saddlebags

4	DEEDS, BOOKS & DOCUMENTS
1	Letter of recommendation from former boss
2	Permit to carry arms in a town where required
3	Deed of partnership with Tradesman (1d10 %)
4	Letter of introduction from home town
5	Written invitation to market, festival or fair
6	"Wanted" poster, a few days old
7	1d10 letters from lover, relative or friend
8	Book of Tillean poetry ( <i>poor</i> quality-lousy)
9	Cooking book ("100 Precious Pies")
10	Book of Averland history

5	WEAPONS & ARMOUR
1	A rusty shortsword
2	Short bow with 1d10 arrows
3	Ornate, balanced and sharp ( <i>good</i> ) dagger
4	Worn leather jerkin
5	Dented pot helmet
6	Nice (but empty) scabbard for longsword
7	Warhammer with the insignia of military unit
8	Old wooden shield with fading coat of arms
9	Rusty and torn mail shirt ( <i>poor</i> quality)
10	Pistol balls and powder for 1d10 shots

6	RELIGIOUS SYMBOLS AND TRAPPINGS
1	Religious symbol worth 1d10 <i>ss</i>
2	As above, but not for preferred deity
3	Medallion portraying local saint or hero
4	Pictogram woven into seam of clothes
5	Symbol of deity of another pantheon
6	Beautiful symbol worth 1d10 <i>gc</i>
7	Treasured religious relic
8	Neatly folded religious robes
9	Book of religious tenets (thin and leafed)
10	Lucky charm ( <i>WFRP</i> p. 123)

7	CLOTHING (other than worn)
1	Two <i>good</i> quality shirts wrapped in cloth
2	Pair of rather nice leather shoes
3	Nicely clad (considered social status)
4	Set of torn and blood clothes
5	Attire is wrinkled, worn and dirty
6	Garments of other career (roll on <i>WFRP</i> p. 21)
7	Old uniform that doesn't fit character
8	Warm and sturdy but worn overcoat
9	Richly embroidered traveller's mantle
10	A pair of very smelly but sturdy boots

8	TRAVEL & SERVICES
1	Paid for passage on coach or boat
2	Has paid for a bath he never had time to take
3	An artisan is repairing one of his trappings
4	Some labourers owe him a favour
5	A Barber-Surgeon owes him a treatment
6	Has recently befriended a decent Entertainer
7	Has the trust of a local Merchant's Servant
8	1d10x5% discount at one skilled Artisan
9	Knows a cheap dealer in various items
10	Knows of a Tradesman who is also a Fence

9	LODGINGS: CHARACTER
1	has paid for three days in a private room
2	has paid for 1d10 days in a common room
3	owns a tiny but cosy hunting cottage
4	has a small apartment paid for 1d10 weeks
5	rents a room in a house, paid for two weeks
6	a isolated cottage just outside of town
7	owns a neglected house in/near home town
8	has lived with relatives for 1d10 weeks
9	has camped out during the last 1d10 days
10	frequently gets free beers at favourite inn

10	MISCELLANEOUS TRAPPINGS
1	2d10 yards of strong rope
2	1d10 tallow candles
3	A tarnished copper lantern
4	1d10 sheets of paper
5	A rather nice, embroidered blanket
6	A healing draught
7	A pair of ornate ( <i>good</i> quality) metal flasks
8	Pewter tankard which is actually an antique
9	1d10 matches
10	Three treated torches

# Loyalties

1 CHARACTER IS LOYAL TO	
1	each and everyone according to his pay
2	Himself
3	his family; blood and ancestry
4	his country, a true patriot
5	his close friends
6	influential allies and people of power
7	the nobility
8	a foreign power
9	a company (trading, coaching, mining, etc)
10	a military

2 CHARACTER IS DEVOTED TO THE	
1	Grand County of Averland
2	Barony of Hochland
3	Grand Duchy of Middenland
4	Barony of Nordland
5	League of Ostermark
6	Grand Principality of Ostland
7	Grand County of Stirland
8	County of Sylvania
9	Grand Duchy of Talabecland
10	County of Wissenland

3 LOYAL TO THE TRADE GUILD OF	
1	Merchants
2	Stevedores
3	Scriveners
4	Carpenter
5	Teamsters
6	Tanner
7	Metalworkers
8	Bookbinders
9	Builders
10	Masons

4 LOYAL TO THE LOCAL CULT OF	
1	Verena
2	Ulric
3	Morr
4	Myrmidia
5	Manaana
6	Sigmar
7	Ranald
8	Shallya
9	Taal/Rhya
10	Other

5 ONCE HAD HIS TRUST BROKEN BY A	
1	person he believed a faithful friend
2	member of his closest family
3	former employer who never paid
4	Stranger who promised greatness
5	Religious authority in whom he confided
6	Political leader who changed his mind
7	lover who didn't feel anything after all
8	person he had sworn never to trust again
9	witness who suddenly remembered nothing
10	colleague, whom had promised a 50-50 split

6 CHARACTER ONCE BETRAYED	
1	favoured cult
2	home province, town or village
3	close family
4	employer, colleague or business associate
5	a good friend
6	his love, fiancée or spouse
7	his country
8	someone wanting him to betray someone else
9	the memory of his ancestors
10	himself: plans for the future, wants, wishes

7 BLACKMAILED OR EXTORTED BY	
1	law agency (Roadwardens, Town Watch)
2	a merchant with whom he has illicit business
3	a prosperous farmer who saw something
4	a Witch Hunter to look for deviants
5	a Crime Lord for information
6	a lowly fellow who saw something he did
7	a relative or friend using love as leverage
8	a Priest who knows something about his faith
9	a Noble who uses the leverage for fun
10	a foreign power who uses character as spy

8 CHARACTER'S LEADERSHIP IS	
1	reluctant
2	manipulative and scheming
3	Charismatic
4	physically brutal
5	well-liked
6	Ruthless
7	purely based on rank (military, noble, other)
8	secretive and indirect
9	the continuation of character's parents
10	Nonexistent (weak indeed)...

9 IF BETRAYED, CHARACTER LIKELY	
1	plans and plots in order to have his revenge
2	attacks right out, verbally and/or physically
3	swallows his anger, which festers for ages
4	spares no means to restore his honour
5	strikes back at betrayer's family or friends
6	breaks down, cursing the unfairness of life
7	has a hard time accepting he's been betrayed
8	accredits all disloyalty to own shortcomings
9	runs and hides (literarily or figuratively)
10	cuddles up with mommy or ole' teddy

10 FERVENTLY DISLOYAL TO	
1	Table 9:1
2	Table 9:2
3	Table 9:3
4	Table 9:4
5	Table 7:1
6	Those of the same trade (career)
7	Those of same background ( <i>Liber Fanatica I</i> )
8	Those of other social standing
9	People of the same social class
10	Pretty much everyone...

## Loves & Hates

<b>1 EXCEPTIONAL FEAR OF</b>	
1	heights
2	open spaces
3	Confined spaces
4	ghosts and undead (and rumours thereof)
5	Outlaws (and being robbed)
6	Failure
7	lightning and thunderstorms
8	darkness
9	cold, snow & ice
10	Cultural and social change

<b>2 LIFE TAUGHT CHARACTER TO AVOID</b>	
1	bogs & marshes
2	burial grounds
3	Crowded streets and squares
4	deep forests
5	lakes and oceans
6	mountains
7	plains and vast open spaces
8	rivers and rapids
9	the outdoors at night
10	underground locations (cellars, mines)

<b>3 FAVOURITE FOOD</b>	
1	all kinds of fish
2	juicy steaks
3	kidney pie
4	meaty sausages
5	roast lamb
6	mushroom stew
7	fresh salads and fruits
8	foreign cuisine (in general or one specific)
9	pretty much anything spicy and hot
10	never cared about what he eats

<b>4 FAVOURITE ENTERTAINMENT</b>	
1	Juggling and similar jests
2	A good fist-fight
3	Public executions & punishments
4	Board and/or card games
5	A beer or two with the guys
6	Going for nature-walks, pick-nicks, camping
7	Eating out and eating well
8	Storytelling
9	Music (in general or one particular type)
10	Dancing (in general or one particular style)

<b>5 FAVOURITE TIME OF YEAR OR DAY</b>	
1	Revels in winter, snow and cold weather
2	Adores first signs of spring (chicks, buds)
3	Bit of a hibernator—lives for the summer
4	Storms, foods, smells and colours of autumn
5	Strangely enticed when Mannslieb is full
6	Creature of the night, sleeps late
7	Loves mornings—at least when in bed
8	Worships daylight and basking in the sun
9	Evenings, when people come together
10	Loves storms and thunder

<b>6 FASCINATED BY</b>	
1	the mechanics of clocks
2	the engineering behind bridges and domes
3	gun powder and gunpowder weapons
4	forts, castles and fortifications
5	siege machinery
6	locks all of kinds
7	pottery, stoneware and chinaware
8	book printing
9	painting (one particular theme, origin, painter)
10	magic

<b>7 KNOWS TO APPRECIATE THE</b>	
1	handiwork of good carpenters
2	efforts of skilled masons
3	brains and experience of sharp lawyers
4	zeal and zest of devoted agitators
5	piety of fervent priests
6	precision of capable engineers
7	labours of bakers, cooks and brewers
8	precise work of illuminators
9	administrative capabilities of innkeepers
10	shows of acrobats, jugglers and fire eaters

<b>8 DISLIKES AN INSTITUTION</b>	
1	Banks and moneylenders
2	Large merchant houses
3	Organized worship (religious cults)
4	Bureaucracy involved in census
5	Bailiffs and other tax-collectors
6	Trade guilds
7	Professional military or mercenary outfits
8	Road and/or River Wardens
9	City watch and sheriffs of larger towns
10	Colleges of magic

<b>9 FINDS INNER PEACE &amp; HARMONY IN</b>	
1	solitude
2	woods and forests
3	rain, soft and warm if possible
4	sunbathing, relies in the sun's healing effect
5	sleeping
6	sunsets, that magic marriage of day and night
7	drunkenness
8	bed, preferably not alone
9	taking long walks alone
10	Meditation

<b>10 CHARACTER LOVES SOMEONE</b>	
1	he has known his entire life
2	for a few weeks, then finds somebody else
3	he recently met for one night at an inn
4	who can't return love due to religious calling
5	Married, but returning his love at great risk
6	who he secretly betrothed 1d10 weeks ago
7	he can't marry until he has saved 1d10x100 gc
8	who is already expecting his heir...
9	who died 1d10 years ago and he can't let go
10	who hasn't got a clue

# Settlements of Sigmar

German speaking readers are likely to laugh out loud at this attempt to provide GMs with the means of quickly coming up with names for villages and towns in the Empire and a few notable features of these settlements.

## Name of Settlement

Roll 1d100 for the first part of the name and consult the table below. Then roll another 1d100 and look up the result in the next table. You may have to re-roll the second element if you feel that it implies a geographical feature not present in the settlement.

First Element of Settlement Name					
1	All-	35	Hall-	69	Salz-
2	Als-	36	Hart-	70	Schaf-
3	Alt-	37	Hauzen-	71	Schroben-
4	Ammer-	38	Hech-	72	Schwab-
5	Arn-	39	Herbst-	73	Schwan-
6	Aschen-	40	Herz-	74	Schwarz-
7	Ascher-	41	Hohen-	75	Schöne-
8	Bens-	42	Holz-	76	Semmen-
9	Birn-	43	Ilmen-	77	Sim-
10	Blanken-	44	Kall-	78	Sommer-
11	Blau-	45	Klage-	79	Sonder-
12	Blut-	46	Klein-	80	Speeger-
13	Borken-	47	Lauffen-	81	Starn-
14	Braun-	48	Lauter-	82	Stein-
15	Büche-	49	Lipp-	83	Süd-
16	Bögen-	50	Main-	84	Tauber-
17	Diep -	51	Marien-	85	Taufel-
18	Dunkel-	52	Merse-	86	Thurin-
19	Eis-	53	Mess-	87	Tier-
20	Ell-	54	Moos-	88	Tränen-
21	Eschen-	55	Naum-	89	Trost-
22	Fried-	56	Nenn-	90	Upfen-
23	Fürsten-	57	Nieder-	91	Wall-
24	Geis-	58	Nord-	92	Waren-
25	Gelb-	59	Ober-	93	Vater-
26	Giessen-	60	Ost-	94	Vecker-
27	Grau-	61	Oster-	95	Wein-
28	Grab-	62	Otters-	96	Weiss-
29	Gros-	63	Pfaffen-	97	West-
30	Grün-	64	Pfarr-	98	Winter-
31	Gräten-	65	Pfeffen-	99	[Female Name]*
32	Gruft-	66	Rain-		
33	Günz-	67	Riesen-		[Male Name]*
34	Hagel-	68	Saal-	00	

\* You can use the tables in *WFRP* (p. 26) or *Character Pack* (p. 4-5).

Farms & Towns		Second Element of
Villages	& Cities	Settlement's Name
01-03	01-02	-acker [field]
04-06	03-04	-bach [brook]
07-08	05-07	-berg [mountain]
09-10	08-09	-brücke [bridge]
11-13	10-12	-brunnen [well]
-	13-20	-burg [town]
14-16	21	-chen [-small]
17-29	22-25	-dorf [village]
30-34	26-27	-feld [field]
-	28-30	-fort [fort]
35-36	31-32	-galgen [gallows]
37-39	33-35	-haus [house]
40-42	36-39	-hausen [-retreat]
43-45	40-41	-heide [moor]
46-48	42-43	-heim [home]
49	44-47	-hof [court]
50-52	48-51	-holz [woods]
53	52-53	-horst [nest]
54-57	54-55	-hügel [hill]
58-60	56-58	-hut [hat]
61-64	59-61	-hütte [cottage]
65	62-63	-ingen
66-68	64-66	-leben [life]
69-71	67-69	-münde [river mouth]
72	70-71	-nau
73	72-73	-schweig [-silence]
-	74-78	-stadt [town]
74-76	79-80	-stedt
77-80	81-82	-stein [stone]
81-83	83-85	-stätte [site, place]
84-85	86-88	-tür [door]
86-90	89-91	-wald [forest]
91-94	92-94	-wasser [water]
	95	"Alte" [Old] and re-roll
	96	"Bad" [Bath] and re-roll
	97	"Grosse" [Big] and re-roll
	98	"Heilige" [Holy] and re-roll
	99	"Neue" [New] and re-roll
	00	2 <sup>nd</sup> roll + "an der" [on] + 1 <sup>st</sup> roll

## Population

This number can denote various things: the real number of people in the settlement, the number of registered/taxed citizens, number of (heads of) households, etc.

Population	
Farmstead	2d10
Village	1d10 x 10
Small Town	1d10 x 100
Town	1d10 x 1,000
City	1d10 x 500 + 10 000



### Wealth

This shows the *general* wealth of the settlement and its inhabitants, but says nothing about the *relative* wealth of the settlement's inhabitants; wealth in the Empire is extremely unevenly distributed.

1d100	Wealth	Modifiers:
< 15	Impoverished	Town, city: +5
16-35	Poor	Village, small town: -5
36-75	Average	Talabecland: +5
76-85	Thriving	Reikland: +5
86 <	Very Rich	Ostland, Ostermark: -5

### Garrison

This table indicates the size and quality of the settlement's garrison. **'A'** quality troops are excellent troops; usually Templars or the elite guards of prominent Nobles. **'B'** quality troops can be soldiers, mercenaries, members of the Town Watch or other average troops. **'C'** quality troops are typically poorly trained and equipped militia.

The percentages in the table indicate how large portion of the settlement's population that can be found in each troop category. Roll 1d10 for each category and add the appropriate modifier (a negative result, or a natural roll of '1', means that no such troops are present).

Garrison	A	B	C
Village	N/A	N/A	+10%
Small Town	N/A	-5%	+10%
Town	-5%	±0%	+5%
City	-5%	±0%	+5%

### Notable Features

This table presents notable features for settlements (geographical feature, main trade or other noteworthy characteristic). The GM can roll a number of results equal to 1d5 and modify the roll depending on the size of the settlement: -3 for villages, -2 for small towns and -1 for towns.

These entries should be read as relative: a hamlet is quite likely to boast fewer horses than a city even it is famous for breeding them. In the same way, the reach of a settlement's renown typically depends on its size.

1d100	Notable Feature
01-02	Large library
03-04	Centre of learning (school, temple)
05-06	Crumbling ramparts or palisade
07-08	Eerie ruin on the edge of the settlement
09-10	Famous for a yearly feast or festival
11-12	Famous/notorious coaching inn(s)
13-14	Government (provincial court, office etc)
15-16	Home of a famous artist, actor, or author
17-18	Imposing bridge or other construction
19-20	Impressive shrine, statue or memorial
21-22	Impressive temple to major deity
23-24	Inhabitants are ostracized by outsiders
25-26	Known as a lawless place
27-28	Large Dwarven community (2d10 %)
29-30	Location makes settlement a natural fort
31-32	Lush park, gardens or commons
33-34	Major Road/River Warden station
35-36	Mentioned in famous song, saga or poem
37-38	Mighty watch tower or beacon
39-40	Military strongpoint (double garrison)
41-42	Notorious for its corrupt officials
43-44	On the decline (economically, politically)
45-46	Part of the settlement is in ruins
47-48	Recently under attack (by Greenskins etc)
49-50	Rumoured to be a site of unnatural events
51-52	Settlement has recently been prospering
53-54	Settlement is geographically isolated
55-56	Settlement of historical importance
57-58	Significant center of trade
59-60	Significant fortification ('B' troops x1,5)
61-62	Site of major prison or labour camp
63-64	Site of recent unrest (riots, insurrections)
65-66	Sizable Halfling community (2d10 %)
67-68	Tradesmen are regarded as greedy
<i>Settlement is famous for a trade or export:</i>	
69-70	Trapping (fur and skin)
71-72	Sheep (meat, cheese and fur)
73-74	Mining (metal or mineral)
75-76	Preserves (conserved foods)
77-78	Foodstuffs (pies, bread, pickles, etc)
79-80	Goats (meat, cheese and furs)
81-82	Wine (type depends on soil & tradition)
83-84	Books (printing and/or illumination)
85-86	Brewing (beers, ales or ciders)
87-88	Arms (weapon-, armour or gunsmiths)
89-90	Illicit services (strong thieves guild etc)
91-92	Horse breeding
93-94	Important agricultural producer
95-96	Large producer of charcoal
97-98	Glass or pottery crafters
99-00	Logging, timber and sawing

# Changing Seasons

This tool gives you the means to quickly come up with the weather for the location the PCs are presently in. It should be noted that it is not firmly founded in meteorology; GMs requiring more realistic results need to look elsewhere for satisfaction. However, these tables mainly serve three purposes:

- 1) It aids the GM in adding colour to the setting (describe the weather each morning and if it changes during the day);
- 2) It can be used to add a twist to an encounter or to a whole scenario (try shooting a bow in a gale force wind or climbing a bare cliff during heavy rain!);
- 3) Weather can itself be a source of plots (like aiding villagers to save their homes from a flood or having the town struck by lightning).

## Application

Roll once on all tables at dawn. Other ways of using this document include: picking results, rolling only when players ask for weather conditions or you just need inspiration.

**Changing Weather:** A double-digit roll ('11', '22', etc.) on any table indicates changing weather conditions (in addition to any other effect): re-roll the result on that table after 2d10 hours.

Wind Condition	
< 40	<b>Calm:</b> Wind speeds less than 1 mph. If sailing you'd better get the oars out. Due to the absence of a cooling breeze temperatures may be perceived as higher than they actually are.
41 - 70	<b>Breeze:</b> < 5 mph, wind motion is felt on exposed skin, leaves rustle, grass sways. On a hot day it's quite a relief!
71 - 85	<b>Windy:</b> < 15 mph, leaves and smaller twigs in constant motion and small branches begin to move, limits use of strung weapons. A roll of <b>77</b> indicates <i>wind sheering</i> ; wind suddenly changes direction throughout day. Quite a nuisance if sailing.
86 - 95	<b>Strong Wind:</b> < 30 mph, large branches in motion and smaller trees sway, use of strung weapons becomes difficult. A roll of <b>88</b> also indicates <i>wind sheer</i> as above.
96 - 97	<b>Gale:</b> < 45 mph, whole trees in motion and twigs are broken from trees. It's an effort to walk against the wind and impossible to pitch a tent, missile fire becomes nigh impossible. Untreated torches are extinguished. Trim sails if sailing.
98 - 99	<b>Storm:</b> < 70 mph, trees uprooted, considerable and widespread structural damage, even treated torches are extinguished A roll of <b>99</b> indicates a <i>thunderstorm</i> . If aboard a boat you better get out of the water.
00 <	<b>Hurricane:</b> > 70 mph, massive and widespread damage to buildings, people and animals thrown about, 60 % risk of thunder and lightning.
<b>Autumn:</b> Add 10 to roll	
<b>Mountainous or Coastal Region:</b> add 10 to roll	

Precipitation & Cloud Cover	
< 01	<b>Drought:</b> No precipitation for another 10+1d10 days.
02 - 15	<b>Clear Day:</b> A roll of <b>11</b> means that a <i>beautiful rainbow</i> appears for about 1d10 minutes. In many parts of the Old World a rainbow is a good omen.
16 - 50	<b>Partially Overcast:</b> A roll of <b>22</b> indicates <i>strange cloud formations</i> : for 1d10 hours some rather peculiar, beautiful or ominous cloud formations are visible in the sky.
51 - 60	<b>Heavy Clouds, But No Rain:</b> A roll of <b>55</b> indicates that a <i>distant rolling thunder</i> can be heard lasting 2d10 minutes.
61 - 65	<b>Fog:</b> Visibility drops to one-quarter for 1d10 hours. Ignore this result unless "Wind Conditions" table indicates "Calm" day.
66 - 75	<b>Drizzle or Snowfall:</b> Roll 2d10 for the approximate hour when it starts. The drizzle (temperatures above zero) or snowfall (temperatures below zero) lasts 2d10 minutes.
76 - 85	<b>Intermittent Showers:</b> 1d10 light showers or snowfall (as appropriate depending on temperature) throughout the day, each lasting about 2d10 minutes. Roll 2d10 for the approximate hour when each shower or snowfall starts. A roll of <b>77</b> indicates <i>thunder and lightning</i> during summer and <i>sleet</i> in winter-time (sleet is frozen raindrops that bounce on impact with the ground. Very similar to freezing rain below but is clearly visible).
86 - 95	<b>Heavy Showers or Snowfall:</b> Reduces visibility, rain prevents use of strung weapons and makes climbing difficult. Lasts 1d10 hours. A roll of <b>88</b> also indicates a fierce <i>thunderstorm</i> in summer and <i>freezing rain</i> in winter (rain that freezes on impact with a cold surface can be the most devastating of winter weather phenomena. Ice storms result from the accumulation of rain that becomes supercooled and freezes upon impact with cold surfaces).
96	<b>Hail Storm:</b> For 2d10 minutes the area is pummelled by small chunks of ice. Depending on the size of the hailstones, this can cause property damage, loss of crops, and injured livestock or people (unless wearing a helmet). For each round a character lingers outdoors suffers a 10% risk of being hit by a chunk for 1d10 points of damage.
97 <	<b>Torrential Rains or Blizzard:</b> Tracks and then roads become impassable and even the most weathered of travellers seeks shelter. Lasts 1d10 hours. If rain, a roll of <b>99</b> or <b>00</b> indicates a fierce thunderstorm.
<b>Summer:</b> -10 <b>Hochland and Kislev:</b> +10	
<b>Autumn:</b> +10 <b>Mountainous Region:</b> +10	

**Temperature**

The temperatures in this table refer to the chart below. If the roll on this table shows a higher or lower temperature than the previous day, temperature changes *one* step in that direction. Otherwise temperature stays (roughly) the same. More often than not, it is enough to state that "it is unusually cold for the month", rather than saying that "it is 10 degrees".

**Wind Chill:** Strong winds cause temperatures to be perceived as lower than they actually are. This is illustrated by letting the result on the Wind Conditions table above may have an impact (in the form of a modifier) on this table:

Windy or Strong Wind	-5
Gale force wind or worse	-10

**Average Temperatures:** The chart below indicates average day temperature (Celsius) per province and month. Nightly temperatures are roughly ten degrees lower than the daytime temperatures and typically it is hottest at noon and coldest just before the sun rises. The chart does not account for differences within regions caused by nearby geographical features like vast open fields, hills or large bodies of water. Also, the temperature in larger towns and cities is typically a couple of degrees higher than in the countryside.

Temperature	
< 01	<b>Extremely low:</b> More than 15 degrees colder than average.
02	<b>Cold Front:</b> Temperatures remain "very low" during 10+1d10 days. Sky is filled by flocks of emigrating birds...
03 - 10	<b>Very low:</b> Daytime temperatures are about 10 degrees colder than average.
11 - 25	<b>Low:</b> About 5 degrees colder than average.
26 - 75	<b>Average</b> for month and region. However, a roll of <b>33</b> indicates a cold night (about 15 degrees or lower than during the day) while a roll of <b>66</b> indicates a warm night (only about 5 degrees cooler than during the day).
76 - 90	<b>High:</b> About 5 degrees warmer than average.
91 - 98	<b>Very high:</b> Daytime temperatures are about 10 degrees warmer than average.
99	<b>Heat Wave:</b> Temperature remain "very high" during 10+1d10 days. Both in summer and winter this can be disastrous.
00 <	<b>Extremely High:</b> Temperatures are more than 15 degrees higher than average.
<b>Mountainous or Coastal Region: -10</b>	

MONTH PROVINCE	Nachexen (After-Witching)	Jahrdrung (Year-Turn)	Plugzeit (Ploughtide)	Sigmarzeit (Sigmartide)	Sommerzeit (Summer-tide)	Vorgeheim (Fore-Mystery)	Nachgeheim (After-Mystery)	Erntezeit (Harvest-tide)	Brauzeit (Brewmonth)	Kaldezeit (Chillmonth)	Ulriczeit (Ulric-tide)	Vorhexen (Fore-Witching)
	Spring			Summer			Autumn			Winter		
	<b>Nordland</b>	2	6	10	16	20	20	18	14	6	4	-4
<b>Ostland</b>	2	8	12	18	22	20	16	12	8	2	-6	-4
<b>Middenland</b>	-2	4	8	16	22	24	22	18	10	2	-8	-4
<b>Hochland</b>	2	6	14	18	24	24	22	16	8	2	-6	-6
<b>Reikland</b>	2	6	12	16	22	22	20	14	8	4	-2	-4
<b>Talabecland</b>	-2	6	14	22	24	24	20	18	8	6	-6	-6
<b>Ostermark</b>	-4	4	8	14	18	20	18	12	8	2	-10	-6
<b>Stirland</b>	-2	4	12	18	24	24	22	18	12	10	2	-2
Sylvania	-4	6	10	16	20	20	18	14	10	4	-6	-8
<b>Wissenland</b>	-2	6	10	16	20	20	18	14	8	2	-6	-8
<b>Averland</b>	2	8	14	20	24	22	20	16	10	4	-4	-6
Solland	2	6	12	18	20	22	18	16	8	2	-6	-4
<b>Kislev</b>	-4	-2	4	10	16	18	14	10	4	-4	-10	-8
<b>Wasteland</b>	6	10	12	18	20	18	16	14	10	8	4	4
<b>Border Princes</b>	2	4	14	18	22	24	18	16	12	6	4	2

Those of you who prefer Fahrenheit can multiply the degrees above with 9/5 and add 32.

# Inns of the Empire

These tables can be used to quickly generate names and a few characteristics for all kinds of inns, taverns, brothels and clubs.

## Types of Establishments

In this article, a *hostel* is an inn providing food and lodging, while *coaching inns* (or riverside inns) are larger (and often fortified) establishments serving many other functions as well. A *tavern* is primarily a drinking establishment located in a settlement, sometimes offerings food and rooms as well. You can read more about coaching inns, hostels and taverns in the *Old World Armoury*, pages 88-89. The *club* is the tavern's more fashionable cousin. In clubs, the clientele is restricted in some way, either to members (and their guests) or to a certain social group (like the nobility or the merchant class) and they almost always have dress codes. *Brothel* should be quite self-explanatory.

## Names of Inns

It is not always the most luxurious inns that have the most grandiose names, while many smaller taverns are simply referred to by the owners' names. Moreover, there is a tendency among the proprietors of cheaper establishments to name their joints with a good portion of humour.

To use this table, roll 1d100 for a result in the left column and another for a result in the right. If the second roll is even, put that entry in plural. Or just pick a couple of entries.



1d100	First Element	Second Element
01-02	<i>Black</i>	Anchorage
03-04	<i>Blessed</i>	Arms
05-06	<i>Blue</i>	Bucket
07-08	<i>Broken</i>	Castle
09-10	<i>Brown</i>	Chalice
11-12	<i>Cheerful</i>	Club
13-14	<i>Cheery</i>	Corner
15-16	<i>Cosy</i>	Cup
17-18	<i>Earnest</i>	Dog
19-20	<i>Eastern</i>	Dragon
21-22	<i>Four</i>	Dwelling
23-24	<i>Friendly</i>	End
25-26	<i>Gilded</i>	Feather
27-28	<i>Golden</i>	Garden
29-30	<i>Good</i>	Gate
31-32	<i>Green</i>	Goblet
33-34	<i>Grey</i>	Griffin
35-36	<i>Half-way</i>	Harbour
37-38	<i>Happy</i>	Haven
39-40	<i>Harvester['s]</i>	Head
41-42	<i>Hearty</i>	Hearth
43-44	<i>Leaning</i>	Heaven
45-46	<i>Lost</i>	Homestead
47-48	<i>Merry</i>	Hoof
49-50	<i>Northern</i>	Horse
51-52	<i>Reaver['s]</i>	House
53-54	<i>Roamer['s]</i>	Inn
55-56	<i>Rover['s]</i>	Lodge
57-58	<i>Shining</i>	Mansion
59-60	<i>Silver</i>	Mare
61-62	<i>Southern</i>	Moon
63-64	<i>Sovereign</i>	Pint
65-66	<i>Thirsty</i>	Place
67-68	<i>Three</i>	Pony
69-70	<i>Thriving</i>	Quarter
71-72	<i>Tilted</i>	Rat
73-74	<i>Traveller['s]</i>	Resthouse
75-76	<i>Two</i>	Retreat
77-78	<i>Wanderer['s]</i>	Return
79-80	<i>Weary</i>	Rooms
81-82	<i>Western</i>	Shelter
83-84	<i>White</i>	Sign
85-86	<i>Voyager['s]</i>	Snug
87-88	<i>Yellow</i>	Stallion
89-90	[Nation]	Steed
91-92	[Foreign name]	Table
93-94	[Local first name]	Tankard
95-96	[Settlement name]	Unicorn
97-98	'The' + [2 <sup>nd</sup> result]	Well
99-00	Roll two 'second' results	

### Room for the Night

The table below is intended for GMs who want to randomly generate the number of rooms in an inn. A single room sleeps one, a double two and a large room up to four people. Innkeepers have an uncanny gift of spotting guests trying to squeeze more people into the room than they pay for. A dorm houses up to a dozen people (1d5 + 7). In addition, many poor or common establishments allow their guests to sleep in the canteen (or wherever there's room!) if the dorm is full (at a small or no fee).

Establishment	Sngl	Dbl	Lrg	Dorm
Brothel	+6	N/A	N/A	N/A
Club	-2	-2	N/A	-2*
Coaching Inn	+2	+2	+2	+4
Hostel	±0	±0	±0	±0
Tavern	±0	-2	-2	-2

\*For the guests' servants and body guards

**Room for One More?:** If you want to randomly decide how many of the rooms or beds in the dorm that are disposable at any one time, roll 1d100 and add the modifiers below. The sum indicates the approximate portion of rooms and beds available (in that establishment—not to be confused with Availability as described in the Equipment chapter). *Results of 100+* indicate that the establishment is completely empty, which may serve as inspiration for an encounter (“why is it empty?”). Conversely, *results of less than 1* indicate a busy evening or even that the inn is “overbooked” with guest being asked—even urged—to share rooms or sleep on the floor (or in the stable).

Establishment has a good reputation	-10
Inn with a particularly bad reputation	+10
Arrives before noon	+20
Arrives late in the evening	-20
Special event in settlement (festival, merchant caravan just arrived, execution)	-30

### Additional Amenities

This table gives the presence of services like baths or Women of Ill Repute (which sometimes includes men of questionable reputation) or a the presence of a snug (a small private dining or sitting room) It should be noted that, here, ‘service’ means the inn-keeper himself employs a person to provide the service or otherwise encourages it: there’s nothing stopping two guests from playing cards just because there’s no croupier employed.

**Coaching Inns:** In addition to the services in the table below, coaching inns often has a blacksmith employed to repair coaches and shoe horses (say 80% chance). Many coaching inns also serve as bases for Road or River Wardens (50 % chance). In those cases there’s often some sort of look-up or oubliette where prisoners can be stored until transported to the nearest town.

Service	Baths	Gambling	Snug	Stabling*	W.o.I.R.
Brothel	80%	50%	50%	20%	All
Club	N/A	50%	All	80%	20%
Coaching Inn	80%	20%	50%	All	20%
Hostel	80%	20%	50%	All	20%
Tavern	20%	50%	50%	20%	20%

\*Very much depends on where the inn is located

### Size of Establishment

Multiply the number of rooms by the number in this table, and modify the availability of service by the modifier provided.

Size	Small	Medium	Large
Services	x0.5/ -25%	x1	x2/ +25%

### Standard Costs

The prices below roughly correspond to the prices in *WFRP* (p. 114-116) and *Old World Armoury* (p. 88-89).

Sustenance	Services
Breakfast	2 p
Lunch	3 p
Dinner (1 beer)	5 p
Packed Lunch	3 p
Ale	2 p
Beer	1 p
Spirits (shot)	2 p
Wine (glass)	3 p
Stabling	10 p
Bath	1 ss
W.o.I.R.	10p+
<b>Lodging</b>	
Common Room	5 p
Single Room	5 ss
Double Room	10 ss
Large Room	15 ss



### Quality of Establishment

Although an establishment normally falls entirely within one category, exceptions do exist (e.g. *Common* quality lodging but *Good* food).

Quality	Poor	Common	Good	Best
All prices	x0.5	x1	x3	x10

### Inn Is Known For Its ...

Use this table if you want to come up with a few notable characteristics for an inn. You might have to re-roll or adjust results depending on previous results. Percentages (where given) refer to price.

1d100	First Roll	Second Roll
01-05	Cheap (-25%)	Breakfast
06-10	Overrated (+10%)	Supper
11-15	Expensive (+25%)	Ales, beers or ciders
16-20	Affordable (-10%)	Wines
21-25	Huge	Common room
26-30	Small	Private rooms
31-35	Lousy	Baths
36-40	Peculiar	Gambling
41-45	Shady	Stabling
46-50	Good	Women of Ill Repute
51-55	Foreign	Innkeeper
56-60	Old-fashioned	Waitresses
61-65	Excellent	Bouncer
66-70	Luxurious	Baths
71-75	Patriotic	Cutlery and china
76-80	Local style	Privy
81-85	Impressive	Sign above entrance
86-90	Dwarven-influenced	Entrance
91-95	Halfling-style	Furnishing
96-00	Elven-influenced	Atmosphere

### A Mug of Your [Insert roll], Please!

Many inns in the Empire are known for their beer or locally produced hard cider (and 'known' does not always imply 'famous'...). Roll a couple of times on this table to see what you inn has to offer.

1d100	First Roll	Second Roll
01-20	Locally produced	Ale
21-40	Sweet	Beer
41-50	Musty	Hard cider
51-60	Strong (x1.5)	White wine
61-70	Dry	Mead
71-80	Light	Red wine
81-85	Dark	Fruit wine
86-90	Weak (x0.75)	Brandy
91-95	Oaked or matured	Vodka
96-00	Foreign (imported)	Panaché*
*This is a blend of beer and some other beverage		

### Inn-cidents

Here are a few encounters you can throw at the PCs while staying at the newly created inn.

1d100	Inn-cident
01-10	Bar Brawl
11-20	Bet
21-30	Cook For a Day, Food for a lifetime
31-40	Damsel in Distress
41-50	Drinking Contest
51-60	Galloping Trots
61-70	Rumours Abound
71-80	The Thing on the Plate
81-90	Things That Go 'BANG' in the Night
91-00	Ulman Under Cover

**Bar Brawl.** A good old-fashioned slugfest breaks out over spilled ale or harsh words, and after only a few seconds pretty much everyone is involved. The air fills with bottles and jugs, and don't forget the effects of alcohol (*WFRP* p. 115). The fight lasts 1d10 rounds, after which the ones still standing help clean up the mess.

**Bet.** Someone at the inn challenges one of the PCs to a wager that could be amusing, unfriendly, high-stake, life-or-death or - why not? - all at once! The bet can be about pretty anything from a drinking contest, game of cards, disagreement over some fact or a duel.

**Cook For a Day, Food For A Lifetime.** The PCs overhear a quarrel in the kitchen and sees a very angry cook throwing a stained apron in the Innkeeper's face. The cook takes his two daughters who also work there, with him and leaves immediately. The Innkeeper is miserable and turns to the PCs for help with running the inn until he can hire a new staff. He can offer some pay, but also free food and boarding for some time. If they accept, for a night they will have to face the nasty things in the cupboard, disappointed guests demanding refunds (or 'refillsch!'), quarrels between guests and all the charm of running an inn. (Innkeeper: *WFRP* p. 73)

**Damsel in Distress.** The PCs hear a scream from one of the rooms, and a few seconds later a half-dressed woman in her early 20s comes running down the corridor or stairs. After her comes a likewise half-dressed man in his late forties. He catches up with her and slaps her so hard across the face that she falls to the floor, dazed. She is Klara, an orphaned girl from another village who ekes out a miserable living as a prostitute. Unless the PCs intervene (no one else will) she can offer little resistance as he grabs her and starts carrying her back to his room. Whether the PCs intervene or not this is quite likely to have consequences.

**Galloping Trots.** Some time after dinner it becomes clear that pretty much all the guests in the inn suffer from food poisoning. As the queue to the privy grows longer, more urgent and less civil, the Innkeeper and cook swears they did nothing wrong. If the PCs investigate they will notice that the lock to the pantry has been picked. (Galloping Trots: *WFRP* p. 136)

**Drinking Contest.** One of the PCs is challenged to a drinking contest by a slim looking fellow who presents himself as Adelbert. Drinks are on Adelbert, but last man standing receives 1 *gc*. As the ales go down the gathering crowd starts cheering the two contestants along. Adelbert has a Toughness score of 56 and Consume Alcohol +10%. (The Effects of Alcohol: *WFRP* p. 115)

**Rumours Abound.** Like every other inn this one is brewing with rumours, gossip and hearsay. Whether there's any truth to them is hard to say, but for the inhabitants of the Old World it is far from unlikely (1d10):

1 - Outlaws are currently troubling the area, but you can be safe because they only seem to attack people with money.
2 - Someone allegedly made a strange observation in the next village, where all the inhabitants were behaving very strangely.
3 - A notorious criminal just escaped, and the authorities are searching the vicinity. Watch out, because he is desperate and prone to violence!
4 - An inappropriate love affair is much talked about, between a noble or merchant or senior official and a peasant girl, waitress or handmaiden.
5 - The settlement has a serious rat problem, and Rat Catchers are currently being summoned to do something about it.
6 - A merchant was gruesomely murdered yesterday. However, the perpetrator was caught and it was the poor merchant's heir. He must have been the only one who didn't know the victim was broke!
7 - An attack on the settlement is imminent, but the authorities refuse to issue a warning. The militia is armed, the watch is doubled and mercenaries are hired.
8 - A large quantity of beer is missing, stolen from a local brewery. And then, at the next inn or tavern the beers are strangely cheap...
9 - A well-liked inn was recently closed for reasons untold, but there seemed to have been something wrong with the sausages served there.
10 - A local tradesman cheats his customers, selling products of lousy quality. He is protected by a trade guild, so there's no point in complaining.

**The Thing on the Plate.** The Innkeeper is very pleased with a new dish he has prepared and is anxious that all his visitors get at least one large serving. Quite happy with himself he walks around serving everyone personally. Unfortunately it is quite horrible. In fact, swallowing even a mouthful requires a successful WP-test (with a +10% bonus for Resistance to Poison) to swallow. Failure—or declining altogether—might have consequences.

**Things that go 'BANG' in the night.** The PCs are awakened in the middle of the night by a loud noise. It can be a door slamming shut, gunshot, a brawl, a dispute, a shout for help or something more unnatural. May very well be a false alarm—or even a dream—but there's always a chance it isn't.

**Ulman under Cover.** Also staying at the inn is a nicely dressed middle-aged man with a local dialect who presents himself as 'Ulman'. Articulate and inquisitive, 'Ulman' engages in conversations with pretty much anyone and seems very keen on getting people to reveal their view on religious matters and the local leadership. In fact, he is the nobleman (or senior official, or cleric) Freiherr Erich von Regensburg, who likes to skulk around his subjects in disguise. He then uses the information to his own ends. He has two bodyguards with him, who sit at another table. The PCs, likely being a rather conspicuous bunch, soon attract his attention – for better or worse.



# Ex Libris Imperialis

Like many of my fellow hobbyists, I'm something of a bibliophile; few things make my imagination tick like the feel and smell of an old leather-bound tome. This article is intended to help GMs to quickly generate a few details of books.

**Caveat:** It should perhaps be noted that in the author's version of the Old World, books are a bit more common (or at least less expensive), than the view presented in WFRP and the Old World Armoury (although the ability to read is not more prevalent!). However, for reasons of compatibility, price and availability in this article are consistent with said books.

## Reading Books

Reading a book requires—not surprisingly—that the character can read (has the Read/Write skill) knows the appropriate language (Language skill) and has some time on his hands to do the actual reading. Reading a book takes about one hour per ten pages, and a character can read for no more than 8 hours per day. After the book is read once, the character makes a Read/Write Test: Failure indicates that the character must re-read 1d100% of the book, success indicates that the character has absorbed the information within. The GM can apply modifiers to the Read/Write Tests according to the situation: reading a book in a tranquil library with the assistance of a skilled librarian is quite another thing than trying to read the same book while thrown back and forth in the back of a carriage travelling over a bumpy road. At night. Hungry. With Goblins attacking and the Dwarf snoring next to you.

**Skimming:** Quickly browsing a book in order to get a grasp its content and quality takes about one hour per 50 pages. After the book has been skimmed the character makes a Read/Write Test: Failure indicates that the character has only grasped the title and topic. Success indicates that the reader has a fair understanding of the basics of the book (basically, the information found in the tables in this article like quality of writing and any peculiarities of penmanship).



## Randomly Generating Books

As is the case throughout this section, you will not get grammatically or otherwise satisfying results through random generation, so GMs need to apply some common sense. Moreover, if you have decided on some of the attributes described in these tables (like language or topic) just skip the table in question.

### Quality of Writing

Conditional on the GM's will, quality books may bestow a bonus on some Skill Tests. The skill is typically an Advanced skill, like Common or Academic Knowledge, or a Trade, and the character must already possess the skill in question. In order for this bonus to be applicable, two conditions must be met. The character must have

- read the entire book once (see above), and
- the Test must fall within the scope of the book, as decided by its topic (but to some extent also by its title).

If these criteria are met the book bestows a (non-cumulative) bonus on relevant Skill Tests: A *Best* quality book bestows +10% and a *Good* quality book +5%. *Poor* penmanship, however, incurs a -10% penalty due to false, confusing or illegible content, unless the reader identifies it for what it is by passing the Read/Write Test! This is done automatically unless the reader fumbled one of the Read/Write Tests.

1d100	Quality of Writing	Worth
01-03	Best	+900%
04-10	Good	+200%
11-80	Common	±0%
81-00	Poor (increase Avail. one step)	-25%

### Classification of Writing

Roll 1d100 to determine what type of book it is.

1d100	Classification of Writing
01-25	Biography
26-30	Bestiary
31-50	Cook Book
51-60	Fiction
61-70	Guidebook or Travel Account
71-90	Religious Doctrine
81-98	Scholarship
99-00	Forbidden, Exotic or Heretical Topic

### Author

You can use the tables in either *WFRP* p. 26 or *Character Pack* to roll the name of the author of the book (at least if the author is from the Empire or is an Elf or Dwarf)

**Type of Book**

Three basic types of books are covered by this article: *Printed*, *illuminated* and *illustrated*. The first two are described in *WFRP* p. 118 and the *Old World Armoury* p. 66. An illustrated book is basically a book where the bulk of the text is printed, but an illuminator adds colour, details and pictures by hand.

**Page Count:** As a rule of thumb, a book has 1d10x50 pages. A roll of 1 indicates some sort of glued booklet; a roll of 10 is a magnificent (and probably bulky!) tome.

1d100	Type	Enc.	Worth*
01-30	Printed	35	100 <i>gc</i>
31-90	Illuminated	50	350 <i>gc</i>
91-00	Illustrated	40	300 <i>gc</i>
*This is modified by condition, quality etc. A final result of 0 or less indicates a worthless copy.			

**Age & Condition**

You may have to disregard the result from this table in those instances when the topic doesn't match the age. The age of the book confers a modifier on the Condition table below.

1d100	Age	Condition
01-10	New (1d10 months)	-10%
11-60	Contemporary (1d10 years)	±0%
61-95	Recent (1d10x5 years)	+10%
96-99	Old (1d10x25 years)	+20%
00	Ancient (1d10x100 years)	+30%

Unless you already have a decided on the condition of the copy in question, you can roll 1d100 and consult this table.

Condition	
< 20	<b>Mint condition:</b> Book is as new or has only a few creased pages. <i>Worth</i> is increased by 100%.
21 - 70	<b>Used:</b> Leafed but otherwise OK. A roll of <b>22</b> means that the book has an odd smell and a roll of <b>33</b> indicates that there are notes scribbled on some of the pages.
71 - 80	<b>Poor:</b> Pages are torn and/or stained. A roll of <b>77</b> indicates that 1d10 pages are missing the spine is broken <i>Worth</i> is reduced by 50%. <b>Crumbled:</b> Copy is stained, torn and/or charred and consequently 1d100 % of the book is illegible. A roll of <b>88</b> indicates that the spine is broken. A roll of <b>99</b> means that 3d10 pages are missing, and a roll of <b>00</b> indicates a missing cover. <i>Worth</i> is reduced by 90%.
81 <	
Add the modification from the Age table above	

**Binding**

Far from all copies of a certain work are bound in the same way. Countless editions, versions and forgeries exist of popular works, and copies of precious or well-liked books are rebound time after time. Occasionally, this even means that a certain book "inherits" the binding of another tome, so the reader may get a surprise when opening it for the first time!

There are broadly two types of bindings: glued and stitched. However, some books aren't bound at all but the pages come in a box or are simply wrapped in cloth. Below you find a few suggestions on features for binding (in a very wide sense).

1d100	Notable Features
01-05	Lengthy foreword or dedication
06-10	Starts with a prayer to appropriate deity
11-15	First page has a portrait of the author
16-20	Book unfinished, ends abruptly after ¾
21-25	Contains 1d10 magnificent pictures
26-30	Title does not match content
31-35	Part of a series of 2d10 volumes
36-40	Bound in ornate leather
41-45	Colourful first page
46-50	Binding is plain and unadorned
51-55	Very ornate lettering throughout
56-60	Metal hinges and clasps (Enc. x2)
61-65	As entry above, but book is also locked
66-70	Bound in heavy wooden frames (Enc. x2)
71-75	The book's pages smell funky
76-80	Title embossed in large letters on cover
81-85	No binding-pages are in a box or cloth
86-90	Richly decorated pages
91-95	Something is found between two pages...
96-00	Combine any two (or more) results

**Peculiarities of Penmanship**

These are not evident until the book has been read (or at least skimmed). Roll 1d100 to see if the book displays any linguistic peculiarities.

1d100	Peculiarities of Penmanship
01-25	No particular peculiarity
26-30	Tone of author is haughty and authoritative
31-35	Constant misuses of words and idioms
36-40	Obviously not written in the author's mother tongue
41-45	Horrible spelling
46-50	Synthetically archaic grammar, wording and spelling
51-55	Simple, straightforward and unadorned language (R/W Tests +10%)
56-60	Unnecessarily convoluted grammar and vocabulary (R/W Tests -10%)
61-65	Text shows evidence of being the work of more than one author
66-70	Book is a compilation or anthology (author = editor)
71-75	Language is cryptic and archaic (R/W Tests -10%)
76-80	The dialect or social standing of the author is very obvious from the text
81-85	Interesting notes are scribbled here and there throughout the book
86-90	Lettering or handwriting is exceptionally ornate (R/W Tests -10%)
91-00	Combine any two (or more) results

**Origin Table**

Many of the topics and titles in the tables below are linked to some part of the Old World, like a province in the Empire, a major city or perhaps a mountain range. If so, roll on this table and use the result in the appropriate context.

1d100	Geographical Origin
01-25	Empire (as a nation)
26-28	Averland
29-31	Hochland
32-34	Middenland
35-36	Nordland
37-38	Ostermark
39-40	Ostland
41-44	Reikland
45-48	Stirland
49-53	Talabecland
54-56	Wissenland
57	Sylvania
58-59	The Moot
60-64	Altdorf
65-68	Nuln
69-72	Middenheim
73-76	Marienburg
77-80	Bretonnia
81	Border Princes
82	Estalia
83-84	Kislev
85-86	Norsca
87-88	Tilea
89	Wasteland
90	Grey Mountains
91	Black Mountains
92	The Vaults
93	World's Edge Mountains
94	Middle Mountains
95	The River Reik
96	The River Sol
97	The River Talabec
98	The River Stir
99	Drakwald
00	Great Forest

**Language**

Roll on this table to see what language the book is written in. If the roll is a double (e.g. 22) the book has been translated to Reikspiel from another language (roll 1d10 to see which).

1d100	Language	Worth
01-02	Breton	±0%
03	Estalian	±0%
04	Kislevian	±0%
05	Tilean	±0%
06	Norse	±0%
07	Classical	+50%
08	Khazalid (Dwarfish))	+100%
09	Eltharin (Elvish)	+100%
10	Other	+200%
11-00	Reikspiel	±0%

**Names in this article**

In several instances throughout this article it is mentioned that you should include a name in the title (or otherwise). In those instances you can use the tables in either *WFRP* p. 26 or *Character Pack* p. 3-9



**Biographies**

<b>1d100</b>	<b>1st Element</b>	<b>2nd Element</b>	<b>3rd Element (Topic)</b>		
01-03	-	Accomplishments	of Emperor Karl Franz		
04-06	Admirable	Accounts	of Magnus the Pious		
07-09	Blood-dimmed	Achievements	of Sigmar Heldenhammer		
10-12	Celebrated	Ambition	of the Todbringers of Middenheim		
13-15	Classical	Annals	of the Ludenhofs of Hochland		
16-18	Collected	Archives	of the Gaussers of Nordland		
19-21	Compiled	Aspirations	of the Hertwigs of Ostermark		
22-24	Complete	Chronicles	of von Raukovs of Ostland		
25-27	Comprehensive	Confessions	of the Haupt-Anderssens of Stirland		
28-30	Empirical	Conundrums	of the von Krieglitz-Unterns of Talabheim		
31-33	Exposed	Deeds	of the von Krieglitz' of Talabecland		
34-36	Faithful	Deliberations	of the von Liebewitz' of Wissenland		
37-39	Final	Desires	of the Leitdörfers of Averland		
40-42	Finest	Digest	+ "of" and roll the name using the tables in WFRP or the Character Pack, and origin using the Origin Table above. Profession is noted on the right.	Basic Career [use the table on WFRP p. 21]	
43-45	Gallant	Efforts		Artisan	
46-48	Gathered	Endeavour		Captain	
49-51	Gilded	Enquiry		Champion	
52-54	Glorious	Essays		Crime Lord	
55-57	Grandiose	Existence		Demagogue	
58-60	Great	Exploits		Duellist	
61-63	Heretical	Feats		Engineer	
64-66	Honest	Findings (on)		Exorcist	
67-68	Ill-Fated	History		Explorer	
69-70	Illuminative	Labours		Friar	
71-72	Laudable	Life		Guild Master	
73-74	Misunderstood	Notes		Highwayman	
75-76	Noble	Opus		Knight	
77-78	Perfect	Prophecies		Merchant	
79-80	Proven	Records		Minstrel	
81-82	Revealed	Revelations		Noble	
83-84	Fine	Study		Outlaw Chief	
85-86	Splendid	Tales		Physician	
87-88	Tempting	Testimonies		Politician	
89-90	Traitorous	Transcripts		Priest	
91-92	Truthful	Treatise (on)		Scholar	
93-94	Unambiguous	Triumphs		Sea Captain	
95-96	Uncovered	Visions		Veteran	
95-96	Unearthed	Vocation		Witch Hunter	
97-00	Re-roll and reverse wording of title			Wizard	
<b>1d100</b>	<b>4th Element (Subtitle)</b>	<b>Author's sentiments towards person(s) covered</b>			
01-07	For Which He Was Burnt	Slightly disapproving, thinks subject should have done better			
08-14	Second Printing	Biased, lauding, and flattering: a commissioned work?			
15-21	Third Printing	Ill-kept contempt and scorn: definitely no admirer of subject			
22-28	A True Heir of Sigmar	Believes subject is or was an agent of the Ruinous Powers			
29-35	Now Edited and Enlarged	Seems to believe subject is a direct descendant of Sigmar			
36-42	Previously Unpublished	Uninterested and uncaring, but also quite unbiased			
43-49	The Complete Volume	Author seems more interested in the time-period than the subject			
50-57	Recorded After His Death	Belittles and demeans subject rather ingeniously			
58-65	Published in Interest of All	Written as if subject was a personal acquaintance			
66-72	True and Honest Accounts	It is evident that author disapproves of subject's religiosity			
73-80	A Fate Forfeit	Constantly questions and mistrusts the subject's acts			
81-87	A Dangerous Mind	Conspiracy-theorist; looks for ties to Outlaws (and worse)			
88-93	Published by [+ name]	Written from a matter-of-fact and unemotional perspective			
94-00	Edited by [+ name]	Author seems to be a follower of the Ruinous Power...			

**Bestiaries**

1d100	1st Element	2nd	3rd	4th Element (Topic)
01-07	-	Animals	+ "Of"	Manaan (aquatic creatures; fish, crayfish, squid)
08-14	Detestable	Beasts		the Tooth (rodents; mice, rats, squirrels, beavers)
15-21	Enquiries on the	Beings		the Farm (domestic animals; cows, goats, dogs, chicken)
22-28	Essays on the	Childer		the Swamps (amphibians; lizards, snakes, frogs)
29-35	Facts of the	Children		the Woods (wild mammals; bears, elk, rabbits, deer)
36-42	Findings on the	Creatures		the Saddle (mounts; including horses, donkeys, mules)
43-49	Horrorifying	Denizens		the Swarm (insects including ants, flies, butterflies etc)
50-56	Ideas on the	Dwellers		the Skies (wild birds)
57-63	Lectures on the	Inhabitants		the Hive (bees and wasps)
64-70	Lessons on the	Lords		Ulric (wolves)
71-73	Loathsome	Masters		Hunger (all kinds of Trolls)
74-76	Opinions on the	Minds		Myth (mythical beast like Dragons, probably a hoax)
77-79	Reports on the	Natives		the Tomb (incorporeal undead like Ghosts and Spectres)
80-82	Seminars on the	Residents		the Grave (material undead like Skeletons and Ghouls)
83-85	Study on the	Servants		Savagery (Goblinoid races; Orcs and Goblins)
86-88	Survey of the	Sons		Ruin (Beastmen, Minotaurs and Mutants)
89-91	Theories on the	Souls		Blood (Vampires)
92-94	Thesis on the	Spirits		the Horned Rat (Skaven)
95-97	Treatise on the	Tenants		Chaos (Chaos Warriors, Marauders and Dwarfs)
98-00	Roll two elements and combine			Multidisciplinary study: roll again and combine
1d100	4th Element (Subtitle)	Principal Field or Aspect Studied		
01-10	-	None, overview of all aspects of the creatures		
11-20	The Lore of Beasts	Usage as food (not necessarily for Humans...)		
21-30	Servants of Taal?	On how to train or interact with the beasts in question		
31-40	Call of the Wild	How the creature can be used as medicine (or poison)		
41-50	The Erudite Colloquia of Nuln	Feeding habits and preferred foods		
51-60	Wonderful Wild	Mating rituals, selection of mates, rearing of the young		
61-70	Magnificent Creatures	A study of the creatures typical lairs and habitats		
71-80	A Study of Creatures Fair and Foul	Methods of defence and attack (where applicable)		
81-90	A Hypothesis Most Remarkable	Social status and interaction within a group or horde		
91-00	A Natural Philosophy	Primarily deals with the creatures typical environment		

**Cook Books**

1d100	1st Element	2nd Element (Topic)	3rd	4th Element (Subtitles and Similar)
01-05	Appetizing	Beers	+ "From?" + Element from Origin Table	The Bounty of Esmeralda
06-10	Customary	Breads & Biscuits		The Bretonnian's Choice
11-15	Delicious	Cookery		The Forgotten Fare
16-20	Delightful	Delicacies		The Garnet Guide
21-25	Enticing	Desserts		A Horn of Plenty
26-30	Fabulous	Fare		Contemporary Cuisine
31-35	Favourite	Foods		An Essential Guide to the Kitchen
36-40	Forgotten	Hostels		Secrets of the Hearth Revealed
41-45	Innovative	Kitchen		Prestigious Pots and Platters
46-50	Marvellous	Meals		A Seductive Selection
51-55	Overlooked	Menus		[4d10] Mouth-watering Recipes
56-60	Precious	Pies		Roll 3d10 and add the result before title
61-65	Quickening	Repasts		By [+ name], Chef Appointed to the Court
66-70	Scrumptious	Sausages		By the Famous Cook [+ name]
71-75	Splendid	Soups		The Cuisine of [+ result from Origin Table, instead of in title]
76-80	Tantalizing	Stews		The Tastes of [+ result from Origin Table, instead of in title]
81-85	Tempting	Tables		The Kitchen of [+ result from Origin Table, instead of in title]
86-90	Time-honoured	Treats		
91-95	Traditional	Wines		
96-00	Roll two elements and combine			

**Guidebooks and Travel Accounts**

1d100	1st Element	2nd Element	3rd	4th Optional Element (Subtitle)
01-04	<i>Amazing</i>	<i>Accounts (from)</i>	Element from Origin Table +	<i>A Guidebook</i>
05-08	<i>Astonishing</i>	<i>Adventures (from)</i>		<i>A Life on the Road Recalled</i>
09-12	<i>Beaten</i>	<i>Annals (from)</i>		<i>A Walkabout in the Wild</i>
13-16	<i>Classic</i>	<i>Chronicles (from)</i>		<i>A Voyage Remembered</i>
17-20	<i>Contemplative</i>	<i>Crossings (of)</i>		<i>Alleys &amp; Aqueducts</i>
21-24	<i>Dangerous</i>	<i>Domains (of)</i>		<i>Being the True and Honest Accounts</i>
25-28	<i>Distant</i>	<i>Footpaths (of)</i>		<i>Castles &amp; Cul de sacs</i>
29-32	<i>Dusty</i>	<i>Footprints (of)</i>		<i>Country of Boon and Bounty</i>
33-36	<i>Evocative</i>	<i>Inns (of)</i>		<i>Crossroads of a Courier</i>
37-40	<i>Faraway</i>	<i>Journals (from)</i>		<i>In the Footsteps of Our Most Revered Fathers</i>
41-44	<i>Lovely</i>	<i>Journey (in)</i>		<i>Inroads of the Outback</i>
45-48	<i>Memorable</i>	<i>Lands (of)</i>		<i>Journals of a Journey</i>
49-52	<i>My</i>	<i>Notes (from)</i>		<i>Manors &amp; Mansions</i>
53-56	<i>Mysterious</i>	<i>Paths (of)</i>		<i>On the Road</i>
57-60	<i>Noble</i>	<i>Promenades (of)</i>		<i>Perilous Paths of an Empire in Flames</i>
61-64	<i>Noteworthy</i>	<i>Roads (of)</i>		<i>Perspectives on the Paths of the Damned</i>
65-68	<i>Perilous</i>	<i>Steps (of)</i>		<i>Rivers and Rendezvous</i>
69-72	<i>Remarkable</i>	<i>Streets (of)</i>		<i>Rumours &amp; Reports</i>
73-76	<i>Strange</i>	<i>Sunrises (of)</i>		<i>Tales of a Rover</i>
77-80	<i>Treacherous</i>	<i>Sunsets (of)</i>		<i>The Road to Redemption Revealed</i>
81-84	<i>Unknown</i>	<i>Tracks (of)</i>	<i>There and Back Again</i>	
85-88	<i>Weathered</i>	<i>Tracts (of)</i>	<i>Troubled Trails of a Tract Most Terrible</i>	
89-92	<i>Wild</i>	<i>Travels (in)</i>	<i>Roads of [+ Origin, instead of in main title]</i>	
93-96	[None]	<i>Voyages (in)</i>	<i>Journeys in [+ Origin, instead of in main title]</i>	
97-00	Roll two elements and combine the results			<i>Perils of [+ Origin, instead of in main title]</i>

**Fiction**

1d100	1st Element	2nd Element†	Synopsis
01-04	<i>Black</i>	<i>Autumn</i>	Sleazy "love stories" (borderline pornographic)
05-08	<i>Colour of</i>	<i>Awakening</i>	Instructive moral stories for young lovers
09-12	<i>Dying</i>	<i>Crown</i>	Traditional fable or fairytale
13-16	<i>First</i>	<i>Dawn</i>	Ghost or horror story
17-20	<i>Glorious</i>	<i>Evening</i>	Classical novel by famous writer
21-24	<i>Golden</i>	<i>Flower</i>	First part of an epic (and rather dry) love story
25-28	<i>Her</i>	<i>Hand</i>	Struggle of an emerging Marienburg merchant family
29-32	<i>His</i>	<i>Heart</i>	A family feud that has gone on for generations
33-36	<i>Last</i>	<i>Legend</i>	A sad tale of the life of a destitute maiden
37-40	<i>Laudable</i>	<i>Light</i>	Conformist story of a righteous baron and his reign
41-44	<i>Ominous</i>	<i>Memory</i>	A glamorous ball recalled by ten different people
45-48	<i>Penultimate</i>	<i>Morning</i>	Recollection of a plague that afflicted a small town
49-52	<i>Persistent</i>	<i>Prize</i>	Dark folktale of a woman who was burnt as a witch
53-56	<i>Red</i>	<i>Saga</i>	Unblushing appraisal of Emperor Karl Franz
57-60	<i>Silent</i>	<i>Shadow</i>	Collection of love poems on common theme‡
61-64	<i>Soft</i>	<i>Spring</i>	Stage Play (comedy)
65-68	<i>Splendid</i>	<i>Story</i>	" (tragedy)
69-72	<i>White</i>	<i>Summer</i>	" (drama)
73-76	<i>Wondrous</i>	<i>Tale</i>	Songbook‡ (lullabies and children's songs)
77-80	<i>Year of (the)</i>	<i>Tear</i>	" (traditional tunes)
81-84	<i>The</i>	<i>Time</i>	" (religious hymns)
85-89	[1d10]	<i>Water</i>	Book on art‡ (painting)
90-95	[Name]'s	<i>Wind</i>	" (calligraphy or illumination)
96-00	[Career*]'s	<i>Winter</i>	" (pottery or glassblowing)

\* You can use the table in *WFRP* p.21 † If the roll is even, use the element in its plural form.

‡ If roll is odd the work covers a single artist; if even, combine with element from the Origin Table.

**Religious Doctrine**

1d100	1st Element	2nd Element	3rd	4th Element (Topic)
01-02	-	Addresses		Divinity (religion in general)
03-04	<i>The</i>	Articles		<b>Manaana</b> (Lord of the Seas and King of Storms)
05-06	<i>A Study of the</i>	Commandments		<i>Camille Dauphina</i> (Matriarch of Manaana)
07-08	<i>Absolute</i>	Commands		<i>On the Question of Stromfels</i> (Aspect of Manaana?)
09-10	<i>Ardent</i>	Condition		<i>Manhavok</i> (weird Stirlander doomsday cult)
11-12	<i>Blessed</i>	Contradictions		<b>Morr</b> (God of Death and Dreams)
13-14	<i>Categorical</i>	Course		<i>Order of the Shroud</i>
15-16	<i>Collected</i>	Decrees		<i>the Augurs</i>
17-18	<i>Comprehensive</i>	Deliberations		<i>Fellowship of the Shroud</i> (or <i>Forsagh</i> )
19-20	<i>Conclusive</i>	Demands		<i>Paul von Soleck</i> (notable Augur in the Cult of Morr)
21-22	<i>Consecrated</i>	Demonstrations		<b>Myrmydia</b> (Goddess of the Art and Science of War)
23-24	<i>Constant</i>	Dicta		<i>the Order of the Eagle</i>
25-26	<i>Essential</i>	Direction		<i>the Order of the Righteous Spear</i>
27-28	<i>Established</i>	Directives		<i>the Knights of the Blazing sun</i>
29-30	<i>Extreme</i>	Discourses		<i>Isabella Giovanni</i> (Chief Priest of Myrmydia)
31-32	<i>Faithful</i>	Elements		<i>Juan Franco</i> (leader, Order of the Righteous Spear)
33-34	<i>Fervent</i>	Errors		<b>Ranald</b> (God of Tricksters, Thieves and Luck)
35-36	<i>Gathered</i>	Exigencies		<i>Ranald the Dealer</i> (or other aspect like the Prowler)
37-38	<i>Golden</i>	Expositions		<i>Hans von Kleptor</i> (powerful priest in Marienburg)
39-40	<i>Hallowed</i>	Fundamentals		<b>Rhya and Taal</b> (Lord of Nature, Mother of the Earth)
41-42	<i>Holy</i>	Fundaments		<i>Karog</i> (or other aspect like <i>Karnos</i> or <i>Haleth</i> )
43-44	<i>Humble</i>	Imperatives		<i>Katrinelya</i> (Hierarch of Rhya)
45-46	<i>Orthodox</i>	Inconsistencies		<i>Niav</i> (Hierarch of Taal)
47-48	<i>Pious</i>	Instructions		<b>Shallya</b> (Goddess of Healing and Mercy)
49-50	<i>Potent</i>	Lectures		<i>Order of the Bleeding Heart</i>
51-52	<i>Primary</i>	Mandates		<i>Shallya the Purifier</i> (or other aspect like <i>Salyak</i> )
53-54	<i>Prime</i>	Miracles		<i>Anja Gustavsson</i> (High Priestess of Shallya)
55-56	<i>Principal</i>	Mysteries		<b>Sigmar</b> (God of the Empire)
57-58	<i>Revered</i>	Papers		<i>Order of the Silver Hammer</i>
59-60	<i>Reverent</i>	Paths		<i>Order of the Torch</i>
61-62	<i>Righteous</i>	Preaching		<i>Order of the Cleansing Flame</i>
63-64	<i>Rigorous</i>	Procedures		<i>Order of the Anvil</i>
65-66	<i>Sacred</i>	Proof		<i>Volkmar the Grim</i> (previous Grand Theogonist)
67-68	<i>Sacrosanct</i>	Prophecies		<i>Johann Esmer</i> (Grand Theogonist)
69-70	<i>Sanctified</i>	Questions		<i>Luthor Huss</i> (a prophet of Sigmar?)
71-72	<i>Sanctimonious</i>	Requests		<i>Valten</i> (Sigmar reborn?)
73-74	<i>Scrupulous</i>	Requirements		<b>Ulric</b> (Lord of Wolves, Winter and Battle)
75-76	<i>Stringent</i>	Revelations		<i>Order of the Howling Wolf</i>
77-78	<i>Summative</i>	Rudiments		<i>Knights of the White Wolf</i>
79-80	<i>Superlative</i>	Salvation		<i>Sons of Ulric</i>
81-82	<i>Supreme</i>	Sermons		<i>Ursash</i> (or other sub-cult, like <i>The Snow King</i> )
83-84	<i>Thoughts on the</i>	Stipulations		<i>Emil Valgeir</i> (Ar-Ulric, High Priest of Ulric)
85-86	<i>Time-Honoured</i>	Tablet		<b>Verena</b> (Goddess of Wisdom and Justice)
87-88	<i>Treatise on the</i>	Teachings		<i>Order of Mysteries</i>
89-90	<i>True</i>	Testimonies		<i>Clio</i> (or other sub-cult like <i>Renbaeth</i> or <i>Scriptsisti</i> )
91-92	<i>Ultimate</i>	Transcripts		<i>Manfred Arcibald</i> (High Priest of Verena)
93-94	<i>Unconditional</i>	Treatises		<i>the Elves</i> (Elven religion and pantheon)
95-96	<i>Virtuous</i>	Truths		<i>the Dwarfs</i> (Dwarven religion and pantheon)
97-98	<i>Most [+ re-roll]</i>	Visions		<i>the Halflings</i> (Halfling "religion" and "pantheon")
99-00	Roll two elements and combine (e.g. "Reverent Thoughts on the Rudiments of Ulric")			

+ "of"

**Scholarship**

<b>1D100</b>	<b>1<sup>st</sup> Element</b>	<b>2<sup>nd</sup> Element</b>	<b>3<sup>rd</sup> Element (Topic)</b>
01-02	–	<i>Colloquia on</i>	<i>the Contemporary Culture of the Dwarfs</i>
03-04	<i>Accumulated</i>	<i>Accounts of</i>	<i>the History of the Dwarfs</i>
05-06	<i>Admirable</i>	<i>Arguments on</i>	<i>the Contemporary Culture of the Halflings</i>
07-08	<i>Assembled</i>	<i>Conceptions on</i>	<i>the History of the Halflings</i>
09-10	<i>Auspicious</i>	<i>Considerations on</i>	<i>the History of the Moot and the Halfling Elector</i>
11-12	<i>Celebrated</i>	<i>Demonstrations of</i>	<i>the Contemporary Culture of the Elves</i>
13-14	<i>Collected</i>	<i>Discourse on</i>	<i>the History of the Elves</i>
15-16	<i>Compiled</i>	<i>Dissertation on</i>	<i>the Recent History of the Empire</i>
17-18	<i>Complete</i>	<i>Elucidation of</i>	<i>the Ancient History of the Empire</i>
19-20	<i>Comprehensive</i>	<i>Enquiries on</i>	<i>the Pre-Sigmarite History of the Empire</i>
21-22	<i>Compulsory</i>	<i>Erudition on</i>	<i>the Schism Between the Cults of Ulric and Sigmar</i>
23-24	<i>Elemental</i>	<i>Essays on</i>	<i>How to Raise Children</i>
25-26	<i>Empirical</i>	<i>Examinations of</i>	<i>the Imperial Electoral System</i>
27-28	<i>Essential</i>	<i>Exposé of</i>	Lexicon, roll a Language table and include in title
29-30	<i>Esteemed</i>	<i>Expositions of</i>	<i>Cartography</i>
31-32	<i>Experiential</i>	<i>Findings on</i>	<i>Mining Engineering</i>
33-34	<i>Exposed</i>	<i>Foresights of</i>	<i>Astronomy</i>
35-36	<i>Faithful</i>	<i>Hypothesis on</i>	<i>Engineering</i>
37-38	<i>Final</i>	<i>Insights into</i>	<i>Military Strategy</i>
39-40	<i>Finest</i>	<i>Knowledge of</i>	<i>Shipbuilding</i>
41-42	<i>First</i>	<i>Labours on</i>	<i>Embalming</i>
43-44	<i>Fundamental</i>	<i>Laws of</i>	<i>Candle making</i>
45-46	<i>Gallant</i>	<i>Learning on</i>	<i>Fishing</i>
47-48	<i>Gathered</i>	<i>Lectures on</i>	<i>Bowing</i>
49-50	<i>Gilded</i>	<i>Lessons on</i>	<i>Calligraphy</i>
51-52	<i>Glorious</i>	<i>Notes on</i>	<i>Cooping</i>
53-54	<i>Golden</i>	<i>Observations on</i>	<i>Stoneworking</i>
55-56	<i>Grandiose</i>	<i>Papers on</i>	<i>Tanning</i>
57-58	<i>Great</i>	<i>Perceptions of</i>	<i>Goldsmithing</i>
59-60	<i>Honest</i>	<i>Perspectives on</i>	<i>Smithing</i>
61-62	<i>Illuminative</i>	<i>Procedures on</i>	<i>Apothecary</i>
63-64	<i>Indispensable</i>	<i>Properties of</i>	<i>Architecture</i>
65-66	<i>Laudable</i>	<i>Proposals on</i>	<i>Art (in general)</i>
67-68	<i>Noble</i>	<i>Records of</i>	<i>Brewer</i>
69-70	<i>Obligatory</i>	<i>Research on</i>	<i>Carpentry</i>
71-72	<i>Perfect</i>	<i>Revelations on</i>	<i>Dancing</i>
73-74	<i>Primary</i>	<i>Rudiments of</i>	<i>Etiquette of the Bourgeoisie</i>
75-76	<i>Principals</i>	<i>Scholarship on</i>	<i>Farming</i>
77-78	<i>Required</i>	<i>Studies on</i>	<i>Foreign Relations and Trade</i>
79-80	<i>Respected</i>	<i>Suggestions on</i>	<i>Genealogy and Heraldry</i>
81-82	<i>Revealed</i>	<i>Teachings on</i>	<i>Haute Couture</i>
83-84	<i>Revered</i>	<i>Testimonies of</i>	<i>Herbalism</i>
85-86	<i>Rudimentary</i>	<i>Theorems on</i>	<i>History</i>
87-88	<i>Splendid</i>	<i>Theories on</i>	<i>Law</i>
89-90	<i>Tempting</i>	<i>Thesis on</i>	<i>Music (in general)</i>
91-92	<i>Truthful</i>	<i>Treatise on</i>	<i>Prospecting</i>
93-94	<i>Unambiguous</i>	<i>Understanding of</i>	<i>Trade</i>
95-96	<i>Uncovered</i>	<i>Wisdom of</i>	<i>Weather and Climate</i>
97-98	<i>Unearthed</i>	<i>Visions of</i>	<i>Weaving and Sewing</i>
99-00	<i>Valuable</i>	<i>Writings on</i>	<i>Multidisciplinary work: roll again and combine</i>

If the roll is odd, combine with an element rolled on the Origin Table. If even, it is a more general study

**Forbidden, Exotic and/or Heretic Topics**

1d100	1st Element	2nd Element	Topic												
01-04	<i>The</i>	<i>Aethyr</i>	Daemonology†												
05-08	<i>Absolute</i>	<i>Bane</i>	Necromancy†												
09-12	<i>Auspicious</i>	<i>Chronicles</i>	Ruinous Powers (Chaos in general)†												
13-16	<i>Baneful</i>	<i>Confession</i>	Tzeentch (The Changer of the Ways)†												
17-20	<i>Black</i>	<i>Dawn</i>	Nurgle (Lord of All Fevers and Plague)†												
21-24	<i>Crimson</i>	<i>Fang</i>	Khorne (The Angry Blood God)†												
25-28	<i>Dark</i>	<i>Heart</i>	Slaneesh (Lord of Pleasures)†												
29-32	<i>Essential</i>	<i>Horn</i>	Horned Rat†												
33-36	<i>Final</i>	<i>Light</i>	Khaine (God of Murder, or an Aspect of Khorne?)†												
37-40	<i>Gilded</i>	<i>Maelstrom</i>	Malal (Renegade Chaos deity)†												
41-44	<i>Golden</i>	<i>Moon</i>	Stromfels (God of Wrecks and Piracy)†												
45-48	<i>Grey</i>	<i>Mysteries</i>	Study of the fundamentals of Arcane Magic												
49-52	<i>Luminous</i>	<i>Omen</i>	Study of the basic conceptions of Divine Magic												
53-56	<i>Magic</i>	<i>Passion</i>	Book describes a magic ritual (see <i>WFRP</i> p. 168-169)												
57-60	<i>My Liege's</i>	<i>Principles</i>	<table border="1"> <tr> <td rowspan="12" style="writing-mode: vertical-rl; transform: rotate(180deg);">Grimoires</td> <td>Lesser Magic</td> </tr> <tr> <td>Lore of Beasts</td> </tr> <tr> <td>Lore of Death</td> </tr> <tr> <td>Lore of Fire</td> </tr> <tr> <td>Lore of the Heavens</td> </tr> <tr> <td>Lore of Life</td> </tr> <tr> <td>Lore of Life</td> </tr> <tr> <td>Lore of Metal</td> </tr> <tr> <td>Lore of Shadow</td> </tr> <tr> <td>Lore of Chaos†</td> </tr> <tr> <td>Lore of Necromancy†</td> </tr> </table>	Grimoires	Lesser Magic	Lore of Beasts	Lore of Death	Lore of Fire	Lore of the Heavens	Lore of Life	Lore of Life	Lore of Metal	Lore of Shadow	Lore of Chaos†	Lore of Necromancy†
Grimoires	Lesser Magic														
	Lore of Beasts														
	Lore of Death														
	Lore of Fire														
	Lore of the Heavens														
	Lore of Life														
	Lore of Life														
	Lore of Metal														
	Lore of Shadow														
	Lore of Chaos†														
	Lore of Necromancy†														
	61-64	<i>My Lord's</i>	<i>Shadow</i>												
65-68	<i>Ominous</i>	<i>Souls</i>													
69-72	<i>Portentous</i>	<i>Sun</i>													
73-76	<i>Primal</i>	<i>Supremacy</i>													
77-80	<i>Purple</i>	<i>Tide</i>													
81-84	<i>Red</i>	<i>Time</i>													
85-88	<i>Shining</i>	<i>Ultimatum</i>													
89-92	<i>Ultimate</i>	<i>Wake</i>													
93-96	<i>White</i>	<i>Wind</i>													
97-00	<i>Yellow</i>	<i>Words</i>													

**Suggestions For Grimoires:**  
 Roll 1d10 to decide the number of spells of the Lore the grimoire contains: 1-4= 1 spell; 5-7= 2 spells; 8-9= 3 spells, and 10= 4 spells (GM:s choice as to which ones). When casting a spell (which the caster must already know) using the grimoire, casting rolls are made with a modifier depending on its Quality: *Poor* -2; *Common* +1; *Good* +2; *Best* +3

†At the GMs choice, the knowledge in the tome is so terrifying that the reader gains an Insanity Point (2 if a WP Test is failed)!



# Tales of the Rover

Sometimes it's hard to come up with interesting encounters for the PCs while travelling or enjoying some downtime in town between scenarios. In those cases, this table may help.

## Cameo or Colour?

These ideas can be used in a number of ways. You can use them to paint the background, to get an idea for a cameo or whole encounter, to twist a previously prepared scenario, use them as red herrings or simply to stall things when improvising the session to come up with the plot.

You can also try picking a few results (2-4) and combining them into a chain of encounters or whole scenario. For instance, the PCs' first encounter a horse without rider [Lone Ranger], a little later come across the remains of the rider [Roadkill] only to find out what - or rather whom - actually happened to him [Incoming!].

## Types of Locations

Although most of these entries are written with road travel through wild or rural areas in mind, most of them can easily be adapted for other locations.

**Rural:** A rural location is somewhere in the outback, but not too far from civilization: the outskirts of towns and villages, fields, well-travelled roads, etc. Here, one is quite likely to encounter other humans - or even fouler things.

**Urban:** Encounters and incidents for the streets of any large village, town or city.

**Waterline:** Waterline typically means the characters are travelling on or along a river. Either way, in most cases the word "road" can simply be replaced by "river". Some of the encounters have to be adapted according to whether the PCs are controlling their own boat or along for the ride, aboard a larger river boat for instance.

**Wilderness:** This column is used whenever the PCs are travelling through true wilderness, far from civilization and probably even roads. Here, the word "road" in the entries below can be replaced by "path" or "track".

## Twists & Turns

This is a collection of suggestions on how to twist and turn a scenario in an unexpected direction (unexpected even for the GM if the random generation option is used). These ideas can also serve as red herrings, random encounters or even ideas for plots. Roll 1d10 and see what you come up with.

**1 - Betrayal:** A character the PCs counted as an ally, friend (or perhaps one of the PCs!) betrays them to their enemies, a religious cult or the authorities.

**2 - Disease:** One of the PCs is stricken by disease. Are his/her strange ramblings merely an effect of the fever or is he/she more susceptible to visions of the path ahead in his/her weakened state?

**3 - Ghost:** The PCs meet, see or hear of someone they thought to be dead-and it seems the person's return is of immediate importance.

**4 - Hearsay:** One of the PCs picks up a disturbing rumor with a bearing on the PCs' current dealings.

**5 - Refuge:** As a token of gratitude or admiration, the PCs are offered a place of refuge or hiding for the present or in the future.

**6 - Sign:** One of the PCs sees a pamphlet, poster or sign that he finds of particular interest, as it mentions something with direct bearing on the plot.

**7 - Third Party:** A new character shows up in the scenario, someone with power and a hidden agenda. Whose side is he on and what are his motives?

**8 - Truce?:** An enemy comes forth with a proposal for the PCs or their employers.

**9 - Turncoat:** An agent of the opposition betrays his employer to the PCs. But can he be trusted, is what he can offer of any use and what are his motives?

**10 - Now, things are getting busy:** Roll two results and combine!

<b>Incident</b>	<b>Rural</b>	<b>Urban</b>	<b>Waterline</b>	<b>Wilderness</b>
A Bridge Too Few	01 – 02	-	-	01 – 02
A Cold Welcome	-	01 – 04	-	-
A Prayer for the Damned?	03	05 – 08	-	-
A Warm Reception	04 – 06	-	-	03 – 04
Abattoir Blues	07 – 09	-	01 – 03	05 – 06
Aid the Pigeon	10	09 – 11	04 – 05	07 – 08
All the Fun	11	12 – 15	-	-
A Simple Life	12 – 13	16 – 17	06 – 07	09 – 10
Bad Moon Rising	14	18 – 19	08 – 09	11 – 12
Banquet	-	20 – 22	-	-
Beggar	-	23 – 27	-	-
Benshof is Burning	15	-	10 – 11	13 – 14
Broken Equipment	16 – 18	28 – 31	12 – 15	15 – 17
Child Errand	19 – 20	32 – 33	-	18 – 19
Collateral Damage	21 – 22	-	-	20 – 21
Colossal Rain	23 – 24	-	16 – 18	22 – 23
Crowd	25	34 – 38	-	-
Debt	-	39 – 40	-	-
Dogs of War	26 – 28	41 – 44	19 – 21	24 – 25
Driving Home for Mass	29 – 30	-	22 – 24	26 – 27
En Route to Perdition	31 – 32	45 – 47	25 – 27	28 – 29
Face-Off	33	48 – 52	28 – 29	-
Feast of Crows	34 – 35	-	-	30 – 31
Flash Flood	36	-	-	32 – 33
Flirt	-	53 – 55	-	-
Frediger's Farm	37 – 38	-	-	34 – 35
From Eve to Mourning	19	-	-	-
Fugitives	40 – 41	56	30 – 32	36 – 37
Galloping Trots	42 – 43	57 – 58	33 – 34	38 – 39
Garden of Morr	44	-	-	-
Handover	45	59 – 60	35 – 36	40 – 41
Here be Monsters. Really.	-	-	-	42 – 43
Hilltop Holler	46 – 47	-	37 – 39	44 – 45
In the Name of	48 – 49	61 – 63	-	46 – 47
Incoming!	50 – 51	-	40 – 41	48 – 49
Injunction	-	64 – 65	-	-
It Doesn't Rain...	52	66	42	50 – 51
Lost and Found	53 – 54	-	43 – 44	52 – 53
Love's Labours Now	55 – 56	67	45 – 46	54 – 55
Lone Ranger	57 – 58	-	-	56 – 57
Man Overboard!	-	-	47 – 55	-
Marshlands	-	-	-	58 – 59
Merchant Caravan	59 – 61	68 – 71	56 – 58	60 – 62
News From Home	-	72 – 75	-	-
Nightly Excursions	62	-	-	63 – 64
Noble's Cause	63 – 64	76 – 77	59 – 61	-
Noise Conspiracy	65 – 67	-	-	65 – 67
Of Wolves and Men	-	-	-	68 – 70
Out of Control	-	-	62 – 67	-
Overtured Coach	68 – 69	-	-	71 – 72
Party Time	-	78 – 81	-	-
Path of Left Hands	70 – 71	-	-	-
Pocket Pick	-	82 – 85	-	-
Ramming Speed	-	-	68 – 71	-
Raucous on the Road	72 – 74	-	-	73 – 74
Reckless Driver	75	86 – 88	-	-
Roadkill	76	-	72 – 73	75 – 76
Roadwardens	77 – 79	-	74 – 76	-
Something Rotten	80 – 82	-	77 – 79	77 – 79
Taal's Fury	83	89	80	80 – 81
Taking a Leak	-	-	81 – 84	-
The Golden Hour	84 – 85	-	85 – 86	82 – 83
The Tempest	86 – 87	90	87 – 90	84 – 87
The Village	88	-	-	88 – 90
Toll Gate	89 – 90	-	91 – 93	-
Troubled by the Law	-	91 – 94	-	-
Trader	91 – 94	-	94 – 96	91 – 93
Wayside Shrine	95 – 96	-	97 – 99	94 – 97
Windfall	97	95 – 96	-	98
Witness	98	97 – 00	00	99
Writing on the Walnut Tree	99 – 00	-	-	00

**A Bridge Too Few.** If travelling by coach or cart, crossing this broken wooden bridge can be a severe hindrance. But depending on the geography this may also impede travellers on foot or horseback. Either way they may encounter someone at the bridge who needs the PCs' assistance.

**A Cold Welcome.** When entering the settlement the PCs are subjected to rigorous control: the Watchmen note their names, hometown, province, liege, occupation, intended duration and purpose of stay, where they can be reached during the stay, etc. They are forced to pay applicable taxes and tolls. All paperwork is duplicated, stamped and copies are sent to the central registrar.

**A Prayer for the Damned?** By the road (or in the courtyard of an inn, toll gate or village) there is a small crowd gathering around an armoured man dressed in black and yellow clothes. The man, Ulrich, is a Witch Hunter who has just secured the catch of the day. In chains he has an elderly woman whom he claims is a rogue sorcerer and the cause of miscarriages and accidents in the area. His flaming speech (including assertions of how sorry he is to reveal that a woman of such esteem and healing skills owes her abilities to the Ruinous Power) enrages the audience and soon there are shouts for the ubiquitous burning. The woman, although unbowed, is clearly in trouble. Will the PCs intervene? Whether they do or not, the decision will have repercussions. Is the woman innocent – or exactly what she's being accused of? (Witch Hunter: *WFRP* p. 87)

**A Warm Reception.** Not far from the road the PCs see a group of Charcoal-Burners hauling logs, chopping wood, and tending to their charcoal stacks. These weathered individuals are suspicious (one could say they have a dark outlook on life!) and used to the dangers of the wild. Unless the PCs seem like a dangerous, haughty or boring lot they will be invited to their dirty camp. Besides coal smudges they have an endless supply of rumours, rotgut liquor and black humour. (Charcoal-Burner: *WFRP* p. 36)

**Abattoir Blues.** Not far from the road a party of hunters and trappers have made camp and are currently gutting and skinning today's catch. It's a scene of sweat, blood and crude humour.



Suddenly one of them cries out in dismay, pain or horror. Perhaps one of the dead animals is hideously mutated (or not dead at all!), or the scent might have drawn other "visitors"... (If this a Waterline encounter the Hunters are Fishermen instead) (Hunter: *WFRP* p. 41, Fisherman: p. 39)

**Aid the Pigeon.** The PCs meet a Messenger carrying a dispatch to the next town, village or coaching inn which happens to be on the PCs' route. The Messenger is injured, has a lame horse, or is preoccupied with matters elsewhere and asks the PCs to carry the dispatch for him, claiming it is extremely urgent. He offers his thanks and a few *gc*'s. Unfortunately, there seems to be some danger attached to the task that he conveniently forgot to mention. Either the dispatch will not receive a friendly reception when delivered, or someone is out to intercept it. (Messenger: *WFRP* p. 44)

**All the Fun.** A circus or travelling fair is visiting and has set up camp just outside the settlement for a few days. These wandering entertainers are a strange bunch, including fire-eaters and jugglers, as well as strange animals and people. In their wake follows quacks, prostitutes and the ever-present pickpockets. The commoners are thrilled, but the authorities are less happy and keep a vigilant eye over the fair.

**A Simple Life.** A few yards off the road (or in a boat) and surrounded by playing children, empty bottles and jars and a gigantic picnic basket, a family of affable Halflings (Dramfast and Bomflower Millpond) is resting, waiting for someone or simply enjoying a day off. A source of gossip, a couple of apples or just a reason to put your feet up for a few minutes?

**Bad Moon Rising.** People stay indoors and say prayers of protection since Morrslieb is almost full. This lasts 2d10 hours. All Tests based on Fellowship are Challenging (-10%) during the following day, as this is a *very* bad omen for all Old Worlders. All kinds of terrible prophecies are rumoured to become true.

**Banquet.** The PCs participate in a sumptuous meal, perhaps provided by an ally or friend, their current employer or the local inn. (Ideas for food and drink: *WFRP* p. 114-116)

**Beggar.** One of the PCs encounters a dirt-poor beggar, bone picker or urchin who stirs his pity, perhaps because the poor creature reminds the PC of someone, or something. (Beggar: *WFRP* p. 233)

**Benshof is Burning.** A few hundred yards ahead the PCs can see thick smoke rising above the trees or hills. As they draw nearer they can see the blazing houses of a small village, and a few villagers desperately trying to fight the flames. Is there something the PCs can do to help? What caused the fire? Are there any injured villagers that need immediate attention? Is it related in any way to the PCs current dealings?

**Broken Equipment.** One of the PCs breaks or loses something vital for travelling or their current task: a boot, blanket, weapon, paddle or horseshoe, for example. Acquiring a substitute may prove as urgent as it is difficult.

**Child Errand.** The PCs see a small boy, two or maybe three years old, standing in the middle of the road, sitting by the roadside or scampering through the bushes. The boy has spotted them and is wobbling in their direction, arms outstretched and a smile on the dirty face. He's dirty and hungry but otherwise seems fine, and he immediately takes a liking to one of the PCs. Where are his parents? Who is he? What are the PCs going to do with him? And what's that smell?

**Collateral Damage.** All of a sudden, a troop (say 2d10+5) of armed Soldiers break from cover by one side of the road and charges in the direction of the PCs. Weapons are drawn, orders are shouted and arrows start flying. While still dumbstruck, the PCs find themselves in the thick of things as another force reveals itself on the opposite side of the road and counterattack. The PCs are between a rock and a hard place and must seek shelter. Even if they survive the fighting, the winning side dislikes witnesses as they are raiding another province and they are unconvinced that the PCs were not with the other side after all. (Soldier: *WFRP* p. 54)

**Colossal Rain.** The area through which the PCs are travelling is drowned in heavy rains lasting 1d10 hours. Roads turn to mud, rivers overflow, and vision drops to a few yards. The PCs must seek shelter unless they are adequately equipped, highly motivated or hard-pressed for time.

**Crowd.** The PCs are caught up in an unruly crowd that calls for a hanging, lower prices on bread or the release of a prisoner. Suddenly, the crowd's attention turns to the PCs (because of a character's race, dress, actions or words. In the Old World, there's always a good reason for a lynching).

**Debt.** One of the PCs is unexpectedly called upon to repay an unknown debt in the form of a service, favour, money or other, owed by the character himself or close family.

**Dogs of War.** The PCs bump into a company of 3d10 hardened and heavily armed Mercenaries lead by a scarred and gnarled Sergeant. These are drunk, bored and offensive and may cause the PCs some serious trouble. (Mercenary: *WFRP* p. 44; Sergeant: p. 84)

**Driving Home for Mass.** Some carriages bar the road ahead and figures in cloaks are trying to pull one of the carriages up from the ditch. These virtuous but inexperienced pilgrims are on their way back from (or to) a holy site a couple of days journey away and obviously need all kinds of help, and they humbly ask for it.

**En Route to Perdition.** The PCs meet an open cart on which a sturdy cage is fixed, moving in

the direction of a nearby town. The wretched souls in the cage are a sorry collection of whores, urchins and beggars and are escorted by several Watchmen or Bounty Hunters. Suddenly, one of the PCs recognizes one of the prisoners: a friend, relative, other acquaintance—or perhaps even one of the other PCs? Do the PCs try to avoid recognition, or do they try to liberate the poor creature, and using what means? (Bounty Hunter: *WFRP* p. 34; Watchman: p.59, Law, Justice, and Criminals: *Sigmar's Heirs* p. 27-32)

**Face-off.** The PCs are suddenly confronted by a high-strung nobleman, an irritated innkeeper, an orthodox priest, a corrupt official or any other Old Worlder with a grudge against him or her.

**Feast of Crows.** The PCs suddenly come upon a small but gruesome field of battle: on the road ahead, a flock of crows audibly feasts on the flesh of 1d10+2 recently slain travellers. Whether they were robbed and killed by Outlaws, ambushed by Greenskins or succumbed to the schemes of fellow travellers is up to the GM.

**Fire.** The settlement, house or area is suddenly plagued by a devastating fire. It's a scene of smoke, flames and panic. The blaze is caused by lightning, an accident, neglect or perhaps an arsonist at large?

**Flash Flood.** The PCs spot a good place for camp next to a small stream. However, upstream it has been raining heavily (or perhaps a dam breaks or the stream changes course because of a landslide) and suddenly the stream becomes a fierce river, ten times wider than normal. Some time during the night the raging water floods the PCs' campsite. Unless they've taken precautions like posting a guard who passes a Perception test (you can make one test per round starting when the water is 5 rounds away, and reduce the difficulty by one step for each test until passed), they may be in serious trouble, and most of their equipment is washed miles downstream.

**Flirt.** One of the PCs is flirted with by an attractive member of the opposite sex, which can be a set-up, a one-nighter, or – why not – True Love. Maybe the PC just can't stop thinking about him or her, or someone notices the flirt who shouldn't.

**Frediger's Farm.** In a straightforward attack, a band of Goblins breaks from cover about 50 yards away and charges towards the PCs. The PCs just passed a roadside farmstead and should be able to retreat to it before the Greenskins are upon them. Do the farmers let them in, has the farm already been sacked or do the assailants' arrows stop them from retreating in that direction? The Goblins are about twice the number of the PCs +1d10 and are led by a Black Orc. They will continue their attack for 1d10 minutes and then move on to hunt easier meat. (Goblin: *WFRP* p. 229, *Bestiary* p. 97; Farmstead: *GM Pack* p. 24)

**From Eve to Morning.** On the road lies a fortified coaching inn, one of those palaces where travellers from everywhere - and those who prey upon them - come together for a night. But this particular inn is currently run by less agreeable guests. Too late do the PCs realize that a rather sizeable band of Outlaws has taken over the inn. They pillage the inn, harass its guests (including the PCs) and won't let anyone leave until they do (early morning), all while getting very drunk on the inn's tap.

**Fugitives.** The PCs encounter a train (10+3d10) of swearing, shocked and injured villagers carrying the few possessions they managed to save when their village was burnt to the ground. Last night they were attacked without warning by Greenskins, Beastmen or perhaps troops from another province. Although their stories differ as to the purpose, numbers and origin of the assailants, they agree on one thing: they are coming this way. Soon. (Peasant: *WFRP* p. 48)

**Galloping Trots.** One of the PCs (you can decide who by making a Toughness test and pick the one with the worst result) is stricken by the Galloping Trots. This reduces the group's Movement score by one point as the PC has to make urgent and frequent stops. His current Fellowship is reduced by as many points as you feel to be appropriate. (Galloping Trots: *WFRP* p. 136)

**Garden of Morr.** About 50 yards from the road the PCs see a cemetery with about 1d10x10 graves, a few crypts and a chapel surrounded by a low wall. Milling about is a handful of figures, and a couple of wagons are waiting by the gates. Are they Grave or Tomb Robbers, mourning relatives burying a loved one, or something worse? (Grave Robber: *WFRP* p. 40, Tomb Robber p. 57, Zombie p. 231 or *Bestiary* p. 120)

**Handover.** One of the PCs is given an object wrapped in cloth by a darkly dressed man and is told to hang on to it until further notice. He will pick it up in a few days and they will be richly recompensed. He then disappears before any questions can be asked. Unfortunately it seems someone else is out to get the object and they will stop at nothing.

**Here be Monsters. Really.** While travelling over a small bridge in the wilderness the PCs (Perception-Listen tests) may hear something moving under the bridge. It's a filthy troll and bellowing "*foody, meeaties*" it quickly scrambles up the short slope! The PCs have one round (two if someone heard the noise) to draw weapons (or flee!) before it attacks. It won't fight to the death if the PCs prove tough meat. (Troll: *Bestiary* p. 111)

**Hilltop Holler.** The PCs notice a person standing on the top of a small hill about 100 yards off the road. The person, clad in some sort of robe or cape, seems to be dancing or waving, and occasionally the PCs can hear chanting or singing

drifting towards them. Is it an entertainer practising some new piece, a priest performing a ritual, someone trying to attract the PCs attention - or a diversion?



**In the Name of...** Vociferously announcing the end of the world, denouncing the modern ways of living or renouncing some deity, this crazed Friar may require the PCs to take up arms and follow him, hold a spontaneous sermon or attack them outright. Possibly all three.

**Incoming!** From out of nowhere an arrow is shot and lands pretty darn close to one of the PCs. On a successful Perception test another PC can point out the approximate spot from whence it was shot. But was the arrow fired by someone deliberately aiming for that (or another) PC, did the shooter mistake him or her for someone else or was it just a young Peasant who hasn't quite gotten his act together?

**Injunction.** A page delivers an order to one or several of the PCs to appear before a local magistrate to testify about something they might have seen or heard. This summons may come at a bad time, but not showing up at the appointed hour may be a very bad idea. Likely enough, the characters have absolutely no idea what the case concerns or what is going on in the courtroom unless they have the Academic Knowledge (Law) skill. The questions asked are borderline ridiculous ("did you have one or two eggs for breakfast did you say?" "And you are absolutely sure that the man stepped with the right or the left foot over the threshold?"), but the parties and the magistrate listens with great interest. The episode takes a few hours, and afterwards someone (a servant of one of the parties) thanks the PCs with a few *gcs*.

**It Doesn't Rain But It Pours.** Roll two new results and combine them into one probably quite memorable episode.

**Lost and Found.** On a stretch of road, trappings are spread all over: clothes, food items, sacks or broken boxes and a few other belongings. Perhaps they fell off a carriage, are the result of marauding goblins going through the loot, or came from someone needing to ditch extra weight in a hurry? Do the PCs find something of interest among the remains? What if the PCs pick something up and later on are accused of theft?

**Love's Labours Now.** The PCs encounter a lonely young woman who is about to give birth. She looks barely 18 and if asked, she says her name is Carlott and that she is from a village a few days away, but since she's already in labour she cannot say anything further. Carlott is obviously in no condition to travel and the baby arrives in 3d10 minutes – can the PCs be of any assistance? Childbirth is dangerous business in the Old World – what if the baby survives but she doesn't? What if the baby is mutated in some way? And what of the young woman's family and the baby's father?

**Lone Ranger.** The PCs can hear hoofs against the paving coming around the next bend, and soon after the steed appears. But the saddle is empty and as the horse approaches, the PCs can clearly see the blood on its side. What happened to the rider, who was he, and can the horse be sold at the next village provided they catch it (Charm Animal or a lasso should do the trick)? (Mounts: *WFRP* p. 232-233)

**Man Overboard!** One of the PCs falls overboard! Can he swim, is he worth saving and can the PCs turn the boat around to pick him or her up? And what – or who – caused the unexpected bath? (Suffocation: *WFRP* p. 136)

**Marshlands.** For about half a mile the road winds through a bog that partly swallows the road in places. Veils of mist rise from the putrid water, and through the haze the PCs can see vague shapes of ruins and trees. Suddenly, one of the PCs can see lights moving in the mist, as if people are moving around in the marsh. The lights are slightly compelling – anyone who sees them must make an Easy (+20%) Will Power check. If the character fails, he must follow the lights into the marsh, where the lights will lead him to a patch of quick sand.

**Merchant Caravan.** Half a dozen heavy carriages (or barges) protected by Mercenaries and accompanied by a coach (or boat) bars the PCs' way. Does the Merchant ask the PCs for help, directions or protection, does the caravan come under attack from Outlaws or are the PCs treated as hostile by the Mercenaries? (Mercenary: *WFRP* p. 44; Merchant: p. 77)

**News From Home.** One of the PCs receives a letter from home or other form of notification,

informing the PC of some event, good or bad (death, marriage, starvation, need of money).

**Nightly Excursions.** One of the PCs has a strange and vivid dream during the next night (roll 1d10 on the table below).

**1** - The PC finds himself standing on a deserted stretch of road in the twilight of dusk or dawn. The PC senses something drawing nearer...

**2** - The PC "awakes" and the room or camp is ablaze! He can feel the heat from the flames and see how his skin starts to turn black...

**3** - The PC falls of a tower, roof or cliff and desperately tries to catch on to something while the ground rushes up to meet him...

**4** - In the dream, the PC has a fierce argument with one of the other PCs, and is still very angry with him or her when he wakes...

**5** - The PC dreams that he finds a (relatively) large treasure (like a purse of Goldcrowns), which isn't there when he wakes up...

**6** - The PC dreams that something very bad has happened to a loved one like a sibling, parent or lover...

**7** - In the dream the PC meets a son or daughter – either an existing child or a coming...

**8** - It's a terrible nightmare of teeth and tentacles and inescapable terror, and the PC wakes sweating and screaming!

**9** - Roll two results: The dream starts like the first one and then changes into the second result.

**10** - Roll again, but the dream is a recurring one and visits the PC during 1d10 consecutive nights.

**Noble's Cause.** The PCs are hailed by a local Noble, Walbrecht Nachtmann von Dünnsberg, and his entourage consisting of a couple of Servants, a Valet, and a handful of Bodyguards. He demands the PCs services for a while, as guides, guards or for some special skill (trade, language, etc.) that he believes they possess. This likely takes the PCs in an unwanted direction doing unwelcome things for an unwelcome employer, but the PCs may be in serious trouble if they (try to) decline. (Noble: *WFRP* p. 46; Servant: p. 52; Bodyguard: p. 33; Valet: p. 59)

**Noise Conspiracy.** A loud noise in the bushes by the side of the road (branches cracking, pebbles clattering) is followed by a chilling cry. However, it's only a deer that, halfway across the road, is startled by the PCs presence and stops to stare at them for a few seconds. A source of amusement, food, or perhaps a sign from Taal? (Taal: *WFRP* p. 179)

**Of Wolves and Men.** While travelling through the wilds, the PCs are stalked by a pack (roughly twice the PCs' numbers) of wolves. The pack follows the party for 1d10 hours and the PCs are allowed one Hard (-20%) Perception test per hour to realise this. Then the pack closes in, at which point one of the PCs must pass a Charm Animal test (or come up with some clever strategy like lighting several torches) lest they are considered dog food and the wolves attack. (Wolf: *WFRP* p. 233)

**Out of Control.** Some piece of equipment or device necessary for manoeuvring the vessel (rudder, sail, oar, paddle) malfunctions or is lost and the vessel starts drifting downstream. This condition engenders all kinds of dangers: collisions with other boats, running aground, listing so heavily that the vessel takes in water, or falling overboard.

**Overtured Coach.** The PCs come across a coach lying on its side. They can see a few figures milling about the wreck and a few items strewn about. This can be the result of an accident, assault, or an ambush.

**Party Time.** The settlement is about to celebrate a religious festival, related to some local deity, saint, or major god. People are dressing up in their best clothes, the streets are swept and the best draughts are up from the cellars. The settlement is generally in a good mood (all Gossip and Haggle Tests are made with +10% bonus). Of course, this also means that inns are crowded, pickpockets are prosperous and potential troublemakers are expelled from the settlement. (Religious Festivals: *WFRP* p. 173)

**Path of Left Hands.** The PCs are hailed by a man walking out from the trees or shadows by the side of the road and onto it. He is in his twenties, wearing wilderness apparel and is quite friendly, enough so to have attracted a following of 5+1d10 less friendly Outlaws for whom he acts as leader and scout, and he is evaluating the PCs' fighting skills and wealth. If everything is to his liking, he will make a silent signal to his comrades who will challenge the PCs to put down any weapons and move off the road. (Outlaw: *WFRP* p. 47)

**Pocket Pick.** One of the characters finds a hand in his pocket – and it ain't his! The pursuit that follows to catch the starving young thief may or may not have anything to do with the current adventure.

**Ramming Speed.** The PCs observe a boat coming directly for their own vessel! They can see several hunched figures aboard the other boat, but no markings or flags. Depending on whether the PCs are in control of their vessel or not, they can try to evade the incoming boat, alert their own ships' crew or prepare for impact. But is the other boat full of sinister pirates, sickly villagers or eager traders? (Boat & Ship Statistics: *WFRP* p. 119)

**Raucous on the Road.** The PCs find themselves watching a brawl. The combatants (say 1d10+2 on either side) seem to be ordinary folk, fighting with sticks, knives or their bare fists. The rumble can be caused by a religious dispute, family rivalry, or a lost game of cards. Do the PCs intervene on either side, act as mediators or turn their back on it all?

**Reckless Driver.** The PCs are almost overrun by a large dark blue coach with polished coats of arms on the doors. Each PC present must make an Agility test to successfully make it out of the way. Failure means that the PC suffers 1d10 wounds (modified by armour and Toughness Bonus) as the PC is either hit directly by the coach, trampled by one of the horses or hurts himself on something by the side of the road or street. PCs with Sixth Sense may feel a tingling just before the coach hits, and get a +20% on the test. It's hard to tell whether the driver actually aimed for the PCs or just didn't care. Things may get worse if the PCs voice any opinions on the driver's skill.

**Roadkill.** The PCs stumble upon a body lying on the road, in the ditch or hanging from a tree beside it. Who was he, how and why was he killed, and is there any loot? Is it infected by some contagious disease? Do the PCs bury the body, bring it with them to the next village or leave it there on the road? If one of the PCs is a devotee of Morr then leaving the body is not an option. (Burial Customs: *WFRP* p. 173)

**Roadwardens.** A group of Roadwardens (or Riverwardens) led by a weathered Sergeant intercepts the PCs. Do they warn the PCs of some danger ahead, demand the road toll (a shilling per leg) or harass them in some other manner (accusations, questions, force them to provide assistance)? (Roadwarden: *WFRP* p. 50, Law, Justice, and Criminals: *Sigmar's Heirs* p. 27-32)

**Something Rotten.** When sitting down for lunch or dinner the PCs are dismayed as they realize that most or all of their food and water is spoiled: rotten, mouldy, infested by maggots or eaten by rats (or, more likely, the Halfling in the group!). If far from civilization this can be a nuisance and delay them on their journey, as they have to hunt or scrounge for food. But if the PCs lack the skills to find food on their own, and it's the middle of winter, they may be in dire peril. Furthermore, what if the only consumable intact is the alcohol – and we all know that lack of water and too much alcohol is a bad combination. (Starvation, *WFRP* p. 114)

**Taal's Fury.** The area is hit by an earthquake. Houses crumble, fires break out, screams for help and dust rising above it all. The ramifications – political, economical and religious – are farreaching.

**Taking a Leak.** One PC finds himself in a couple of inches of water and realizes that their vessel is leaking - badly! Depending on the size of the boat it's all hands to the pumps or buckets. This can be played as a stressful situation, as it is not clear whether they'll make it or not. Or maybe it's clear they're sinking and must make it to one of the riverbanks before it's too late. But even if the leak is plugged the question remains: what - or who - caused it?

**The Golden Hour.** The PCs hear a weak cry for "Help, in the name of Shallya". The wretched soul (Hans, a middle-aged farmer from a village a day's journey away) may have been injured in an accident, attacked by Greenskins or suffers from some deteriorating (and contagious?) disease. Do the PCs possess the skills to heal him (successful Heal skill test) or can they bring him to someone possessing such skills before he expires (in about one hour). Or do they just leave him there, assuming it's an ambush or a waste of time?

**The Tempest.** The sky has been darkening during the last few hours, and there's an ominous freshness in the air. Then, the wind picks up speed. At first, this is merely amusing as the gusts make it hard to stand upright and the odd hat rolls a few yards. Then, it gets annoying as this impedes travel, delaying the PCs by 1d10 minutes as an important trapping is blown far, far away. But the wind keeps gathering strength, and soon trees start falling, carriages overturn and people are knocked to the ground. The storm lasts 1d10 hours, and leaves the countryside much changed.

**The Village.** The PCs come upon a small village situated just by the side of the road. The villagers are absolutely terrified of something outside the settlement's palisade or defensive ditch. The PCs are told a story of a young man who recently ventured outside at night and hasn't come back (this allegedly happened 2d10 days ago). Others fill in with stories of strange sounds and sightings. Is there something out there preying on the villagers, is the young man's disappearance caused by accident, or did he just grow bored of his superstitious neighbours and leave for the big city? (Sample Village: *GM Pack* p. 22-23)

**Toll Gate.** These are typically situated on a stretch of road (or river) where circumvention is more or less impossible, like on a bridge or a mountain pass (or river lock in the case of rivers). Although some "join palisades" with other roadside institutions like way temples, coaching inns or hamlets, this one is a freestanding structure. Actually, it seems quite deserted as no one opens the gate when the PCs demand entry. Do they come at the wrong time, are they being watched or has something happened to the Toll Keepers within? (Sample Toll Houses: *GM Pack*, p. 19; (Toll Keeper: *WFRP* p. 56)

**Troubled by the Law.** PCs are harassed by the town guard, either at the town gate upon arrival or on the streets. The Watchmen, lead by the Sergeant Hans Kloob, are either generally in a bad mood, looking for bribes, have a bone to pick with one of the PC's, are about to arrest them for some minor or imagined offence, are looking for somebody to beat up - or all at once. A quick tongue, stern look or a few shillings may be required to keep them off their backs - for now... (Watchmen: *WFRP* p. 59, Sergeant p. 84, Law, Justice, and Criminals: *Sigmar's Heirs* p. 27-32)

**Trader.** The PCs meet a young, travelling salesman, Reinolt, who sells mundane items like cutlery, blankets, or bottles of spirits from his cart (or boat) at slightly (+10%) increased prices. He offers a fair deal if the PCs agree to accompany him to the next coaching inn, and can also be a source of rumours, tips and directions.

**Wayside Shrine.** By the side of the PCs' path there is a shrine dedicated to a major god or perhaps a local deity or saint. But there is something awry with the otherwise pristine picture: has the shrine been defaced, do the PCs stumble upon robbers stealing the offerings in the shrine, or is something heinously out-of-place with the entire structure? (Shrine: *WFRP* p. 171)

**Windfall.** One of the PCs quite unexpectedly receives or finds a substantial sum of money (say 1d100 *gc*) lying there on the street or road or as an inheritance, gift, advance payment, dividend, loan or similar. And along comes trouble...

**Witness.** In the street (or on the banks of the river, or in the woods), one of the PCs sees a person stabbing someone several times. Unfortunately the perpetrator sees the PC and comes after him, either physically with dagger drawn or in some other way.

**Writing on the Walnut Tree.** One of the PCs notices a piece of paper nailed to a roadside tree. This can be an invitation to a festival in the next town, a wanted poster or a public announcement of some kind. 1d10 hours later, remembering what that note said becomes of direct importance...



# Appendices



# Playing WFRP by Email

by David Hatch

**P**BEM or 'Play By E-Mail' describes any game which is being played by way of electronic mail.

For example, you can play chess by E-Mail, taking turns to exchange moves with your opponent in alternate mail messages. Many games are designed to be played by email and many boardgames and wargames can be modified to allow it.

This guide is specifically aimed at people who are interested in playing WFRP via e-mail, but most of the content would be equally valid for other PBEM games.

I ran my own PBEM game, Fragile Alliances, for seven years with hardly a break and only stopped in November 2004. But, Fragile Alliances was not my first attempt at this type of gaming. My first attempt was a true Play-by-Mail game (with real envelopes and stamps) and was an historical game which explored the question 'What if Nelson had lost the Battle of Trafalgar?', and sought to explore the possibility of a full Napoleonic naval and military invasion of Great Britain

A PBEM can easily become the most frustrating gaming experience you have ever suffered, or one of the most rewarding. The key to success is understanding both its limitations and its advantages, and at the same time recognising just how much effort is involved in exploiting them. I have seen many PBEM games start with a flourish only to founder very quickly as the full impact of what is involved in running one becomes apparent to the GM.

## The Pro's and Con's

This section provides a quick summary of the main benefits and pitfalls of PBEM gaming.

### Benefits

#### *It's Global*

Perhaps the most important benefit of PBEM gaming is that there is no shortage of players. Literally anyone in the world can join the game as long as they have access to a computer and an email account. My own game involved players from the UK, Denmark, Holland, South America, Singapore, USA and Australia. So, if there are no local gaming groups in your area then a PBEM game could be your best option.

#### *It's Time Lite*

For many people getting a group together round a table for an evening can be a problem. Work and family commitments can make it almost impossible to organise and a last minute crisis

can throw a much anticipated game night into total chaos.

PBEM games have no such problems, players are able to chose a suitable time to read and respond to a GM Note and as long as the GM can spare the time every day or two to process the incoming mail then there is no need for everyone to be available at the same time.

### **Encourages Characterisation**

A player who wants to embrace the full character of his role will find it much easier to do so in writing than trying to act in front of an audience. Most PBEM players submit their game replies 'in character' and make sure that any dialogue involved is written with the appropriate accent and style. An added advantage is that both the players and GM have much more time to consider their replies and to research an appropriate response. It is not unknown to receive a reply with the dialogue in fluent elvish.

### **The Fog of War**

One problem with any round table game is that players tend to have far too much access to information. This does not have to be the case with a PBEM game.

In a PBEM game the GM can restrict the information provided to any or all the players as much as he likes and so there is a lot of potential to enhance the challenges that players face during play.

### **Plot Development**

In a roundtable game a GM really has to think on his feet and be able to react rapidly to any unexpected player decision. The situation is much easier in a PBEM game as the GM can afford to take the time to ponder the implications of a players action and even construct a new plot around it if necessary.

### **Plot Innovation**

Because of the nature of a PBEM game it is possible to work concepts into plots which would be very difficult to manage in a roundtable game.

*Example: It is quite easy to allow a group of PC's in a PBEM game to split up and go off alone to complete separate tasks. Whilst this can cause continuity problems that have to be managed, it is far easier than trying to manage four or five separate plot threads in real time during a round table game.*

### **It's a Casual Environment**

One area of PBEM gaming worth exploiting is its inherent lack of commitment and personal risk. There are a great many people who would like to get involved in an RPG but cannot spare the time

to commit an entire evening every week or month to do so.

There are also a lot of people who are intrigued by roleplaying but are too shy, old, young or nervous to plunge cold turkey into a roundtable game with a bunch of people they have never met. A PBEM can provide a perfect opportunity to play or just try out a game without a major commitment or time or courage.

### **Pitfalls**

#### ***It's slow***

Nobody can claim that PBEM games are fast paced. The actual pace is determined partly by the GM, and partly by the players. But a PBEM is never going to be able to match that of a group of players and a GM sitting together round a table. It's also worth noting that just as the speed of a convoy is determined by that of the slowest ship so the speed of a PBEM is determined by that of its slowest player.

#### ***It's not very sociable***

If one of the reasons you play a game is to make new friends or meet with your mates then a PBEM can be disappointing. Drinking a beer whilst typing in a player response is just not the same as sitting round a table with six friends. There is nothing to stop players from communicating directly by email or even phone but I find most social interaction between players actually takes place 'in game' via their characters. Most players refer to other players by their character names and very often don't even know what their real names are.

#### ***It lacks dice***

It is said that when Austrian Army Officers first heard of the new Kriegspiel being played by their Prussian counterparts they were very enthusiastic and put a lot of pressure on the Austrian government to introduce the game at

their military academies.

However, they quickly tired of it when they realised that the rules did not allow them to use dice to determine the outcomes. Players joining a PBEM may be equally disappointed as there is little one can do in practical terms to allow players to roll their own dice and for some this may take away a major part of the fun of playing.

#### ***Accurate location detail***

One of the biggest challenges for a GM running a PBEM is making sure the players know exactly where their characters are standing and where everything else is in relation to them.

In a round table game a GM can resort to quick sketch maps, the use of miniature figurines and even use the salt and pepper pot, if all else fails. But unless the PBEM game being played comes with a purpose built electronic mapping system, the GM of a PBEM is left with nothing but words to describe where everything and everyone is located, and sometimes words are just not enough.

#### **Finding Players**

If you were planning to play a roundtable game it is likely you would already have a group of players in mind. In most cases a group of friends exist before the game itself. This is much less likely with PBEM game and the chances are you have already decided to run a game and are now looking for players to join it.

Players are the most important part of any game and to be a success the game needs to match the expectations of its players. Unfortunately, what makes a good tabletop game player does not necessarily make a good PBEM player, and players who enjoy a tabletop game don't always enjoy its PBEM equivalent.

A bored or frustrated player can be a major headache both for you as the GM and for the



other players in the game and so finding and selecting the right players for your game can make the difference between it being a success or a failure.

The best way to attract players is to advertise your game on the appropriate forums. Some game sites actually have databases of players looking for games.

My own WFRP PBEM is still advertised on the WFRP Directory run by Glen Sharman (<http://wfrpdb.shargl.net/intro.php>) and has obtained a number of new players as a result.

I also used a simple online player application form on my sons WFRP website, which prospective players can fill in and submit.

### **PBEM Player Guide**

Although this is a GM Guide I thought it would be incomplete if I did not include some tips and guidance for those who join PBEM games as players.

#### **Reasonable Expectations**

The first point to make is that PBEM games are not for everyone. Read the Pro's and Con's section of the GM guide and you will see that PBEM games have both advantages and disadvantages.

Most notably, they are slow paced and they lack the excitement of rolling large numbers of dice.

So, don't expect to see your PBEM character rise rapidly up the development tree to become a super-hero and don't expect to wade rapidly through an entire scenario in a few weeks.

PBEM gamers need to recognise that they are in for a long-haul which might take years to complete and modify their expectations accordingly.

That said PBEM games still offer a lot of advantages in terms of roleplay and characterisation. They provide players with plenty of time to consider their responses and research their characters background. Make the most of that time and you will get a lot of fun and enjoyment out of your PBEM experience.

#### **Message Management (from a players perspective)**

It a good idea to keep your game Emails in a separate mail folder.

If your GM is using a standard subject line format then a simple Email rule can be devised that will automatically spot an incoming game message and redirect it to your Game Folder.

Remember to move your replies from your sent folder to your game folder so that you have a record of all your responses.

If you are using Web Based Email or multiple Email accounts consider keeping a journal of GM Notes and Responses and copying their content

into it so that you have a full and complete history of recent events in the game.

#### **Formulating a response.**

Many new PBEM players have difficulty formulating their responses, so I thought I would provide a checklist of things to consider.

#### **Who are you?**

It may sound obvious but one of the most common errors in player responses is not making it clear who you are, both in real life and in the game.

Always put the name of your Character at the start of your reply and when writing to the GM 'out of character' use your real name but remind the GM which character you are playing in the game.

e.g. David (aka Drachenfels)

#### **Read the GM Note...Again**

It is always worth reading the GM Note again just before you send your response. Just to make sure you haven't misread or overlooked something.

#### **Dealing with 'What If's'**

Before you send your response give some thought to what you want your character to do if things don't go as planned. It's impossible to cover every eventuality but think about the most likely things that may happen during the next game turn and let the GM know how you want your character to react if they do.

#### **Stay in Character**

Try to keep your reply 'in character'. Many player responses include both 'in character' instructions and amusing personal asides aimed at the GM. If you decide to do this make sure it is clear which are which, particularly if you are writing in the first person. 'Out of Character' comments can be very confusing for a GM, particularly if they are mixed in with character instructions.

#### **Make your intentions clear**

Whilst, in postal chess it's normal practice just to send your opponent your next move, in an RPG game it helps the GM understand your intentions if you explain why you are making that move and what you hope to achieve as a result. Some players do this as an extension of their characterisation and a good GM will use your intentions as a guide on how to carry your instructions out.

#### **Talking to the GM**

There will be times when you wish to talk directly to the GM. Either to ask a question or to let him know you are going away from a few days. Try to keep these messages separate from your player responses. If you send them as a separate Email remember to mention who your character is in the game, but there is nothing wrong with tacking such messages on the bottom of a game response as long as you make it clear that they are not part of the response itself.

### **Memory Management**

I know I keep saying this but, PBEM games are slow. It might take weeks, months or even years for a plot to develop to the final showdown. A few days in game time might be weeks in real life, during which period you may have been to work, been on holiday and perhaps even been involved in other games.

Over that time you will probably have received up to three GM Notes a week containing all sorts of information from NPC names, clues, locations, maps, notes and background detail.

The biggest problem players have is trying to remember everything that has happened in the game. Little wonder then, that most PC's in my game seemed to have very bad memories.

My advice is simple.....Keep a Game Journal.

This might seem a bit bureaucratic but it will pay dividends in the long run. Such a journal should not contain a complete record of everything, but should just be used to record any thing which you think might be important and might be needed later in the game. It can be sub-divided however you wish with sections for Maps, NPC's, Clues etc. and will provide a quick aide memoir over the weeks and months to come. If your GM is using the numbering system suggested in the GM Guide you can use this to cross-reference your notes back to the full message.

### **Away from your computer?**

If you know you are going to be away from your computer for a few days or weeks it's a good idea to let your GM know. That way they will not expect a response from you over that period and so your absence will not slow down the game.

It is also a good idea to inform the GM what your intentions are for your character over the period you are away. It's unlikely that your character will be allowed to sit and do nothing and the GM will probably take personal control of it until you return. So, any instructions you wish to give the GM on how to look after your character in your absence will be useful in making sure that you don't have a nasty shock waiting for you when you get back.

### **And finally...**

PBEM gaming can be one of the most rewarding types of roleplaying, or one of the most frustrating. My advice to anyone is that if it starts to becoming more like work than fun, then the best thing you can do is take a break from it. A GM who is tired and bored will make the whole game unpleasant and tedious for everyone involved.

Also, if you are playing in a PBEM game and you are unhappy with how things are going, then write to the GM and discuss why you are not having fun. A good GM will want to hear constructive criticism and may be able to adjust his style to meet your expectations.

But most of all have fun, isn't that the whole point of why you're gaming!

### **Want more?**

The full-length version of this article can be found online at the *Liber Fanatica* webpage!

# Playing WFRP using Online Chat

by Jude Hornborg

Roleplaying online in real-time is quite a different experience from sitting around your living room table. There are no dedicated WFRP play-by-chat utilities (yet), but a number of generic software programs can be used to play WFRP over the internet:

*MSN Messenger, AOL Instant Messenger (AIM) or ICQ:* common messenger services can be downloaded for free, and have the advantage of being widely used. Although they lack the die rollers and advanced commands of IRC, they are easy for computer-challenged players to use.

*Internet Relay Chat (IRC):* websites like RPG.net have IRC servers that can be used for real-time role playing, and software like MIRC can be downloaded for free. IRC offers the advantage of built-in die rollers, emotes and changeable screen names.

*Specialized RPG utilities:* dedicated roleplaying software such as OpenRPG, ondaksportal, Fantasy Grounds, Ghostorb, GRiP, Kloogewerks, Screen Monkey and WebRPG can be downloaded either for free or for a small fee. These programs include mapping utilities, detailed movement tracking, image-sharing capability, and die rollers. They're a good choice for more involved games demanding a visual component.



## Pros and Cons

### *Advantages of RPG by Chat:*

- From the comfort of your own home, you can play with people all over the world.
- Text-only communication can sometimes be more “immersive” than face-to-face (FtF), especially when the player's real-life physical appearance is very different from the character being portrayed.
- If necessary, players and GMs can communicate privately outside of the main chat room without the other players even knowing.
- Descriptions and dialogue can be polished before submitting, since a certain amount of delay is both expected and tolerated.
- The anonymity of online chat may enable shy players to express themselves more freely.

### *Drawbacks of RPG by Chat:*

- Play is slower than face-to-face, and rules complexities are exaggerated.
- Participants must be capable of decent typing speed to keep the game moving.
- Participants should have good, spontaneous creative writing skills to compensate for the less interactive quality of online play.
- Time zones and computer problems will inevitably create delays and scheduling problems. If you're prone to impatience, you should reconsider.
- Detailed position tracking is difficult without a dedicated program like OpenRPG, and even then it demands considerable extra effort from the GM.

## Tips and tricks for improving your Online WFRP experience

### **Hurry up and take your time**

As a general guideline, plan to accomplish about 1/3 to 1/2 as much as you would in the equivalent time allotment of face-to-face play. Set low expectations for campaign progress, but always keep the game moving. Excessive delays in a chat game can put players to sleep...fast.

### **Rules-light is your friend**

Rules discussions by chat can become tedious. Fortunately, WFRP's rules are fairly quick and easy. Consider eliminating Advanced Actions (except perhaps Parrying Stance and Run) if combat's moving too slowly for your tastes. Think twice before challenging the GM's rules interpretations; oftentimes it's best for the game pace if mistakes are allowed to slide.

### Think ahead

While the other players and GM are interacting, anticipate what your character will do next and prepare the order in your dialogue box. Then, when the time is right, you only need to hit ENTER. It may be beneficial for the GM to pre-write descriptions of key NPCs and locations in advance of the session (using MS Word or Notepad). These can be quickly relayed to the chat room via copy & paste. However, also remember that details can change drastically depending on the characters' actions, so pre-scripting *too* much of the scenario may give the impression of "railroading".

### Encourage kibitzing

Play-by-chat can aggravate boredom caused by character inactivity. If someone's character is absent from a particular scene, they should be allowed to contribute ideas and commentary. Private messages can create a nice Fog of War effect, but should be sent sparingly to minimize player idleness. Oftentimes, players will chat amongst themselves while planning or role playing. The GM should use *this* time to handle personal business (e.g. equipment questions or side stories) via private messages, rather than trying to do it while everyone's anxiously waiting for the next plot turn.

### OOC vs IC notations

In-character (IC) dialogue should be distinguished from Out of character (OOC) dialogue by use of "quotes". OOC dialogue may be further isolated using (parentheses). This is particularly helpful if someone plans to edit the chat log later for their campaign journal. Text-

based emotes (/me commands using IRC) are a valuable substitute for facial expressions and vocal cues. Here are some examples of how a player running Waldo the Outlaw might use various notations in play:

1. IC Dialogue: Waldo: "Oy...I needs to rest me feet after dis long walk!"
2. OOC Planning: Waldo: (so guys, should we stop at this inn or keep going?)
3. Emote: \*Waldo flops down by the roadside and removes his smelly shoes
4. Status Reports: brb = I'll be right back, afk 5 min = away from keyboard for 5 minutes

### Talk about the game

At the end of every session, the GM should set aside 5 minutes for discussion about the game. If a player was unhappy about something, it may not have been apparent during the chat session and it's unwise to let bad feelings go unchecked. Conversely, the fun moments should be recounted, because smiles and laughter may have gone unnoticed over the internet. The occasional "lol" (laugh out loud) or ";-)" (winking smile) during the game can let others know when their role playing is appreciated, and it keeps the atmosphere positive. Like any RPG, online games are best when the players and GM are constantly responding to – and building upon – each others' ideas.



# Playing WFRP by Message Board

by Philip Hamilton

**P**lay By Message Board (PBMB) is a close cousin of Play By Email, using the same electronic media to enable participation in a roleplaying game. It's considerably younger, what with PBEM having sprung up out of Play By Post and PBMB having branched off from the initial ideas, but it has some key differences that can make it very much preferable to other forms of internet roleplaying, depending on your circumstances and preferences.

For those who don't know, a Message Board is a public discussion area on the internet, where running discussions called "threads" are categorised in named forums. There are probably millions of such communities now extant on the web, with thousands being dedicated to Warhammer: new ones sprout all the time, as the companies that host these discussion areas tend to provide free "basic services" with the option to pay for an advanced, ad-free and enhanced service. Many established Warhammer boards already have roleplaying forums; there are also completely RP-dedicated boards, and boards created by small groups of friends exclusively to run their own RPs. Should you wish to pursue this last option, [invisionfree.com](http://invisionfree.com) is a very good community host. Visit their website, register, and you should be able to create your own board with the minimum of fuss: most hosts provide forum-creation controls that even the most ignorant of the world of computers (such as myself) can figure out easily.

## PBMB Basics

On to the meat, then: how a forum-based RP works. In essence, the idea is the same as that of PBEM: people who are far apart or do not have the time to meet regularly are able to play their favourite roleplaying games with each other via the medium of the 'net. Much of the same pros and cons apply: you're able to think your descriptions and responses through fully, but it's far slower, etc, etc. However, already the first key difference creeps in at this basic level: a forum RP on anything but an exclusively-established board is "open", whereas an email-based RP is "closed".

Allow me to explain: on any established board, there will be a community: to survive more than a year or so, most boards will have a registered membership of greater than or equal to 200, with a far smaller "core membership" – those who are consistently active, posting regularly and taking an interest in the well-being and continued existence of the board. This core membership can equal just about any number over thirty or so; a board with a core membership of less than

twenty is something of a "white dwarf", and will probably implode within three to nine months, due to lack of activity. Activity is something I'll go into in more detail later.

## Finding Players

Anyway, provided you haven't created a board exclusively for the use of you and your friends, the PBMB method offers an "open" RP setup: rather than organising it by inviting/pressurising people to join, you simply set up a "recruitment thread", in which you ask who wants to join in. People reading the RP section will be able to see your recruitment thread, to have a look at any taster text you've put in there, and to decide whether they like the look of your RP: rather than sending out emails to gather people in as in PBEM, or talking some friends into doing a normal RP, people actually *apply* to join your game: not only people you know, but people from all over the world, with whom you might be speaking for the first time when you receive their application. This is a great way to get to know some new people, and also takes a lot of the pressure out of the RPing situation: no-one is going to be meeting with strangers, everything is done in a group situation with everyone able to see what everyone's saying, and you are shielded behind the persona of your username. It also gives you a fast and easy way to gather up people for an RP should you live somewhere where roleplayers are thin on the ground, and allows you great choice: I generally receive somewhere in the region of 10 to 15 applications when I start a new RP.

## Getting the Game Going

The advantage of this openness continues once the game gets rolling: because everyone can see what everyone else is doing instantly, PBMB is significantly swifter than PBEM, and cuts around all the troublesome filing and meticulous organisation necessary to keep the different players on the same timescale; since posts are displayed in chronological order, things are much more easy and casual to arrange. Most boards also incorporate a Private Message system, allowing you to communicate with other board members without giving away your email address; this allows you to split off certain members of the group should you so wish, keeping their actions screened from the others. Similarly, you are able to read back across your RP as a simple, story-style linear timeline rather than a series of numbered files, and thus the amount you need to store and save is drastically reduced, plus great nostalgia value is added since

you and others can easily read back over your own work. I know at least a couple of people on the relatively small board in which I roleplay who avidly read roleplays they are not actually involved in, and budding GMs can often gain helpful, constructive criticism from fellow GMs and players, since their work is open to all and easy to read.

### Disadvantages of PBMB

Of course, there are disadvantages: like PBEM, PBMB is significantly slower than real-time roleplaying. My PBMB roleplays tend to last around a year (although I use quite sweeping story arcs); this pales in contrast with the seven year "Fragile Alliances" mentioned earlier, but also is extremely long compared to real-world roleplaying, where even the most convoluted of adventures will probably last less than half that time. PBMB also has its own unique problem, in that with impersonal, remote players, activity is much harder to control: chivvying via personal message and out-of-character discussion is all that is achievable, and people can drop out or lose interest without a great degree of warning. If their computers crash, players will be unable to communicate with the GM, even to say how long they'll be absent for; players could even be run down in the street outside their home and you'd never know, save that they stopped posting. A million and one personal circumstances can slow down post rates and pull players out of the game altogether with minimal notice: thus PBMB games suffer from the two flaws of inactivity, where post rates decline at an exponential rate as other people see the roleplay as 'dead' when the first slowdown begins and slow down themselves, and autopiloted characters, where players on holidays or with intervening personal circumstances voluntarily or through necessity have their PCs put under the control of the GM until the player can return or the PC can be quietly disposed of.

Another, less important but noticeable blight on PBMB is quality of roleplaying: while those who invite/persuade their groups will usually have a relatively good idea of the roleplaying capacities of the people they ask, you cannot control who applies. Those who already use message boards will be all too aware that many people on boards post in a manner somewhat like this:

"i think yu shud drop teh unit of pikemen, cos i dont think that iz gud in a dow army. but then dow suxx, buy CHAOS WARRIORS khorn ROXXORZZ!!!!!!!!!!!!!!"

### A note on language in PBMB

Even worse is the dreaded "l33t sp34k", where bad posters seem to revel in just how horribly they can abuse the English language by inserting absolutely unnecessary abbreviations (3s for Es, 4s for As, u for "you", 4 for "for", and so forth) at every possible opportunity, generally spraying a

generous helping of gurning emoticons into their text to break it down into inane expressions in case you find their chunks of unpunctuated (...save for the occasional horde of exclamation marks) code incomprehensible. These are people you do not want in your roleplay. You don't want to make them angry or upset, but it's best to introduce some sort of quality control: as I mentioned earlier, you will probably receive more applications than you have space to use, especially if your roleplays turn out to be popular. I myself use a "marking sheet," which evaluates the originality, realistic-ness and general quality of character background and assigns a quantitative value by which character entries can be compared: by releasing the marks only privately and by request, and offering advice and pointers on where those who missed being in the roleplay lost 'marks', you can make sure that the process of selection and rejection is as friendly and civil as possible. It is important, however, to remember that many on the boards may not have English as a first language, and that people will get irritated if you begin to develop a set 'clique' of players to the exclusion of everyone else: if others drift away, you may, ironically, get stuck with that clique, even if some of them disappear/become inactive or the quality of their roleplaying begins to degrade.

### Assorted Advice

So, I hope I've outlined the pros and cons of PBMB without making your eyes bleed from the reading so far; what remains is the how. Most of the stuff that has been or will be said about PBEM applies: you can't break down decision-making as much due to time restraints, and minor railroading is necessary in places to keep things going, especially if inactivity looms.

**Don't trouble characters with tiny, irritating decisions** that you know they'd take anyway: let them do what they want when working on a low level, and keep intervening tests to a minimum, since you want to keep the flow running.

Similarly, I would advise that **chopping up fights into more than one or two segments can be fatal**: you will lose the sense of pace that should be instilled in good fight-writing, and you will also make even the simplest encounters drag on for weeks. My standard practice is simply to obtain a plan/plans from the players before an encounter, generally with a time limit before I will initiate it, and then run through the entire fight according to that/those plan/s. Should major new developments arise, the fight can then be broken off in mid-swing to allow a second round of urgent decision-making, heightening the tension, but generally two segments is as much as I would consider. After all, if you make your encounters too tactical, your players may begin to see the game as more of a strategy exercise than a roleplaying game, and treat it as such.

**Keep activity high** by gently prodding people whose post rates drop off (using private messages, OOC discussion and sometimes email) and by keeping things exciting: PBMB roleplays need to be fast-paced, since the slowed rate at which investigations and subtleties can occur makes it important to convey information quickly and emphatically before investigations and such like can become boring: intersperse your plotline liberally with encounters, as a well-written fight can inject a lot of life into a floundering RP.

**Don't let things get stale**, keep things fluid and dynamic: a lot of PBMB is a balancing-act on the part of the GM, not going overboard on the battles and explosions while keeping his or her players interested, involved and excited about where the plot might go next. The key cause of inactivity is simply people deciding they're not happy with the commitment of the GM/the quality of the roleplay game and stepping their characters down a gear so that they require minimal input while not being rude and dropping out: you need to treat your players a tad less like powerless pawns (however fun that may be) and a tad more like customers, whose expectations you have to fulfil in order to keep them subscribing to your 'product'. Just a tad, mind you. Don't let them forget who's boss.

**Open an OOC thread**, to run parallel to the game thread: this will stop large OOC passages cluttering your game thread, which should be mainly in character (OOO means Out Of Character – I probably should have mentioned that before). This will allow you to answer questions about situations in-game without posting contrived and cumbersome in-character creative writing, and will also allow you to convey large masses of important information should you need to without having ridiculous IC passages: recently I had some warriors searching a large room, and it is in this kind of situation where the OOC thread is invaluable: it would have taken me for ever and set the whole group yawning were I to describe the cellar IC, so I simply described the most striking bits IC and then conveyed the more mundane info on my OOC thread, saying how many chests there were, which were locked, the relative positions of everything in the room, where the bookcases were, whether there was anything hanging on

the walls, etc, etc, etc. Finally, OOC threads also allow your players to vent any silliness/humour to do with the RP completely freely, without endangering the feel of the game thread at all: I'm sure many GMs know the horror of the good gaming-session going down the drain as the joker of the group decides that a half-hour of hysterical guffaws and lewd puns will greatly enhance the atmosphere.

### **PBMB Links**

So... well, I hope this has been helpful. For people looking for the specifics I think I mentioned earlier, here are a few links:

#### **Board Hosts**

[www.invisionfree.com](http://www.invisionfree.com)  
[www.ezboard.com](http://www.ezboard.com)

#### **Warhammer Boards with flourishing Roleplay Sections**

[www.druchii.net](http://www.druchii.net)  
[www.invisionfree.com/forums/warhammer\\_palace](http://www.invisionfree.com/forums/warhammer_palace)  
(where I post mine)

I'm sure there are many more in both categories: these are merely the ones I can think of off the top of my head. If you speak to Luc\_Arkhame on Warhammer Palace, he will happily direct you to a site which I do not have the address of, called the Blood Soaked Ruins (lovely name, eh?): quite a large and established board, entirely dedicated to roleplaying (although not by any means exclusively warhammer-based roleplaying).

### **Conclusion**

Thanks for reading my ramble, and I hope that as a result of doing so a few people will have a try at the old PBMB: I would certainly be delighted to see an influx of new GMs at the Warhammer Palace (where I'm moderator for the roleplay section, so will definitely notice new arrivals).

