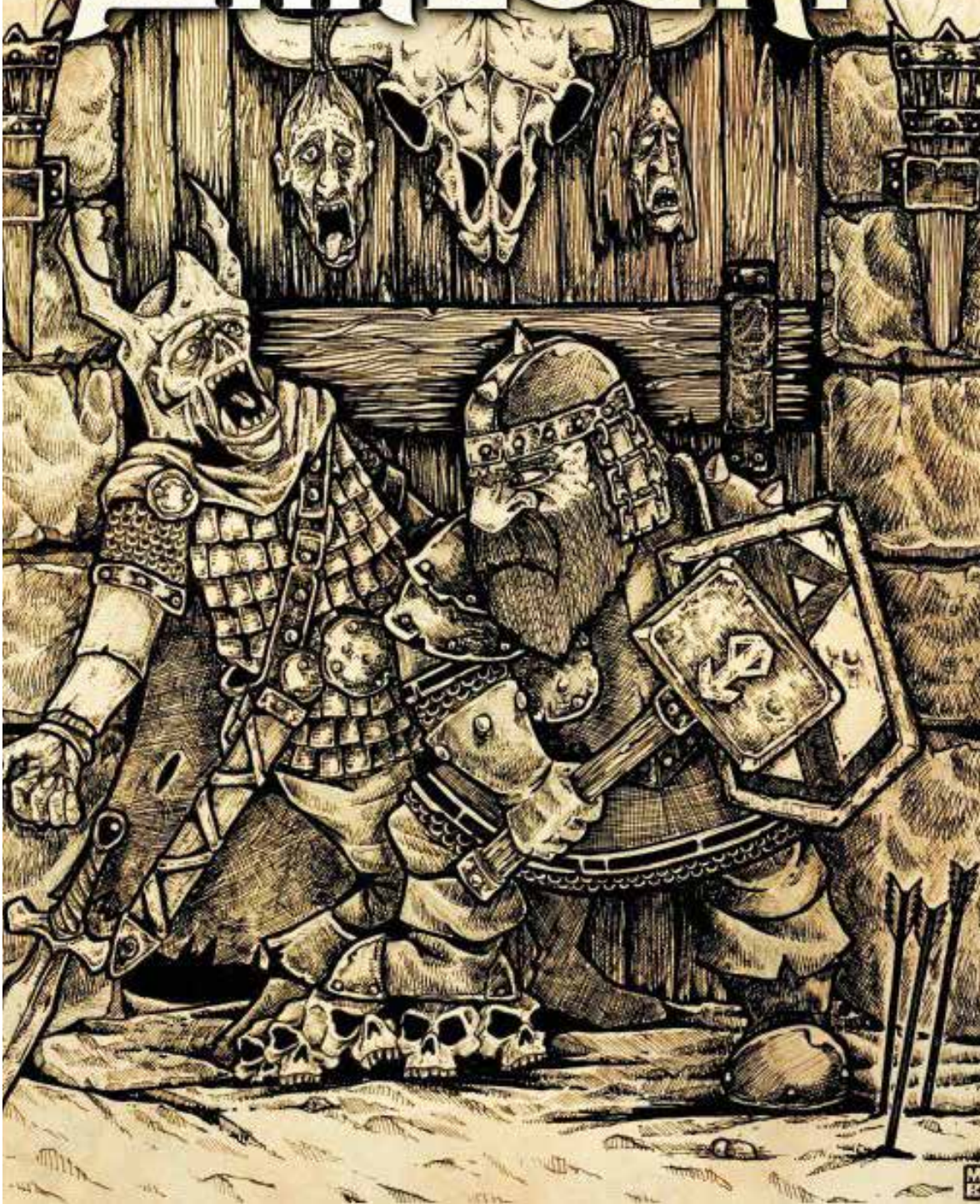
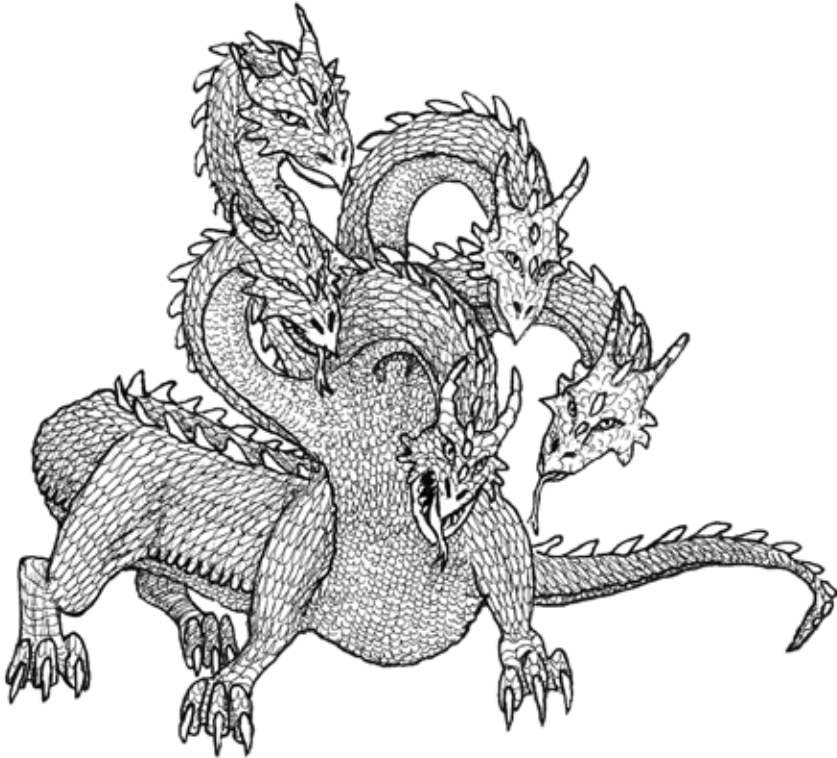


WARLOCK!



WARLOCK!

A GAME INSPIRED BY THE EARLY DAYS OF
BRITISH TABLETOP GAMING



Written by Greg Saunders

Cover art by Mustafa Bekir, design Paul Bourne

Internal art by Denis McCarthy, J.M. Woiak and Heather
Shinn



FIRE RUBY
DESIGNS



CONTENTS

Welcome to Warlock	4	4.5 Tomb Robber	48
What is this game?	4	4.6 Wizard's Apprentice	50
What do we need to play?	4	Character traits	51
How does Warlock work?	5	Equipment	53
What do the players do?	6	The gods	55
How you actually play?	6	The Thrice Blessed	55
The golden rule	7	The Red King	55
The world of Warlock	8	The Wild Wood	56
Creating Characters	9	The Heartstone	56
Creating a character	10	The Dragon	56
Beginning skills	10	Core Rules	57
Stamina	11	Core rules	58
Luck	11	Taking actions	58
Communities	12	Making a skill test	58
Human	12	Basic skill test	59
Elf	12	Opposed skill test	59
Dwarf	13	Testing your luck	60
Halfling	13	Testing luck in opposed tests	60
Careers and skills	15	Improving	60
The adventuring skills	15	Careers	60
Career skill	19	Gaining stamina	61
Basic starting		Changing careers	62
Equipment	20	Advanced careers	63
The basic careers	21	Assassin	64
1.1 Agitator	22	Bravo	64
1.2 Beggar	23	Watch Captain	64
1.3 Boatman	24	Charlatan	65
1.4 Bodyguard	25	Explorer	65
1.5 Bounty Hunter	26	Freelance	66
1.6 Entertainer	28	Highwayman	66
2.1 Footpad	29	Mercenary Captain	67
2.2 Gambler	30	Merchant	67
2.3 Grave Robber	32	Minstrel	68
2.4 Hunter	33	Outlaw Chief	69
2.5 Initiate	34	Priest	69
2.6 Mercenary	36	Scholar	70
3.1 Militiaman	37	Scout	71
3.2 Miner	38	Spy	71
3.3 Noble	39	Veteran Soldier	71
3.4 Outlaw	40	Wizard	72
3.5 Pedlar	42	Combat	73
3.6 Raconteur	43	Combat	74
4.1 Rat Catcher	44	Rounds	75
4.2 Road Warden	45	Who goes first?	75
4.3 Soldier	46	Combat actions	77
4.4 Thief	47	Movement within actions	77
		The move action	77
		Melee attacks	78



Ranged attacks	78	Servant (4)	106
Weapons and the damage roll	80	Shield (2)	107
Mighty strike	81	Silence (3)	107
Armour	81	Sleep (5)	107
Effects of damage	82	Speak (3)	107
Critical hits	82	Swarm (4)	108
Surrender or flee!	83	Unlock (3)	108
Recovery	83	Unseen (4)	108
Magic	89	Wall (4)	108
Magic	90	Creating spells	110
The path of priest or wizard	90	Magical items	110
Casting spells	91	Bestiary	111
Wrath of the otherworld	92	Bestiary	112
Casting spells in combat	92	Monster abilities	114
Finding and keeping spells	92	Chimera	116
Spells at character creation	93	Dire wolves	116
Spells	96	Demon	117
Alarm (3)	98	Dragon	118
Antimagic (4)	98	Dwarf	119
Armour (4)	98	Elf	119
Banish (5)	98	Ghoul	120
Befriend (5)	99	Giant	120
Blast (4)	99	Goblin	121
Blur (4)	99	Griffin	122
Burn (3)	100	Halfling	124
Detection (2)	100	Hobgoblin	124
Dominate (4)	101	Human	126
Enchant (4)	101	Lich	126
Fear (4)	101	Manticore	127
Feather (3)	101	Ooze	129
Fix (4)	102	Ratman	129
Float (3)	102	Skeleton	131
Foulness (4)	102	Treemen	131
Fumble (5)	102	Troll	133
Hammer (3)	103	Unmen	133
Heal (2)	103	Wight	134
Illusion (4)	104	Wraith	136
Lightning (4)	104	Wyvern	136
Lock (3)	104	Games master	137
Multiply (3)	104	Games master	138
Night (4)	105	The rules	138
Path (2)	105	Discuss the game first	140
Read (5)	105	The setting of Warlock	141
See (3)	106	What do player characters do?	141
		What does the games master do?	143
		What is a scenario?	143
		Scenario forms	144



WELCOME TO WARLOCK

Warlock is a rules-light roleplaying game that aims to emulate the feeling of old-school British tabletop games of wondrous and fantastical adventure. Warlock looks to reproduce the play style of its illustrious predecessors but in a light, quick and simple manner, with a consistent rules set that is easily hackable and adaptable as desired.

WHAT IS THIS GAME?

Warlock is a tabletop roleplaying game, played with pencils, paper and dice. The implied setting is a fantasy world in a vast Kingdom of man. Beset on all sides by enemies, both without and within, the players control characters struggling to survive in a fantastic world. So thematically, Warlock is a fantasy game of perilous adventure. However Warlock does not contain lots of explicit setting information, so you can use it with your favourite published or home-made settings. Instead Warlock aims to give you a simple and concise set of rules that you can shape as you need.

WHAT DO WE NEED TO PLAY?

There are a few things you will need before you can play a game of Warlock. The first is a few friends, as role-playing is a shared experience. Typically, between three and six of you is ideal, but you can



play with as few as two if you want. You will also need some paper and pencils (you can use pens, but a lot of the information you will be writing down will change during play so pencils are better). You will need a character sheet such as the one shown at the back of this book; although you can easily copy down the relevant information onto a blank piece of paper should you wish to. Finally, you will need some dice, more on them later.

Warlock is a role-playing game with a narrative emphasis, so you will not need miniatures or strategic maps. Saying that, if you want to use them to enhance your experience of the game then feel free. Finally, you will need your imagination, so ensure you bring it along.

HOW DOES WARLOCK WORK?

A group of people sitting around a table or sharing a space online plays the game. One of those people is the games master (GM), who sets the scenes, takes the roles of non-player characters (NPCs) and presents the game world and the challenges therein. The rest of the people around the table are players who each control one or more player characters (PCs), their avatars in the game and the imaginary characters through which they interact with the game world. Like in a spontaneously created radio play, roleplaying games allow players and the GM to create a story together by imagining scenarios as a series of interconnected scenes.



WHAT DO THE PLAYERS DO?

During the game, the games master presents the players with scenes and encounters in which their characters are involved. The players simply choose the actions of their characters in each scene; relate that to the games master, who along with the players uses the rules of the game to decide the outcomes of the character's actions. It is as simple as that!

HOW YOU ACTUALLY PLAY?

In a roleplaying game, the games master introduces the scene in which the player characters are involved to the players. They explain the surroundings and any other characters or enemies that the characters might interact with. They then typically present a challenge that the player character face, before asking the million dollar question 'what do you do?'. Based on the answer, the games master decides what occurs, and which, if any, of the mechanics of the game are invoked. The players and games master then use the mechanics to resolve the scene. Based on the outcome the games master describes a new scene, and the process repeats. It is a very simple procedure once the games master and players have 'got into character' and got used to the ebb and flow of play. Warlock uses a twenty-sided die, a d20, to resolve actions. You'll also need a six-sided dice or d6 as they are known. You'll need these to play, and it's best if everyone has their own dice.



THE GOLDEN RULE

Remember that Warlock is a game, nothing more, nothing less. The aim is to have fun, and the rules in this book are simply a way of arbitrating actions in a fair way and introducing some unpredictability. This is the golden rule - have fun! If you are having fun, you are playing the game right!

These rules are very light as roleplaying games go. If you come across a situation that you cannot find a rule for (and you will!), simply roll a die. Half the results go in favour of the players, the other half go against them.





THE WORLD OF WARLOCK

Warlock is set within a fantasy world with many of the common creatures and beings of western fantasy literature. The implied area of the world in which the game takes place by default is a vast Kingdom of man, established many centuries ago. Elves, dwarves and halflings share this land, but they are very much in the minority - this is a human-centric place. Goblins and hobgoblins, rival realms and monsters beset the Kingdom on all sides. Worse still, the Kingdom is rotten within - the traitor Warlock escaped attempts to trap him and is still at large, wrecking ruin with his dark magics, and drawing goblins and other fouler creatures to his service. In look and feel the Kingdom is at a late medieval to early renaissance level.



CREATING CHARACTERS





CREATING A CHARACTER

Before you can start playing, the players need to create their alter egos in the game. Player characters (PCs, also just referred to as characters) are the figures through which players interact with the world of Warlock. The personalities of these characters are the roles players adopt during play, their focus within the game. It is the choices players make for their characters and how those characters interact that creates the story. Creating characters can be a shared experience, and building from each other's ideas can help to create a more interesting group of people. Remember to include the games master in the design process, as they have an important part to play in creating the game everyone will play.

Characters are defined by their skills, their Stamina and their Luck. These are outlined below.

BEGINNING SKILLS

The skills shown on the character sheet (see the back of this book) are known as the adventuring skills. All skills have a level - the higher, the better. Characters are competent individuals, so they start with some aptitude here. Ten of the skills on the sheet you can mark as level 6. These are where the character has the most natural ability. Ten more begin at level 5, and the rest start at level 4. There's a description of each of the skills starting on page 16.



STAMINA

The health, fitness and all-round vitality of a character is defined by their stamina. The higher the better. When a character or enemy runs out of stamina in combat, they risk serious injury and are at the mercy of their opponent. To determine beginning stamina, roll the following:

Stamina: $2d6+12$

LUCK

A character's destiny and fate are represented by luck. At any time during a game session, the games master can ask a character to try their luck to see if things go their way. To determine luck, roll the following:

Luck: $1d6+7$





COMMUNITIES

There are four communities within the Kingdom that can be selected for characters at creation. There are no mechanical differences between them, but in the default world of Warlock they each grant some benefits and impose some societal restrictions. The default character community is human, which grants neither benefit or restriction. Make a note of the community your character belongs to.

HUMAN

The most populous community in the Kingdom, humans hold most of the position of authority. They are bright, adaptable, resourceful, aspiring to nobility but all too often destined to disappoint.

Choosing to play a human gives no benefits or restrictions. However, as part of the dominant community of the Kingdom, you'll fit in and can be expected to be treated as 'normal' - whatever that means.

ELF

You are part of the ancient community of elves, natives to distant lands and the deep woods. You are rare enough in the Kingdom for your presence to be remarked upon. Elves think like humans, with two differences - they live for a long time and mature very slowly, and they value art above and beyond anything else. To the elves, the artistry of a life is worth more than the life itself - to



endure a dull life without grace and beauty is less than living.

Elves are beautiful, graceful and can see in moonlight as well as in day. However, they are treated with mild suspicion by most folk, and can all too often develop a contempt of their lesser fellows.

DWARF

The stout-hearted dwarves are common in the Kingdom. They are tenacious, hardy and wilful, prone to greed and quick to anger, slow to friendship but firm in loyalty. Of the other races, dwarves are the most common in the Kingdom, respected if kept at arm's length by decent folk. Dwarves are like humans, with a couple of differences - they are concerned more with the making a thing than the thing itself, and consider honour and respect more important than anything else in life.

Dwarves are smaller but stockier than humans, happiest under stone, and stubborn as rock. They can see as well by moonlight as in day, and have a keen eye for appraising things that have been made. However, although they are always treated with respect, they are still considered outsiders to most in the Kingdom.

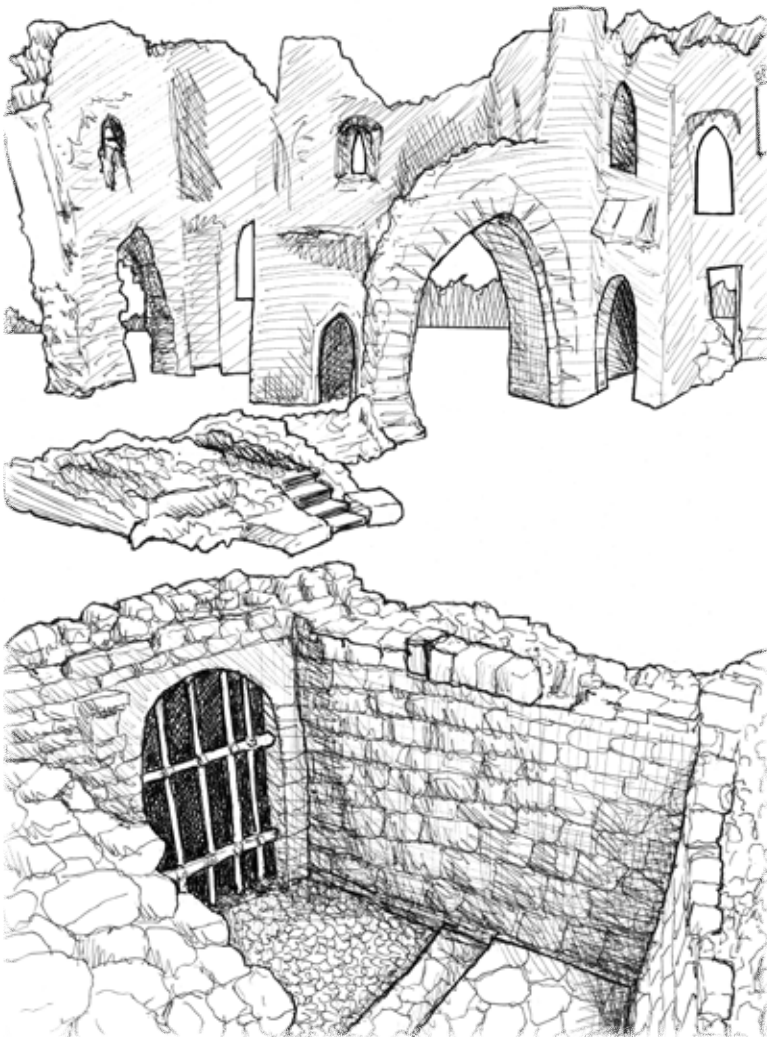
HALFLING

Diminutive and slight, yet full of heart, halflings are the most accepted race in the Kingdom besides humans. In part this is because humans have difficulty seeing a Halfling as anything other than



a child. As a result, halflings tend to act like children - they are impulsive, quick to tantrums if they don't get their way but also quick to forget past slights.

Halflings are quiet and can move silently when they want to, and often go unnoticed by bigger folk. However, some people struggle to take them seriously.





CAREERS AND SKILLS

Your career determines how you live - what you do to earn your keep and place in the Kingdom. To determine the starting career of the character, roll a d6 die four times to determine a career from the table shown on page 21. Then pick one of the four options that suits your conception of your character, and that's your character's starting career. Each career lists some possessions, so write them down (you'll also get some basic equipment, see page 20), and allows you to roll on some small tables which add a bit of colour and background. Finally each career has a list of adventuring skills and levels. These are the only adventuring skills that your character can advance while in the career, and the maximum values that those skills can have while in that career. Tick the boxes on your character sheet for the two different skill levels.

When you create your character, you can assign 10 levels to those skills listed in your starting career, the only restriction being that you cannot exceed the maximum skill level shown. Remember to include the skill levels you assigned earlier when determining your skill level total. You also gain a 'career skill' at a level equal to an average of all the skills the career grants (rounded up) as described on page 20 - you'll need to write this in the space on your character sheet.

You'll see that there are way more adventuring skills available than are listed for each career - to gain others, you'll need to change career, as described on page 62.



THE ADVENTURING SKILLS

During skill tests, skill levels are used to help you succeed. There follows a description of the various adventuring skills and their use.

Appraise - the character has a keen eye. Not only can they appraise items for their worth or providence, they can also assess other people to get a measure of their worth and their apparent trustworthiness.

Athletics - a measure of a character's ability to use their body in feats of movement and coordination, including running, jumping, climbing etc.

Bargain - the character's ability to bargain with others for something they desire, such as a shopkeeper for their wares or an informant for a piece of information.

Blunt - the use and application of blunt weapons such as clubs, maces and hammers.

Bow - how to hunt with a bow and hit small targets, plus the care and maintenance of your implements.

Brawling - a knack for fighting with fist and body, knowing how to move and how to fight dirty.

Command - issuing commands and projecting the kind of confidence that gets those orders followed.

Crossbow - the use of crossbows, implements of war that advertise their users as soldier or hardened mercenaries.



Diplomacy - the art of charting a course through the rocky ground of interpersonal relations, and getting two opposed sides to compromise and find a way forward.

Disguise - the character can adopt a gait, voice and mannerisms that disguises their true nature and convinces the casual observer that they are someone they are not.

Dodge - the character is able to dodge incoming missiles, be they arrows, stones or rotten fruit.

Endurance - the character can resist physical hardship and keep going where others fail.

History - a knowledge of past events of the Kingdom and the realms that surround it, and some of the major personalities that litter history books.

Incantation - the ability to use magic, to draw symbols in the air with fingers of flame and summon the breath of esoteric power using scrolls.

Intimidate - the character is able to use their physicality and personality to intimidate others. This doesn't necessarily mean they are big and imposing, more that they are able to push others around with the strength of their character.

Language - understanding enough of a smattering of languages of the Kingdom, the character can figure out what people are saying, even other races.

Large blade - this skill covers the application and maintenance of large bladed weapons like both one-handed and two-handed swords.



Lie - the character is able to tell quick and easy lies, and convince others of their honesty. The use of this skill is often opposed by the Appraise skill.

Medicine - the character is able to help stabilise wounds and the critical hits that can be suffered in combat. Without some medical assistance, many wounds can fester and deteriorate.

Navigation - finding your way along the roads of the Kingdom, let alone the trackless forests, is no mean feat. This character is skilled in choosing the right path.

Ostler - riding, tending and maintaining horses is a life skill that this character has learnt. They know how to keep their mount happy and healthy.

Persuasion - the fine art of getting someone to do what you want. Persuading people assumes that what you want them to do isn't against their interests - if it is, the games master may impose a penalty to the test.

Pole-arm - the character is adept at fighting with the various kinds of pole-arm, both spears and long weapons topped with a blade or axe head.

Repair - characters with this skill are mechanically minded, and able to perform repairs either ad-hoc or planned to keep devices and tools operating.

Sleight-of-hand - the character is able to use distraction and manipulation to perform tricks of prestidigitation, useful in picking pockets and cheating at cards.



Small blade - the character is adept at using knives and daggers in combat, nasty weapons in the right hands.

Spot - with a keen eye and a mind set for detail, the character is able to spot things out of place or otherwise remarkable but hidden in a scene. This skill is often pitted against Stealth when someone is sneaking where they shouldn't be.

Stealth - able to make use of cover and shadows, the character is adept at sneaking about. This skill is often pitted against the spot skill of guards and watchmen.

Streetwise - a knack for knowing the right kind of people to talk to and the right places to go to meet them, this character is knowledgeable in facets of the seedier side of life.

Survival - how to find a good camp site, find water and forage for food, a character with this skill is adept at surviving in the wilds.

Swimming - not many folks can swim, and water is dangerous. This character is able to move about in open water without losing their life.

Thrown - there's an art to hitting something with a stone, a javelin or a tomato. A character with this skill has spent many an hour honing their aim.





CAREER SKILL

Each career also comes with a skill named after the career itself. This represents all the knowledge and know-how that come from working in that profession, things that aren't covered by the adventuring skills themselves. If a player can persuade the games master that a career skill makes sense in the context of a test in the game, one that's not covered by an adventuring skill, they may use this skill to determine success.

BASIC EQUIPMENT

Each character begins with the following equipment at character creation. More can be bought with the money they have, and most careers grant further equipment that will be described in their entry.

2d6 silver coins, backpack, d3 days' foods, water skin, eating knife, clothes and boots.



THE BASIC CAREERS

The basic careers that can be taken by characters as they start their adventure follow. Roll 1d6 four times and choose one of the four careers indicated.

Die number	Result of d6	Career
1	1	Agitator
	2	Beggar
	3	Boatman
	4	Bodyguard
	5	Bounty Hunter
	6	Entertainer
2	1	Footpad
	2	Gambler
	3	Grave Robber
	4	Hunter
	5	Initiate
	6	Mercenary
3	1	Militiaman
	2	Miner
	3	Noble
	4	Outlaw
	5	Pedlar
	6	Raconteur
4	1	Rat Catcher
	2	Road warden
	3	Soldier
	4	Thief
	5	Tomb Robber
	6	Wizard's Apprentice

Each listing gives a basic description, the adventuring skills of the career and their maximum level, and details possessions the career grants. Tables of background flavour are also included.



1.1 AGITATOR

Small blade 10, Intimidate 10

Dodge 12, Persuasion 12, Streetwise 12

You spend your time stirring things up, digging into the psyche of the mob and twisting it to your ends. You are a good speaker, good at manipulating people, and at prodding the sore spots. That grain riot in Galdenback? That was you. You had some thing to do with the burning of the warehouse on the shores of the river Eld, some say. You don't comment.

Equipment: A notched and nasty dagger, a leather jerkin (light armour), pamphlets, seditious writings. A bottle of grog that could be set on fire, you know, if you had to.

Who you've worked for (roll a d6)

1. The Heldehall crime gang.
2. Steepleman, the Mayor's rival.
3. The cult of the Stag.
4. The Gilvenburg trade house.
5. Someone called The Knife.
6. You don't know. Which is worrying.

Who's hunting you? (roll a d6)

1. The Guard, deadly and vengeful.
2. The Guild, bedecked with lawyers.
3. The Church, saintly and poisonous.
4. Your brother, hateful but sad.
5. A goblin band, angry and mad.
6. You don't know. Which is worrying.



1.2 BEGGAR

Appraise 10, Blunt 10

Lie 12, Spot 12, Streetwise 12

Seated by the side of the road, you're ignored by almost everyone - they don't even notice you are there. Which doesn't help you eat, but does mean you tend to see things others might prefer to go unnoticed. You can spot a soft touch in the crowd, and when things are tight and you need some help, you also know people - not good people, but useful people.



Equipment: A wooden club for defence, ragged clothes, a messy bedroll. A bottle of something that helps you forget how hard the floor is.

What you've seen (roll a d6)

1. Things coming out of the sewers.
2. What the Mayor gets up to.
3. Where the pickpockets live.
4. The secret of Madam von Hossburg.
5. A murder, silent and beautiful.
6. A person supposed to be dead.

Who you know (roll a d6)

1. The captain of the Peacock Guard.
2. The silent priest of the Red King.
3. Silias, the silver thief.
4. The beautiful charlatan Mimirik.
5. The Dark Man and his bitter gang.
6. You don't know anyone, honest.

1.3 BOATMAN

Navigation 10, Repair 10

Blunt 12, Endurance 12, Swimming 12

Messing about on the river some call it, but in reality they know the rivers are the lifeblood of the Kingdom, and the boatmen are the true lords. Or so you say. Still, there's a lot to be learned on the river, and you certainly see some interesting places and meet some interesting people. But the boat is where you heart really lies.

Equipment: A wooden club for defence, workman's cloths, a bedroll and backpack. A pack of cards for those slow nights, and a picture of a saint.



Where you've been (roll a d6)

1. The capital city, bedecked in flags.
2. The badlands, rife with goblins.
3. The great port and wine-dark sea.
4. Lake Gossenham, and the floating fort.
5. The bloody canals of Westerlan.
6. The rapids of the mighty Alase river.

What you've seen (roll a d6)

1. Goblins burn a town with glee.
2. The lair of the loved Bandit king.
3. Blind traders from far Arais.
4. A sea beast, deadly and beautiful.
5. A handsome captain murdered for coin.
6. Enough of war to last a lifetime.

1.4 BODYGUARD

Medicine 10, Thrown 10

Dodge 12, Intimidate 12, large blade 12

You've guarded everyone from merchants in fear of rivals to rich nobles after some fun in the rougher parts of town. You know how to keep quiet and look mean - all you need, most of the time. But things get out of hand and you need to pull a weapon, you're ready for that too. Never lost a client. So far.

Equipment: An arming sword, chain and leather with a small shield (modest armour), knuckle-dusters. A letter from your mother, which you cherish when times get hard.



Who you have protected? (roll a d6)

1. Vilus, the vile priest.
2. The head of the von Tassenback family.
3. The dwarven map forger, Haddous.
4. Lady Consetta, the sly opera singer.
5. The crimelord Garhen the elf.
6. Lord Fellini, a fool in disguise.

A secret you know about them (roll a d6)

1. They drink wine like a fish.
2. They visit the more exotic brothels.
3. They once killed someone, for love.
4. Where they keep the gold.
5. Who their late lamented mother was.
6. Why they hate the King's guard.

1.5 BOUNTY HUNTER

Bargain 10, Crossbow 10

Small blade 12, Spot 12, Streetwise 12

You keep to yourself. Your face is enough to keep most people away. You have a knack for finding people, people that don't want to be found. Mainly that's a result of knowing the right people - or the wrong people, as most would see it. But you're handy with a blade too, as most of the people you are looking for will do a lot not to get found.

Equipment: A dagger, chain and leather (modest armour), a crossbow. A roll of parchment showing faces and names for you to look out for.



Who you have caught? (roll a d6)

1. The murderer of Madam Von Hock.
2. The Tresselback arsonist.
3. Your sister. Don't ask.
4. Deserters from the royal army.
5. The wrong person, but don't tell.
6. The agitator Hemlock.

Who you're searching for? (roll a d6)

1. The halfling poisoner Rubis.
2. The lover of Jizt, a jilted noble.
3. Horse thieves from Pure Ballalas.
4. The heretical priest Kinns.
5. A reason to hope, in a dark land.
6. A way out and into the light.





1.6 ENTERTAINER

Diplomacy 10, History 10

Brawling 12, Disguise 12, Persuasion 12

You can hold a tune, play an instrument or tell a story, good enough that others will listen. People like you for that reason, and listen to what you have to say. Not that you take advantage of that. Not at all. But hey, everyone has to make a living right? Nothing wrong with telling people what they want to hear, and if it helps you, that's just a coincidence, right?

Equipment: A musical instrument or book of stories, a dagger, nice clothes and a jaunty hat that marks you as someone to watch. A roll of parchment with that play you've been working on.

Who you have entertained? (roll a d6)

1. The crowds outside the grand temple.
2. The patrons of the Broken Swan.
3. The royal opera house.
4. Lady Polbeck's last and greatest party.
5. The beggars, you feel sorry for them.
6. Anyone who'll listen on the streets.

What have you learned? (roll a d6)

1. The mayor loves to sing.
2. Holbrick is a swindler.
3. Great stories are often unappreciated.
4. Poetry is not for you.
5. Sweet words hide ugly thoughts.
6. There's money in well-spoken lies.



2.1 FOOTPAD

Stealth 10, Thrown 10

Blunt 12, Intimidate 12, Streetwise 12

Need money? No problem. Spot a mark, follow them, make your move. No need to get too violent, just enough to get the job done. Then run. Have a look at what you got later, when you're safe. Or as safe as you can be anyway. You can't trust anyone these days. A lurker in doorways and alleys, you are sadly one of many in the Kingdom these days.

Equipment: A nasty club, stained with blood. A cloak with hood, and a sack for your gains. A few pretty trinkets which make you feel special and aren't worth pawning.

Who you have you robbed? (roll a d6)

1. The captain of the guard, dead drunk.
2. Your father. Needs must.
3. A young noble, foppish and foolish.
4. A priest of the Heartstone.
5. The merchant Johannes.
6. A nun - you're not proud.

What's your move? (roll a d6)

1. Slink out of doorways, cloaked.
2. Drop from a roof like a spider.
3. Pretend to be a beggar, humble and sad.
4. Lurk in bars, prey on the drunk.
5. Hide in the sewers, then jump!
6. Anything that comes to mind, really.



2.2 GAMBLER

Bargain 10, Spot 10

Lie 12, Persuasion 12, Sleight-of-hand 12

A fool and his money are soon parted. You're no fool, but the gambling pits of the Kingdom, be they back-street dens or aristocrat casinos are awash with them. You're good at finding a mark, and playing the odds in your favour so that you get what you need. And if you make a few enemies on the way, that's life huh?

Equipment: A deck of cards, well-thumbed, nice clothes and a serious hat that marks you as a player. A roll of parchment with your best cheats scribbled on it.

Who have you fleeced? (roll a d6)

1. Anise, arrogant mistress of Fulbeck.
2. Your father. Needs must.
3. An aspiring priest of his last coppers.
4. The mercenary Jagar. An error.
5. The gullible son of Lord Vech.
6. Who haven't you fleeced?

Who wants revenge? (roll a d6)

1. The casino owner, who's on to you.
2. Your partner. Well, one-time partner.
3. Your lover, who you gambled away.
4. That princeling, who knows you cheat.
5. Your father, for your dissolute ways.
6. Who doesn't want revenge?





2.3 GRAVE ROBBER

Intimidate 10, Ostler 10

Persuasion 12, Small blade 12, Spot 12

Certainly not how you imagined your life going, but sometimes you have to do what fate decided. For some reason certain people want bodies, and someone's got to supply them. You have no problem staring the recently dead in the face, so long as it puts food on the table and clothes on your back. The smell is bad though, hard to get rid of, and people often seem to avoid you. Ah well.

Equipment: A dagger, a pony, a shovel and a bag for the body, the tools of your trade. An icon of a saint, who you secretly beg for mercy.

Who have you dug up? (roll a d6)

1. Your mother - a sad day.
2. An elven prince, bedecked in garlands.
3. The last king of a forgotten land.
4. The buried silver of the Merchant Hess.
5. The thigh of saint Asxe, holy relic.
6. A traitor wrongly hanged as a wizard.

Who seeks you, perhaps beyond death? (roll a d6)

1. The pale shade of Prince Sargelo.
2. The von Hocken family, beset with grief.
3. Your lover, who you buried and robbed.
4. The soul of a Fire priest, burning.
5. Your partner, betrayed.
6. No one. As far as you know...



2.4 HUNTER

Stealth 10, Swimming 10
Bow 12, Spot 12, Survival 12

In the wilds it is hard to survive - it's a case of eat or be eaten. You're determined to be the one who eats. Moving stealthily through the brush, you spy out your target, and then you make the kill. Hunting monsters or people isn't much different really, except they tend to complain more when you shoot them. Ah well.



Equipment: A good hunting bow and a quiver of arrows, a brown and green cloak, snares and traps and cooking pots and pans. A bag of herbs, worth their weight in gold.

Where have you been? (roll a d6)

1. The Black Spine mountains, ice-bound.
2. The forest of Helmsby, dark and old.
3. The great river Alase, wild and dark.
4. The caverns of Trime, cold and sad.
5. The royal forest, full of quarry.
6. The broken plain, blasted and dry.

What have you hunted? (roll a d6)

1. The great deer, sacred to elves.
2. The goblins who killed your family.
3. Trolls, fat with hate.
4. A wyvern, wild and proud.
5. The talking bears of the ancient woods.
6. Anything that moves, you've got to eat.

2.5 INITIATE

Command 10, Ostler 10

Incantation 12, Medicine 12, Persuasion 12

The gods are many, and powerful. Their actions can be seen every day, in the miracle of life and the endless procession of the stars. Gods make the sun rise, the rivers flow and the forests teem. Your job is to remind the common folk of this and persuade them to worship. It's not easy.

Equipment: Long robes of your god, a helmet and shield of your faith (light armour), a mace, a book of prayer and a single spell.



Who is your god? (roll a d6)

1. The Red King, angry and vengeful.
2. The Thrice Blessed, noble and proud.
3. The Wild Wood, fierce and savage.
4. The Dragon, power incarnate.
5. The Heartstone, solid and wise.
6. A god only you have heard of.

What is your personal creed? (roll a d6)

1. Give as you take, take what you need.
2. Love is false, only death is absolute.
3. Power is weakness, weakness is strength.
4. Death is a game of chance, god's will.
5. Wisdom is knowledge, knowledge is life.
6. Everything is dust, except love.





2.6 MERCENARY

Endurance 10, Streetwise 10

Crossbow 12, Dodge 12, Large blade 12

You fight for money, nothing wrong with that. Good and bad doesn't come into it. With a sword in your hand and a shield on your arm, any cause is your cause, if the price is right. Sure, it's easier to help the just. But often it seems, the 'just' don't pay as well.

Equipment: An arming sword, chain, a breastplate and a shield without an emblem (moderate armour), a crossbow and quiver of bolts, and a book of religious scripture - you need to make sure you go to the right place when you die.

Who have you worked for? (roll a d6)

1. Fizzen's freebooters, murderers all.
2. The king's guard, who were in need.
3. The last Prince of ruined Honheim.
4. The town of Westerboss, in dire need.
5. The Honest's chosen, poorly named.
6. The traitor's army, eventually routed.

Who's death haunts you? (roll a d6)

1. The townsfolk of Visen, brutally slain.
2. A child you saw killed.
3. Your lover, who you buried in grief.
4. The first man you murdered, in anger.
5. Your partner, who betrayed you.
6. No one. You are made of stone and death.



3.1 MILITIAMAN

Command 10, Ostler 10

Crossbow 12, Pole-arm 12, Thrown 12

They pay you to keep the peace, which mainly involves looking dangerous and unapproachable. You can handle yourself in a fight though, and have the scars to prove it. You're on the side of good, whatever that means. Usually it means the man who pays the wages.

Equipment: A pole-arm, a crossbow, a quiver of bolts, chain suit (light armour), a book of ordinances, and a seal of authority to show off when you need to.

Where have you worked? (roll a d6)

1. The docks, full of foreigners.
2. Temple district, surprisingly rough.
3. The walls, watching for Unmen.
4. The town square, mostly at hangings.
5. The market, rife with robbers.
6. The guardhouse, full of violent men.

What have you seen? (roll a d6)

1. The crowd crush a fallen man.
2. A child stabbed for stealing an apple.
3. The mayor pelted with rotten fruit.
4. A dead man, strung up by his guts.
5. Robbers having their fingers cut off.
6. A priest smash a rival with a sceptre.



3.2 MINER

Survival 10, Swimming 10

Athletics 12, Endurance 12, Navigation 12

Holes in the ground are dangerous places, but they can be full of treasure - ores, metals... even gold. You're experienced at digging those treasures out for profit. No one says mines are pleasant places (well, the dwarves do), but you know there's money to be made in the bowels of the earth.



Equipment: A pick and shovel, hardy and rough clothing, a lantern and a sack for that lovely ore. A wooden carving of a mine spirit, said to ward off others of its kind.

What have you dug up? (roll a d6)

1. Gold, pure and simple. Men die for it.
2. Metal ore, good for making weapons.
3. Crystals, the wizards pay well.
4. Nothing but dirt and ghosts.
5. The buried treasure of a dead king.
6. The entrance to a blackened tomb.

What have you seen? (roll a d6)

1. Trolls nesting in great caverns.
2. The skull of a dragon, long dead.
3. Murder in the depths, out of sight.
4. A goblin town, complete with brats.
5. Ghosts drifting from the walls.
6. A shrine to an outlawed god, deserted.

3.3 NOBLE

Language 10, Medicine 10

Command 12, Diplomacy 12, History 12

You had a great education, the best food, clothes and servants that money can buy, but you're still a massive disappointment. Now you've fled the family home, determined to either make a name for yourself or escape the bondage of your station. You're beginning to think this was a bad idea.



Equipment: Fine clothes, some interesting books, silver cutlery and an arming sword of the highest quality. A letter from father, which you dread to read.

Why did you leave? (roll a d6)

1. Father disowned you as a wastrel.
2. It was love, but doomed to wither.
3. You must live by your deeds, not name.
4. You got bored. Simple as that.
5. You got in the way of your brother.
6. Your family chose to back the traitor.

When will you return? (roll a d6)

1. Never! You'd rather die.
2. As soon as you're forgiven.
3. When you are triumphant!
4. When father dies, the old fool.
5. When they'll have you back. Please!
6. With an army at your back, for revenge!

3.4 OUTLAW

Medicine 10, Sleight-of-hand 10

Intimidate 12, Large blade 12, Thrown 12

It's hard to make a living in the Kingdom, and they forced you to make a bad choice. Robbing is simple and straightforward. A blade is a great persuader. The difficult bit is living long enough to spend what you have - those Road Wardens are everywhere, and some people seem to frown on an honest thief's work. What is the world coming to?



Equipment: A rusty arming sword, mail, leathers and a battered shield (light armour). A facemask. A letter from a victim to their lover, too poetic to discard.

What did you do? (roll a d6)

1. Refused to pay the tithe on your crops.
2. Threw rotten vegetables at the mayor.
3. Stole coins from a drunk lord.
4. Killed an artisan in a pub brawl.
5. No idea, they wouldn't say.
6. Handed out leaflets for the traitor.

Who hunts you? (roll a d6)

1. The town guard, always watchful.
2. An outlaw captain, who hates you.
3. Your family, eager to have you back.
4. A priest of the Red King, for revenge.
5. The king's army, as a recruit.
6. The Bandit Lord, you saw his lair.





3.5 PEDLAR

Ostler 10, Streetwise 10

Appraise 12, Bargain 12, Repair 12

Life on the open road. Dangerous, sure, but you have to earn your keep somehow. You've always got something to sell, and a good eye for a bargain. To some communities you are a lifeline, and you take pride in that. Still, pride doesn't help you when the goblins come in the dark, blades shining in the light of your fire.

Equipment: A horse, slow but strong, a small cart with your wares on, a staff for walking and a small tent for when the weather's against you.

What do you sell? (roll a d6)

1. Pots and pans, soft metal but cheap.
2. Books, and paper, luxury items.
3. The latest fashions from the capital.
4. Gossip as much as anything else.
5. Stolen gear, no questions asked.
6. Alcohol and tobacco, the good stuff.

Where have you been? (roll a d6)

1. The capital, a sight to behold.
2. Where haven't you been?
3. Fesselburg, just as the traitor fell.
4. Fair Marenese, the great port.
5. The open market in Rebeck, amazing!
6. Here and there, who's asking?



3.6 RACONTEUR

Dodge 10, History 10

Appraise 12, Lie 12, Streetwise 12

You can tell a good tale, that's for sure. Weave narrative like your life depended on it, and you have a good eye for what your audience wants to hear. Is it all true? Well, not exactly true. Like all great stories it has a life of its own, so does that really matter? It seems to some, yes. Which is a shame, but there you go. Have I ever told you of the time I..?

Equipment: Jaunty clothes, a bottle or two of something strong. An arming sword, few 'relics' of your past exploits, impressive but worthless.

What tales do you tell? (roll a d6)

1. War stories, from your army days.
2. Tales of exploration in deepest Kulk.
3. The latest tales from the capital.
4. Gossip from the salons of the nobles.
5. Stories of the highway men and outlaws.
6. Stuff you read in books, all true!

Where have you been? (roll a d6)

1. The capital, where you're well-known.
2. Where haven't you been?
3. Fesselburg, you knew the traitor.
4. Fair Marenese, you served on ship.
5. The great battle of Pomperburg!
6. Here and there. Buy me a drink?



4.1 RAT CATCHER

Athletics 10, Medicine 10

Brawling 12, Stealth 12, Survival 12

In the cities and towns, there's vermin aplenty, and people who'll pay to get rid of it. Though it might not be the nicest job, someone has to do it, and you can always sell what you catch for a few coins. People always want meat, and as an added bonus you now know the places to avoid when you're after a pie...

Equipment: A ratter, a small, nasty dog. A staff festooned with dead rats, the mark of your trade. A few traps, some with live vermin. Want to buy one?

Where have you worked? (roll a d6)

1. Grim Biskerstaf, the rotten city.
2. The market, it's crawling with vermin.
3. The home of Lord Cesst, surprisingly.
4. The dockside warehouses, at night.
5. In the sewers, I don't recommend it.
6. Everywhere, why do you ask?

What have you seen? (roll a d6)

1. Things in the sewers, man-like things.
2. Lord Kemp paying an assassin.
3. A stabbing in the back alleys.
4. A way into the palace, unguarded.
5. The skull of a rat a foot across.
6. The backside of life. You?



4.2 ROAD WARDEN

Crossbow 10, Dodge 10

Navigation 12, Pole-arm 12, Ostler 12

The roads are the veins of the Kingdom, and you have a simple task - keep them flowing. Goblins, unmen, bandits and other dangers threaten the flow, and you must face all. Still, your kind are woefully under-resourced and the danger grows daily, so you have to think smart if you are going to succeed. And by succeed I mean stay alive.

Equipment: A horse, your best friend. A pole-arm for barring the way and a crossbow to back it up. A small tent and cooking gear for when you're on the road.

Where have you travelled? (roll a d6)

1. The roads to the capital, well-guarded.
2. The road to Cesst keep, dangerous.
3. The Great Way, full of refugees.
4. The Pomperburg road, full of deserters.
5. The trade route to Far Hissain.
6. The Black Road, goblin country.

What have you seen? (roll a d6)

1. Unmen in the forests, watching.
2. A caravan caught by murderous bandits.
3. Goblin raid on a noble's grand tour.
4. Routers run through by the army.
5. A dragon, flying high above luckily!
6. A flash flood drown a merchant's van.



4.3 SOLDIER

Command 10, Bow 10

Dodge 12, Large blade 12, Pole-arm 12

You've marched the Great Road, seen action against the traitor, and paraded in your best armour, such that it was. You've seen things and lived at the sharp end, which has made you hollow-eyed and jaded. Perhaps you'll get out of this way of life, but it is really all you know. Perhaps you're here for good, or at least until your luck runs out.

Equipment: A bow and quiver of arrows and an arm-ing sword, all well looked after. A shield with the emblem of your last commission and a good suit of mail (modest armour). A book of prayers to the gods, any gods.

Where have you served? (roll a d6)

1. Pomperburg, against the traitor.
2. The personal army of Lord Cesst.
3. The war against Far Hissain.
4. Against Fizzen's Freebooters.
5. Against the goblins of Kelpernan.
6. The Black Road war, very bad.

What have you seen? (roll a d6)

1. Wizards burning men for the traitor.
2. Goblins eat the dead.
3. Unmen squeal as you cut them down.
4. Deserters hung by the dozen.
5. A troll kill ten before it fell!
6. A village burned; the peasants killed.



4.4 THIEF

Lie 10, Streetwise 10

Sleight-of-hand 12, Small blade 12, Spot 12

So you steal. Nothing wrong with that - it's an honest profession. You take what you need and spend it, you're just redistributing wealth and keeping the economy ticking over. You only take from the rich. Well, mostly from the rich. Needs must eh? Can't be too picky.

Equipment: A long wicked knife, lock-picking tools, a pry bar and a thick but non-descript cloak. A sack for you gains, no doubt ill-gotten.



What or who have you robbed? (roll a d6)

1. The priest Galus of the Red King.
2. The Guildhouse of wax and flowers.
3. I'm telling you nothing.
4. The tower of the wizard Dess.
5. The Golden Cave, now relieved of gold.
6. The Guard captain, an easy mark.

Who wants you dead? (roll a d6)

1. Who doesn't?
2. The thieves guild, they charge taxes.
3. A wizard, for unknown reasons.
4. Your mother, curse her eyes!
5. The judge at Rottenburg, you escaped.
6. I said I'm telling you nothing!

4.5 TOMB ROBBER

**Athletics 10, Intimidate 10
Appraise 12, Blunt 12, Endurance 12**

If fools bury their dead with coin and gold, that's their problem. You just make sure all that wealth doesn't go to waste laying in some tomb. After all, who needs gold in the afterlife? You can't buy your way to the Golden Land can you, the gods judge not on material wealth but on the gold in your soul. Your soul's not worth much, so no reason to stop what you're doing.

Equipment: A crowbar and metal pegs, plus a hammer and chisel; the tools of business. A thick cloak with a hood and a lantern. A club for when things go wrong.



What have you robbed? (roll a d6)

1. A traitor knight's tomb, newly built.
2. The tomb of family Cesst, shattered.
3. The crypts under Gellen cathedral.
4. The Red King's tomb, supposedly.
5. An elven tomb, frankly terrifying.
6. A dwarven tomb, well constructed.

What did you find? (roll a d6)

1. Gold stained red with blood.
2. A book of blasphemy, which you kept.
3. Nothing but death and dust.
4. Old swords, notched and worn.
5. The body of a ghou, fat and swollen.
6. Nothing but ghosts.





4.6 WIZARD'S APPRENTICE

Command 10, Persuasion 10

History 12, Language 12, Incantation 12

Ah magic. The greatest power of the Kingdom. At least that's what your master said, before he kicked you out to 'see the world'. Apparently travelling the land in the company of mere mortals is good for your magical attunement, or some such. You're beginning to suspect that your master just didn't want the distraction from his very important 'research'.

Equipment: A cloak with magical emblems so you look the part. A staff to aid your journey, and some books on magical theory. A backpack full of herbs and magical gawags. One spell of your choice.

Where have you been? (roll a d6)

1. Pomperburg, you left in a hurry.
2. The magical colleges in the capital.
3. Nowhere worth your time.
4. The forest roads, never again.
5. The Golden Cave, magical!
6. The passes of the Cragtop mountains.

What have you learned? (roll a d6)

1. Wizards are better than other folk.
2. The road is a harsh mistress.
3. People fear magic more than the gods.
4. Magic can't save you from a sword.
5. Food is worth more than books!
6. Nothing. This is pointless.



CHARACTER TRAITS

Come up with your own, or pick three from the list:

Active	Cowardly	Hopeless
Adventurous	Critical	Humorous
Affectionate	Cruel	Ignorant
Afraid	Curious	Imaginative
Ambitious	Daring	Immature
Anxious	Dependable	Impatient
Argumentative	Determined	Impolite
Attentive	Dishonest	Impulsive
Bewildered	Disrespectful	Independent
Bossy	Dreamer	Insistent
Brave	Eager	Intelligent
Brilliant	Easy-Going	Jealous
Bully	Efficient	Jovial
Calm	Energetic	Lazy
Capable	Enthusiastic	Leader
Careful	Fair	Logical
Caring	Faithful	Lonely
Charismatic	Fidgety	Lovable
Charming	Fierce	Loving
Childish	Foolish	Loyal
Clever	Friendly	Lucky
Clumsy	Funny	Mature
Cold-Hearted	Generous	Mean
Compassionate	Gentle	Moody
Competitive	Gloomy	Mysterious
Conceited	Greedy	Nervous
Concerned	Grouchy	Noisy
Confident	Hard-Working	Obedient
Conscientious	Happy	Obnoxious
Considerate	Harsh	Observant
Cooperative	Hateful	Optimistic
Courageous	Hopeful	Peaceful



Persistent	Self-Confident	Strict
Pessimistic	Selfish	Stubborn
Picky	Self-Reliant	Studious
Pleasant	Sensitive	Sweet
Polite	Shy	Talented
Proud	Silly	Talkative
Puzzled	Sincere	Thoughtful
Quick	Skillful	Thoughtless
Quiet	Sly	Timid
Reliable	Smart	Trusting
Respectful	Sneaky	Trustworthy
Responsible	Snobbish	Unfriendly
Restless	Sociable	Useful
Rowdy	Stingy	Versatile
Rude		Warm-Hearted
Sarcastic		Wise
Secretive		Witty
		Worried





EQUIPMENT

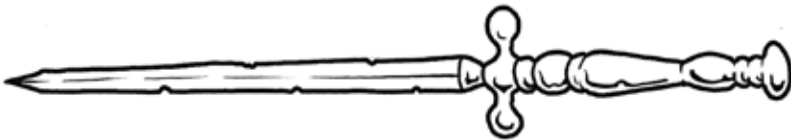
In Warlock, coins come in three types - pennies, silver and gold. Ten pennies make one silver, and ten silvers make a gold.

Pennies are coins of commoners. Most things that peasants buy and sell cost pennies. Silver is the currency of artisans, traders and the middle classes. Most things they buy and sell in daily life cost silver. Gold is the currency of the nobles and upper class, things they buy or sell cost gold.

Characters start out with silver, which may represent money they have scraped together over their life so far or all that is left of a bigger sum, depending on their career.

Below is a list of common items adventurers might need. Items that a commoner might normally be able to buy cost 1d6 pennies. For a middle classes, items cost 1d6 silver and for aristocrats, 1d6 gold. Better quality or higher workmanship adds a further 1d6 or 2d6 to the cost. Rarity also influences price - a map to a buried treasure will cost gold, not pennies.

Metal weapons and armour always costs at least 2d6 for poor quality, or 3d6 for normal quality.





**Commoner's items,
1d6 pennies:**

10ft chain
10ft pole
50ft rope
Arrows/ammunition
Backpacks/sacks
Candles
Canvas/cloth
Chalk
Climbing gear
Commoner's garb
Crowbar
Flasks/wineskin
Flint & steel
Garlic/herbs
Grappling hook
Leather helmet
Ink & quill
Iron spikes
Jug of oil
Light bow (2d6)
Wooden weapon (2d6)
Pack horse or pony (2d6)
Parchment
Pots/cooking utensils
Rations - dried
Shield
Small tent
Tools
Torches
Wax
Whistle

**Middle class items,
1d6 silver:**

Caltrops
Crossbow
Disguise
Heavy bow (2d6)
Holy symbol
Large tent
Leather armour (2d6)
Lock
Metal hand weapon (2d6)
Musical instrument
Quill and ink
Riding horse (2d6)
Thieves' toolkit
Well-made clothing

**Upper class items,
1d6 gold:**

Accurate map
Chain mail (2d6)
Fine jewellery
Materials for magic
Navigation tools
Plate armour (4d6)
Poison
Rich clothes
Sextant
Two-handed weapon (2d6)
Warhorse (2d6)



THE GODS

In the Kingdom, everyone venerates the many gods in some way, either through personal prayer or through organised worship. Initiates must dedicate themselves to a god; otherwise, they will not reap the magical rewards of their service. Some example gods are given below, but the games master should encourage players to think up their own gods - the Kingdom sometimes boasts a god for every day of the year!

THE THRICE BLESSED

This is the official god of the Kingdom, thrice blessed with heart, head and soul. From the heart comes the clergy, from the head the might of the military orders, and from the soul, the priests who wield magic. The Thrice Blessed is typically depicted as a three faced woman, serene and beautiful, and her churches are large stone structures. She demands honesty and truth from her flock.

THE RED KING

A god of blood and new beginnings, the Red King is worshipped in many aspects. Some are beneficent, like the aspect of fresh starts and openings, while others are much darker like the aspect of death and ending. The priests of the Red King wear long red robes and carry daggers, symbols of the god, and so are often treated with caution by the general population.



THE WILD WOOD

A god of the elves, the Wild Wood is popular away from the cities, in the wild lands where the deep forests are never far away. The Wild Wood is depicted as female, and she is a harsh mistress, demanding that her subjects treat the forest with the deepest respect. Many folks come to look on the Wild Wood when they are away from hearth and home.

THE HEARTSTONE

Of all the many dwarven gods, it is the Heartstone that draws the most veneration. This is the god of stone and hall, kith and kin, the god who taught the dwarves how to make things, the great blacksmith. Many working people of the Kingdom pay homage to the Heartstone, their industry being a mirror of the god's teachings.

THE DRAGON

The worship of the Dragon is officially illegal in the Kingdom, but many still pay it reverence, as it pays to be cautious where gods are concerned. The Dragon is the main god of the goblins and of the hobgoblins, but is also acknowledged by others who dwell underground, such as dwarves. The Dragon is depicted as huge and wrathful, slumbering only while treasure is dedicated to it. Fail to pay it what is needed and the god awakens, so they say - some attribute the aggression of goblins to the Dragon stirring.

CORE RULES





CORE RULES

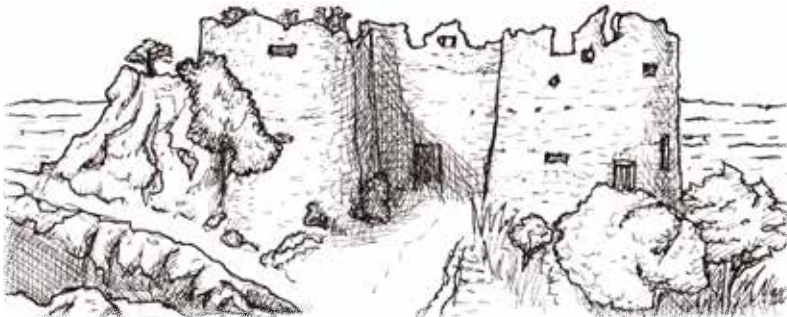
Now you know how to create a character, let us look at how the game is played.

TAKING ACTIONS

When a character takes a simple action with no or only a very small chance of failure, the action succeeds and the game moves on. There is no need to roll dice, move on with the story. However, if the action is difficult, dangerous, or has a large risk of failure and consequence, then dice are rolled to represent the risk. This is done by making a skill test.

MAKING A SKILL TEST

In Warlock, everything that a character attempts to do which is dramatic and where failure advances the story as much as success is resolved with a skill test. There are two ways to make a skill test, depending on what the character is trying to do.





BASIC SKILL TEST

If the character is attempting to impose themselves on the world around them, and is not directly in conflict with another individual or group, then that is basic test. To succeed at a basic test, the player needs to roll 1d20, add the character's skill level and obtain a total of 20 or more.

If the character is attempting something very difficult, the games master may impose a penalty of 2 or even 4 to the skill of the character.

Result of d20 + skill = or > 20, Success!
level

OPPOSED SKILL TEST

If the action the character is trying to perform is directly opposed by another individual or group, such that the outcome each desire are mutually exclusive and only one can succeed, that is resolved with an opposed skill test. Both participants roll 1d20 and add their skill level. The higher total wins. In the case of a draw, the conflict was a draw. If this doesn't make sense, re-roll.

If one character in the conflict has a significant advantage over the other, for example having better equipment, then the games master may impose a penalty of 2 or even 4 to the skill of the character in the more difficult position.

Result of d20 + skill = highest of participants,
level Success!



TESTING YOUR LUCK

Any time the games master may ask you to test your luck to avoid some unfortunate occurrence, you may choose to perform a standard test using your Luck value as a skill. If you pass you avoid the situation, if not, well - bad luck. In any case, you deduct one from your Luck score for the rest of the adventure. It is always the player's choice to test Luck - they don't have to if they don't want to.

TESTING LUCK IN OPPOSED TESTS

If an opposed test results in a draw, a player character may test their luck to attempt to break the tie in their favour. If they succeed they win the test. If they fail, their opponent wins.

IMPROVING

At points predetermined by the games master, typically at the end of each session, characters are granted between 1 and 3 advances. These can be used to increase the levels of skills associated with a character's current career, as described below.

CAREERS

Each career shows the adventuring skills associated with it. These are the skills that may be gained when in that career. Each 'advance' granted by the games master increases one adventuring skill in the career by 1, up to the maximum level indicated.



Also, the level of the career skill changes as characters gain skills in the current career. Remember that the career skill has a value which is an average of the skill levels in all the skills the career grants (rounded up), and so will slowly increase as the character gains skill levels.

GAINING STAMINA

Every time a character's active career skill increases by 1, they also increase their maximum stamina by 1. This represents the character gaining experience and getting tougher and hardier.



CHANGING CAREERS

At some point a player may decide that they would like to increase skills outside those of their current career. If so, they will need to change career. This is simply done by deciding which new career they would like to enter, and spending advances to change career. This costs 5 advances for each career change. The player will need to think of an entertaining explanation of how the career change took place.

Once they have changed careers, they are able to spend advances to buy levels on the skills of the new career. They can no longer gain levels in the skills of their former career - they have left that behind. The maximum skill levels of careers are not cumulative - if the first career gives you a maximum level of 10 in a skill, and the second career gives a maximum level of 10 in the same skill, then the maximum level remains 10, not 20. If a character has already exceeded the maximum level of a skill in their new career when they enter it, then they cannot advance it further, but they don't 'lose' the extra levels they have. For example, if a character's first career granted a skill with a maximum level of 12, the character advanced to a level of 7 and then changed to a new career which granted the skill a maximum level of 0 (i.e. it wasn't a career skill), the character would remain at level 7 but could not advance further in this skill.

When a character changes careers, they retain the career skill of their old career. Now they gain a new career skill at an average value of the skills the new career grants, rounded up, and gain stamina as that career skill increases.



ADVANCED CAREERS

Once a character has entered two careers and obtained at least three adventuring skills at a level of 10 or more, they may enter an advanced career. This costs five advances as before, and grants higher maximum levels for skills. Once a character has entered an advanced career, they can leave it for another basic career at any time. To move a new advanced career, the character must have gained the maximum skill level in all the skills their current advanced career grants. The advanced careers are shown overleaf, along with the required possessions. You must own these to enter the career.





ASSASSIN

Blunt 14, Dodge 14, Streetwise 14
Disguise 16, Small blade 16, Stealth 16

You are a killer, nothing more, nothing less. A killer for money. What else is there to kill for? The Kingdom has plenty of people that others want dead, for a myriad of reasons. You simply make sure that it happens, for gold.

Required equipment: A poison kit and blade, a mask, a disguise kit.

BRAVO

Blunt 14, Bow 14, Command 14
Intimidate 16, Large blade 16, Streetwise 16,

You are a street fighter, flashy and grinning. You consider yourself a cut above the rest, but others see you just as a thug or assassin. More fool them. You're a king of the streets, strutting and brave, and you should be treated as such.

Required equipment: A fine arming sword, flashy clothes and a jaunty hat.

WATCH CAPTAIN

Crossbow 14, Endurance 14, Ostler 14
Command 16, Pole-arm 16, Streetwise 16



You command the watch, or at least can do so if you so choose. You are a hardened veteran, tough and uncompromising, and you are used to commanding others. They better listen, or else.

Required equipment: A suit of fine quality mail and plate (modest armour), a commander's baton, a fine arming sword.

CHARLATAN

**Appraise 14, Ostler 14, Spot 14
Lie 16, Persuasion 16, Streetwise 16,**

You are good at getting people to believe what you tell them, usually so that you can get them to buy what you sell them. Some consider you a criminal, but you don't - you're much more refined than that.

Required equipment: A suit of fine quality clothes, a tall fashionable hat, a discreet arming sword.

EXPLORER

**Athletics 14, Small blade 14, Swimming 14
Bow 16, Navigation 16, Spot 16**

The wild lands hold no fear for you. Travelling across the Kingdom and beyond, you have discovered things others would only dream of, and seen things that defy belief. No one knows the wild like you do.

Required equipment: A finely crafted bow, an arming sword, navigation equipment and a tent and camping gear.



FREELANCE

**Diplomacy 14, Medicine 14, Thrown 14
Endurance 16, Ostler 16, Pole-arm 16**

You are an armoured knight who pledges allegiance to whomever please you. As long as they pay enough to maintain your armour and your steed, you can afford to be picky. Maybe you fight for those of noble heart, maybe not. The choice is yours.

Required equipment: A finely crafted sword, plate armour and shield (heavy armour), and a warhorse. A colourful tent and camping gear.

HIGHWAYMAN

**Dodge 14, Intimidate 14, Large blade 14
Crossbow 16, Disguise 16, Ostler 16**

A king of the road, you hold up coaches and rob their ride clients. Some see you as a romantic, and



swoon at the sight of you. Others as a thief, vagabond and cut-throat, nothing more, nothing less. You don't care, as long as they have something worth taking.

Required equipment: A finely crafted sword, a face mask, a tricorne hat and a fast horse.

MERCENARY CAPTAIN

**Bargain 14, Medicine 14, Survival 14
Command 16, Crossbow 16, Large blade 16**

You're the Captain because you outlived the rest. Or maybe because you shout the loudest. Either way, people look up to you now. Not nice people, but people all the same.

Required equipment: A rough and ready sword, a battered suit of plate (heavy armour) and a baton of command.

MERCHANT

**Lie 14, Persuasion 14, Sleight-of-hand 14,
Appraise 16, Bargain 16, Ostler 16**

You've gone up in the world. No more hawking rubbish for you, you are a person of quality, a true trader, and people know it. You don't sell the things you trade, you talk about them. Others deal in the grubby business of selling.

Required equipment: Burgher's clothes, a writ of trade, a wagon and a warehouse.



MINSTREL

History 14, Lie 14, Repair 14

Disguise 16, Persuasion 16, Sleight-of-hand 16

You have a voice like liquid gold, or can play an instrument like an angel. Or perhaps you just know the right stories. Anyway, you are moderately famous and respected, and have graced many a lord's table

Required equipment: An instrument, finely crafted, a book of plays and poetry, the favour of a lord or lady.



OUTLAW CHIEF

**Endurance 14, Ostler 14, Swimming 14
Bow 16, Intimidate 16, Large blade 16**

Amongst criminals and killers, you're the boss. They listen to you, or at least they do as long as you find easy pickings for them. They'll be quick to turn on you if things don't go well. So make sure the money flows...

Required equipment: A sturdy, well-made bow, a gaggle of followers and a hideout somewhere in the forest.

PRIEST

**Diplomacy 14, Ostler 14, Thrown 14
History 16, Incantation 16, Language 16**

You progressed through the ranks of your order, and now you are a priest. Others follow your words, as you follow your god, and their power flows through you.

Required equipment: At least five spells, a habit, a jewelled hand to receive kisses, and benedictions to bestow on your flock.



SCHOLAR

**Appraise 14, Brawling 14, Repair 14
History 16, Language 16, Medicine 16**

The world lies in books, open to your mind. There's no need to go anywhere, or at least there wouldn't be if there weren't more books to be found. Curse this impractical world!

Required equipment: A stack of books on all manner of subjects, a quill and your own work, half written.





SCOUT

**Athletics 14, Ostler 14, Survival 14
Navigation 16, Spot 16, Stealth 16**

Someone needs to find the way, to mark the route and lead others on. That's what you do. Every army needs you, the pathfinder, the scout. The spoor of many a beast is known to you, worse luck.

Required equipment: A rugged pony, camping gear and a small tent, dice for those quiet nights.

SPY

**Athletics 14, Dodge 14, Small blade 14
Disguise 16, Persuasion 16, Sleight-of-hand 16**

In the back-streets of the capital, in the passages of the palace, or on some foreign shore. You know where to go and who to speak with to find out what you need. And if you need something for your masters, easily done.

Required equipment: Nondescript clothing, heavy cloak, poisoned dagger, and a concealed tube for vital messages.

VETERAN SOLDIER

**Dodge 14, Pole-arm 14, Survival 14
Command 16, Endurance 16, Large blade 16**



War breeds warriors, and corpses. Luckily for you, you are the former, not the latter. The wars of the Kingdom have left you with many a scar and a tale to tell. Not that you tell them. Some stories are best kept to yourself.

Required equipment: Heavily used arming sword, mail and plate armour (heavy armour), Camping gear and a good pipe of tobacco.

WIZARD

**Brawling 14, Command 14, Medicine 14
Diplomacy 16, History 16, Incantation 16**

You've collected enough spells, and learnt enough of the otherworld, to call yourself a wizard. Now others tremble at your power. As long as you don't make a mistake casting your spells, the world is at your feet. Just don't make a mistake...

Required equipment: At least five spells, numerous scraps of mystical writings and fake spells, a staff inset with a jewel to show others of your power.

СОМВАТ





COMBAT

Fights between characters and their enemies can be extremely dangerous, and represent a swirling melee where the risk of wounding is ever present. Attacks between combatants are resolved as opposed tests - the winner hits the loser and inflicts damage. Note that as all fights are opposed tests it is possible to suffer damage when you initiate an attack - such are the dangers of combat! Also, each character will only be able to instigate combat once in a round, but again as all tests are opposed they have the opportunity to inflict damage whenever they are attacked.





ROUNDS

In Warlock action scenes are divided into rounds, which represent around thirty seconds of time. Characters controlled by players and most enemies controlled by the games master get to perform an action once during the round, when they get to take their turn. Note that this period of time is abstract and purely descriptive - the actual period of time involved isn't really important. Once everyone involved in the combat has taken all their actions, the round ends and a new one begins.

Whenever a character takes a turn, the player narrates what they are trying to do and the games master decides how the game mechanics can be used to represent the action.

WHO GOES FIRST?

In combat, the first thing to do is determine who gets to act first. The combat is divided into two groups - the characters and their allies, and the enemies controlled by the games master. Often it is obvious which side should act first, for example one side surprises the other. If it is not clear who should get the drop, each side in the combat rolls 1d6. Whichever side obtains the highest result gets to perform an action first. In the case of a draw, roll again until one side wins.

Each side then takes it in turn to take an action with one of their members. So for example if the games master won initiative, they would take an action with one of their combatants. Then the players get to take an action with one of their characters,



followed by the games master with a second enemy, and so on until everyone has taken an action and the round ends. If one side has more combatants than the other, then they continue taking turns and performing actions with their excess combatants until everyone has acted. After the round ends, a new one begins with the same side taking the first turn from among their members as before.

When a side has a turn with one of their combatants, they can choose any character or enemy that has not already taken a turn in the round. The choice can become quite tactical, and players are encouraged to discuss their plans to make the most of their options. Some monsters may make multiple actions in a round, in which case the games master may select them multiple times to take actions.



COMBAT ACTIONS

In combat, on their turn, each character or enemy may perform one action. The action a character could take includes anything that the games master agrees is achievable in a few tens of seconds, including moving, engaging in combat, casting a spell, etc.

MOVEMENT WITHIN ACTIONS

In Warlock, characters can move up to around ten feet cautiously as part of another action. The easiest way to think of this is that combatants can move a distance equivalent to crossing a room as part of another action, either before or after but not during the action.

Importantly, combatants are able to move out of engagement with another combatant at any time with no penalty – this represents the swirling and mobile nature of a melee. There is no penalty for withdrawing from a fight.

THE MOVE ACTION

Combatants can also make moving their whole action. In Warlock, distances are abstract and measured on a scale relative to the character. Compared to a character, places, objects and characters are either close, nearby, faraway or distant. If you consider a typical building, close would be in the same room, nearby in the next room, faraway on the same street, and distant would be another street.



Characters can move one step between these ranges during their turn as an action - from close to nearby, or from faraway to distant etc. Weapon ranges are measured in the same relatively way. Miniatures can be used to track relative positions and to aid visualisation, but they aren't essential.

MELEE ATTACKS

To make a melee attack, a character initiates an opposed skill test against their opponent, with each adding their skill level with the weapon they are using. Whoever wins the conflict rolls the damage die of their weapon and inflicts stamina loss and potential critical effects on the loser.

Importantly, the combatant who initiated the attack gains a bonus of 5 to their skill - it is easier to win the exchange when you take the initiative!

Note that although one character initiated the attack against an enemy, either could be injured as a result, but the combat is weighed in favour of the attacker. Fortune favours the brave, but danger is ever present!

RANGED ATTACKS

Should a character shoot at their enemy with a bow, or vice versa, then the attempt is resolved as a conflict pitting the attacker's appropriate bow skill against the target's dodge skill. If the range is close or nearby, roll as normal. If the range is faraway, the games master may impose a penalty of 5 to the shooter's total skill.



If the defender is aware of the attack, shields also add to the total dodge level of the defender - 3 for a small shield and 5 for a large shield.

On a successful hit, the attacker rolls the damage die as with melee combat. If the target wins the conflict, they escape unharmed.





WEAPONS AND THE DAMAGE ROLL

When a character hits an enemy or is themselves struck, the successful attacker makes a damage roll for the weapon they are using and adds the modifier as shown below. The result is how much stamina is lost by the victim as a result of the strike.

Weapons are divided into casual and martial. Casual weapons include daggers and arming swords, which can be carried in many places without comment. Heavier, deadlier weapons are classed as martial, and would indicate that the bearer is a soldier or warrior of some kind, and best avoided! As such, martial weapons are banned in most civilised areas. Each type of weapon does a particular type of damage, for reference on the critical hit charts discussed later.

Weapon	Type	Damage dice
Unarmed	Casual	1d6-2 crushing
Club	Casual	1d6-1 crushing
Knife	Casual	1d6+1 slashing
Dagger	Casual	1d6+2 piercing
Short sword	Casual	1d6+3 slashing
Arming sword	Casual	2d6 slashing
Hammer	Martial	2d6 crushing
Axe	Martial	2d6+1 crushing
Mace	Martial	2d6+2 crushing
Spear	Martial	2d6+1 piercing
Pole-arm	Martial	2d6+2 slashing
2H sword	Martial	2d6+3 slashing
Staff	Casual	1d6 crushing
Bow	Casual	2d6+1 piercing
Crossbow	Martial	2d6+2 piercing



MIGHTY STRIKE

If the winner of a melee or ranged conflict obtains more than three times the result of the defender on their attack roll, they achieve a mighty strike. Roll the damage dice to determine stamina loss and add any modifiers as usual, then double the resulting loss of stamina.

ARMOUR

In Warlock, armour reduces the stamina loss from being struck. When a character or enemy wears armour, it is defined as either light, modest or heavy armour. Light armour reduces the stamina loss inflicted by the damage roll by 1d3, modest by 1d6 and heavy by 2d6. Shields are considered to be part of the abstract description of armour (i.e. modest armour could be mail, breastplate and shield), but preclude the use of two-handed weapons. Even with armour and a shield, being struck will always cause at least 1 point of stamina loss. If the deductions would reduce the damage to 0, treat it as 1.

Light armour includes leathers, padded jacks, leather helmets etc., and is the only armour that could be worn in everyday situations and not raise much comment in the Kingdom. Modest armour such as a breastplate, greaves or vambraces and some chain would raise eyebrows in a city or polite company, certainly among the guard, while heavy armour such as full harness is essentially military and would have sensible folk fleeing in terror. For every level of armour however, it is possible to improvise the lower levels, for example a character



owning full harness (heavy armour) could wear just the breastplate, armoured gloves and padded jack to simulate modest armour.

Similarly, shields are not carried in public, they are military equipment. They could be among a character's possessions, but walking around town carrying a shield is likely to cause problems.

EFFECTS OF DAMAGE

Losing stamina through combat effects represents cuts, bruises, and the tiring effects of physical exertion - it does not mean that you have suffered long-lasting, serious injury, just that you are losing the ability to control the fight. However, when a character's buffer of stamina is gone, they risk permanent or long-lasting injury and possibly death. This is determined by critical hits.

CRITICAL HITS

If a character takes damage that brings them to below 0 stamina, this is a critical hit. To determine the effect, roll 2d6 on the critical table (page 85) and cross-reference for the type of weapon used. If the damage taken was enough to reduce their stamina below 0, add one to the critical roll for each point of negative stamina. For example, if a character with 6 stamina takes 8 stamina damage, that will result in a critical hit with a modifier of +2 to the value of the die roll.

If a character suffering from a critical effect is



struck again, the total, cumulative negative stamina is used as a modifier to the critical roll. As you can see from the tables, negative stamina loss from multiple critical hits increases the chance of outright death. After taking a critical hit, it is usually time to consider your options!

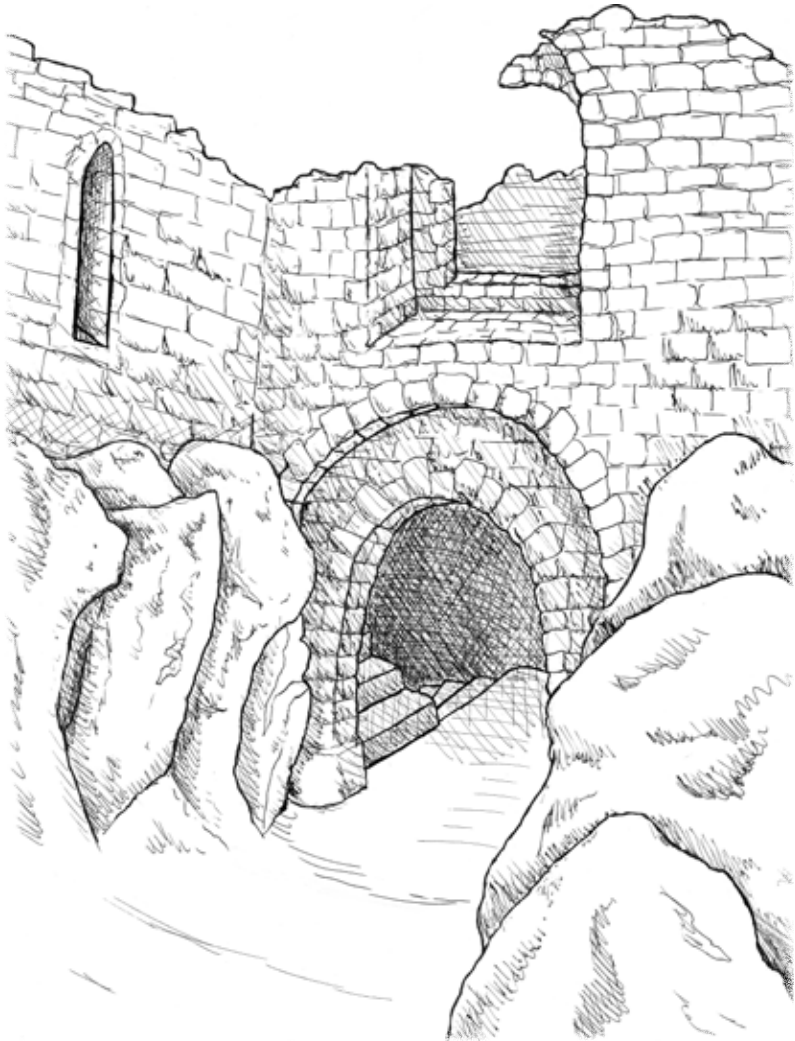
Note that it is always possible to 'pull' a critical, i.e. not have the critical take effect, and instead leave the target on 0 stamina and out of the fight.

SURRENDER OR FLEE!

For characters, their players have the choice of when they end a fight, and how they do so. For enemies, that is the games master's job. Few intelligent beings will fight to the death, most will look for some kind of way out of a fight, be that by surrendering to the characters or by fleeing. Many creatures are likely to chose one of these options should their stamina approach 0.

RECOVERY

Characters recover half their lost stamina as soon as they take half an hour to catch their breath - during this time they may do nothing else but rest. The remaining stamina is recovered after a good night's sleep. Critical injuries take much longer to recover from - they represent lasting, dangerous wounds. The games master can decide on what's feasible when recovering from critical injuries.





2d6 + bonus

Critical - Slashing

2	Flat of the blade across the skull, dazed for 1d6 rounds, all actions at a penalty of 2. Double vision for 1d6 days.
3	Slashed on the hip, falls over and can only crawl in the dirt for 1d6 rounds, all tests at a penalty of 3.
4	Cut on thigh, can only hobble for 1d3 days, Endurance test not to end up with a limp.
5	That was my foot! Can only hobble for 1d6 days. Toes loose in the boot.
6	Slash on the back, opening muscles, can't carry a pack for 1d6 days.
7	Whoops, 1d3 fingers sliced off, randomly determine hand, drop what you're carrying.
8	An ear is slashed! Permanent penalty of 2 to tests involving hearing.
9	Hacked in the shoulder! Determine which arm, tests involving that arm are at a penalty of 5 for 1d6 days.
10+	Cut through an artery, dead.



2d6 + bonus

Critical – Piercing

- | | |
|-----|---|
| 2 | A jab in the forearm, pass a sleight-of-hand test to keep hold of your weapon. |
| 3 | A skewered rump! Very painful, all tests at a penalty of 3 for the next 1d6 rounds. |
| 4 | A prod in the guts, forces dinner up and over everyone. Spend 1d6 rounds retching, all actions are at a penalty of 3. |
| 5 | Poked in the neck, can do nothing but gasp for breath and defend at a penalty of 2 for 1d6 rounds. |
| 6 | Run through the shoulder, arm immobilised for 1d6 days. |
| 7 | Poked in the mouth, teeth everywhere. Hard to talk through the blood, even uglier than before. |
| 8 | My eye! Permanent penalty of 2 to tests involving sight, ugly to boot. |
| 9 | Through my hand! Drops weapon in pain. Hand a useless claw for 1d6 days. |
| 10+ | Stabbed through the heart or brain, dead. |



2d6 + bonus

Critical - Crushing

- | | |
|-----|--|
| 2 | A rap on the skull sends teeth chattering, dazed for 1d6 rounds. |
| 3 | Foot crushed, hops around in agony for 1d6 rounds. |
| 4 | Dead leg, all tests involving movement at a penalty of 3 for 1d3 days. |
| 5 | A whack in the guts, winded and wheezing, can only defend at a penalty of 3 for 1d6 rounds. |
| 6 | Hand crushed, determine which one (dominant/non-dominant). Drop what you were carrying and can't use hand for 1d6 days. |
| 7 | Thumped on the temples and seeing stars! Passes out for 1d6 rounds. |
| 8 | Right in the kidney! Peeing blood, all tests at a penalty of 5 for the next 1d6 days. Better hope there is not too much internal bleeding! |
| 9 | Smack on the chin. Jaw fractured, slurred and garbled speech for 1d6 days. Broken and unsymmetrical face now. |
| 10+ | Smashed on the skull and brained, dead. |



2d6 + bonus	Critical - Blast (magic etc.)
2	Weapon too hot to touch! Drop it and draw something else, quick!
3	Clothing on fire! Spend 1d6 rounds doing nothing except putting it out.
4	Your gear catches fire! Either put it out for 1d6 rounds, or let all that you own burn!
5	Breathe in the fumes, coughing and spluttering for 1d6 rounds, all tests at a penalty of 3.
6	Blinded by the blast, permanent penalty of 2 to tests involving sight.
7	Knocked off your feet and flung against the wall. Stunned and prone for 1d6 rounds, all tests at a penalty of 3.
8	Hair singed off, scalp red and raw. No hats or helmets for 1d6 days, all tests at penalty of 3 during this time.
9	Full in the face, the blast destroys your sense of smell. All tests involving smell at a penalty of 3, now your companions are more bearable.
10+	Skin and bone seared, dead

MAGIC





MAGIC

Magical power comes from entities outside the mortal, material world. Spells are nothing more than requests, orders or demands for these beings to gift some of their magical power for magicians to manipulate in the material world. No one 'learns' spells - they are written down and must be read aloud to cast. Practitioners own many scrolls, books and papers that contain the magical instructions to cast their spells. Gaining access to new spells involves finding new scrolls, parchments and the like, which is the driving ambition of magic users across the Kingdom.

THE PATH OF PRIEST OR WIZARD

Priests and wizards learn to cast spells, but via different paths. The metaphysical and philosophical arguments are complex, but it boils down to this - priests implore the many gods to grant them miracles, whereas wizards demand their power from otherworldly beings, often infernal ones.

The incantation skill is used to cast spells via a standard skill test. All characters have some level of incantation skill from character creation, but only two basic careers allow characters to advance the invocation skill to any great extent - the initiate and the wizard's apprentice. The priest and wizard advanced careers grant higher levels of magical skill.



CASTING SPELLS

Each spell has a cost in stamina to cast, which must be spent before the spell is attempted. This represents the life-force that must be sacrificed to otherworldly powers in exchange for magic, and the stamina is lost whether the spell is successfully cast or not.

The caster must then pass a standard incantation skill test to successfully cast the spell. Spells can be attempted any number of times, as long as the stamina cost is spent accordingly.



WRATH OF THE OTHERWORLD

If a character attempts to cast a spell and rolls a 1 on the 1d20 used in the skill test, they have potentially miscast. The spell fails, they pay the stamina cost as usual and then they must immediately attempt another incantation skill test. If they succeed at the second test, all is well. If they fail, they have miscast with potentially deadly results. That the strict wording of the spell was mispronounced, and as a result they must roll 1d20 on the miscast table, page 94. This can be rather bad!

CASTING SPELLS IN COMBAT

Spells can be cast in combat, assuming the spell is within reach and can be accessed - for this reason magical practitioners often have many scrolls close to hand. Typically, only a few words and gestures are needed, taking an action to perform. The casting skill check is taken as normal.

FINDING AND KEEPING SPELLS

Anyone could try and cast a spell, if they had it. For priests and wizards, one of the only reasons to travel is to acquire new spells. However, finding a piece of paper with something magical scribed on it does not mean you've found a spell! You might cast it, pay the stamina and incur the wrath of the otherworld for your clumsy attempt at cajoling power. Only a fool would try casting something without some knowledge that it would work. Magical practitioners are cautious, or they are dead. Simi-



larly, wizards and priests need to keep their written spells close at hand to be able to cast them, but run the risk of them being stolen. So many have false notes and incomplete spells at hand as well, to fool the thieves.

SPELLS AT CHARACTER CREATION

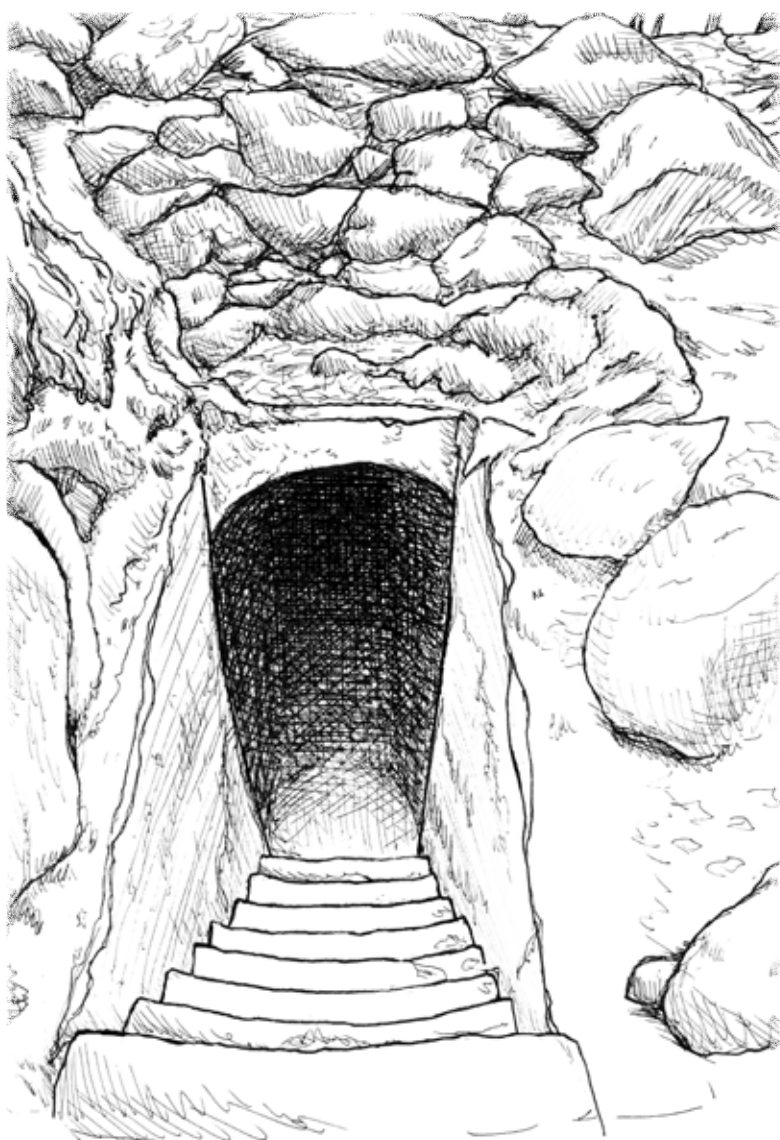
When a player creates an initiate or a wizard's apprentice character, they gain access to a single scroll with a spell which they can cast. They will need to find, steal, barter or beg for others to increase their capabilities. Roll on the spell list on page 96 to learn the starting spell. Priests and wizards share these spells, the only difference is in their casting and the manner of the interaction with the otherworld.





1d20 Miscast

- 1 The caster's hands catch fire causing them 1d6 damage.
- 2 Two small horns grow from the casters head.
- 3 One of the caster's eyes turns milky white.
- 4 The spell discharges incorrectly, hitting the nearest creature for 2d6 damage.
- 5 The caster's fingers elongate on one hand
- 6 Blood runs from the caster's eyes for 1d6 days.
- 7 The spell backfires, blasting the caster across the room for 2d6 damage.
- 8 An otherworldly being spies the caster, and appears in 1d3 rounds.
- 9 The caster loses the sense of taste, all food is like ash.
- 10 The caster's skin is bleached white.
- 11 All of the caster's hair falls out.
- 12 The caster's skin becomes translucent for 2d6 days.
- 13 The caster's arms are altered, growing small bone spurs.
- 14 The caster freezes like a statue for the next 1d3 days.
- 15 A miasma of magical mist fills a nearby space, causing 1d6 damage to all.
- 16 The caster's eyes turn jet black for 1d6 weeks.
- 17 The caster is possessed by an otherworldly being for 1d6 turns.
- 18 The caster loses the ability to cast spells for 1d6 days, every attempt miscasts.
- 19 The caster's face is frozen in a grimace of pain for 1d6 days.
- 20 The caster's arms become covered in small scales.





SPELLS

The following spells are examples of those that can be found across the Kingdom. After each spells name the number in parenthesis is the stamina cost to cast. Wizard's apprentices or initiates may gain any of these as their starting spell, rolling randomly. Remember that any spell may be cast by a character with the appropriate incantation skill check, as discussed.

First 1d6	Second 1d6	Spell
1	1	Alarm
	2	Antimagic
	3	Armour
	4	Banish
	5	Befriend
	6	Blast
2	1	Blur
	2	Burn
	3	Detection
	4	Dominate
	5	Enchant
	6	Fear
3	1	Feather
	2	Fix
	3	Float
	4	Foulness
	5	Fumble
	6	Hammer



First 1d6	Second 1d6	Spell
4	1	Heal
	2	Illusion
	3	Lightning
	4	Lock
	5	Multiply
	6	Night
5	1	Path
	2	Read
	3	See
	4	Servant
	5	Shield
	6	Silence
6	1	Sleep
	2	Speak
	3	Swarm
	4	Unlock
	5	Unseen
	6	Wall



ALARM (3)

Casting this spell over an area nearby the caster creates a magical alarm. Anyone entering who is not an ally of the caster sets off the alarm, which is very loud. The alarm lasts one day, or until it is triggered.

ANTIMAGIC (4)

After casting this spell, the wizard or priest is surrounded by a golden glow. For the next 1d6 rounds, the caster may make a standard incantation test to dispel any magics that target them. If they are successful, the magic is dissipated, if not they suffer its effects as normal.

ARMOUR (4)

The caster creates a suit of shimmering, magical amour about themselves. This counts as heavy armour, and lasts 1d6 rounds. It glows with enough light to act as a dim torch as well.

BANISH (5)

Using this spell, the caster is able to send otherworldly creatures back where they came. Once cast, the caster engages in a conflict of incantation skill against any creatures such as demons, angels or undead in nearby range. If successful, the beings are sent back where they came. If unsuccessful, the caster suffers 1d3 additional stamina loss.



BEFRIEND (5)

This spell allows the caster to change the demeanour of one unfriendly target to one of friendship. It will not affect the target's allies, and the target will act as any other friendly being from that point on (i.e. if the target was attacked, it would become unfriendly once more).

BLAST (4)

This spell generates a ball of fire that rolls in the hand of the caster, and may be flung at a single target within nearby range. It requires a successful ranged attack using the caster's thrown skill against the target's dodge. On a successful hit it inflicts 2d6 damage and may set the target on fire.

BLUR (4)

With a touch, the caster doubles the speed of any one person, such that their movements appear as a blur. This has the specific effect in combat of allowing the target to take two actions in a round (i.e. they can be selected twice to act in a single round), and giving them an additional bonus of 5 to attacks due to the whirling speed of their weapons. The spell lasts 1d6 rounds, after which the target suffers loss of 1d6 stamina due to exhaustion.



BURN (3)

The caster is able to manipulate magic to set fire to something within nearby range that is flammable, as if a flaming torch had been held against it for several seconds. This can be used to set clothing alight. During the casting, sparks are visible flying from the caster's hands to the target.

DETECTION (2)

This spell allows the caster to detect something within nearby range, so for example in the same room, that is hidden. The caster can ask the games master to reveal a single hidden thing, which they must do. How that information is interpreted is up to the caster.



DOMINATE (4)

This spell allows the caster to dominate the minds of unintelligent creatures. If successfully cast, the caster has complete control of the creature's mind and may direct it to act as they will, except when this would be obviously damaging to the creature. The spell lasts 1d6 rounds, which the game master rolls in secret.

ENCHANT (4)

This incantation will enchant any blade, making it magical and thus able to damage beings normally only damaged by such things. The blade will also inflict an additional 1d6 stamina damage in combat. The effect lasts for a 1d6 turns, after which the blade becomes brittle and prone to breakage.

FEAR (4)

Swelling with magical might, the caster projects a sense of fear that is palpable. All enemies in nearby range (i.e. not the caster's allies) suffer a penalty of 3 to all tests due to fear for 1d6 rounds or until the caster is next wounded, whichever comes first.

FEATHER (3)

The caster slows their fall to that of a feather, escaping harm. The spell lasts until the caster next touches the ground, where the magical energy is grounded with a flash and a smell of ozone.



FIX (4)

Stretching and kneading eldritch energies like glue, the caster fixes one being within nearby range to the spot for 1d6 rounds. The target cannot move from that place, although they can sway, move their arms etc. In combat the target can only attack those that come within range and suffers a penalty of 5 to all its attack rolls due to the hindering effect of the spell.

FLOAT (3)

The caster gathers magical winds beneath them, and is able to rise ten feet into the air. The spell lasts 1d6 rounds while the caster concentrates, after which the caster drifts back down again. This spell may not be used to arrest a fall, feather is needed for that.

FOULNESS (4)

When cast this spell creates a stench from beyond the grave so foul that any being, friend or foe, within nearby range loses 1d6 stamina. Only the caster is blissfully resistant to the hideous miasma.

FUMBLE (5)

This spell makes a target clumsy and disoriented. For 1d6 rounds it will be unable to pick up its weapon, make a coordinated attack or do anything else that requires physical coordination.





HAMMER (3)

This spell gives the caster enhanced strength, so that their weapons hit like hammer blows. In combat, if the caster hits a target, roll the damage dice twice and take the better result. Lasts for 1d6 rounds of combat.

HEAL (2)

This spell allows the caster to heal 1d6+3 stamina either to themselves or to allies. The spell may be cast in combat, but the caster must be touching the target of the spell for it to have effect.





ILLUSION (4)

With this spell the caster is able to create an illusion that tricks the eyes of those that see it. The illusion has the maximum dimensions of a table and lasts 1d6 rounds. If the caster stops anything else and concentrates solely on the spell, they may make the illusion move and produce sound.

LIGHTNING (4)

This powerful offensive spell sends an arcing lance of eldritch power toward the nearest target within nearby range. The attack automatically hits the nearest person, friend or foe, and inflicts 1d6+2 damage, 1d6+4 if the target is wearing metal armour. The lightning is bright and generates a crack, and is extremely obvious.

LOCK (3)

Once cast on any lock such as that in a door or a chest, this spell will lock it as if the key had been used. The spell makes a loud popping sound when cast.

MULTIPLY (3)

Using magical energies this spell will create 1d3 copies of the caster, which will mirror the actions of the wizard or priest. Enemies will not know which is the real caster. The effect lasts 1d6 rounds.



NIGHT (4)

When this spell is cast, a zone of the blackest night expands around the caster and all those in nearby range. Only the caster and those creatures that can see in pitch black are unaffected. From the outside the spell resembles a cloud of seething darkness.

PATH (2)

Using this divination spell, the caster is able to determine which of two paths is the safest. There must be two clear options that the caster could take for the spell to be effective, more than this and it will fail. The safer path will be magically pointed out to the caster any anyone else who can see them. Of course, what is the safer path may be open to some interpretation.

READ (5)

Using magic of the otherworld, the caster can read the surface thoughts of a being within nearby range. Only general impressions can be gained (for example, hostile intent but not exactly what action this will produce). To outside observers except the target, this manifests as a crackling line of energy connecting caster and target.



SEE (3)

With this spell, the caster consults a crystal or other magical gewgaw and can see into the future. What they see is up to the games master, but it should be somewhat pertinent to the situation at hand.

SERVANT (4)

Once cast, this spell summons an ethereal servant to do the caster's bidding. The creature is intelligent, irascible, and critical, but it is able to carry messages and items over vast distances for the caster, travelling at magical speed. The creature remains to criticise the caster for 1d6 hours.



SHIELD (2)

This spell creates a large shield centred on the caster's arm. It lasts 2d6 rounds, and increases the armour level of the caster, and gives a bonus of 5 to attempts to dodge incoming missile fire.

SILENCE (3)

This spell creates a bubble of silence that surrounds everyone and everything nearby the caster. The spell lasts 1d6 rounds, during which even the loudest noise cannot be heard (actions inside the bubble make no sound and those outside the bubble hear nothing of what's happening within).

SLEEP (5)

This spell drops a target into a deep sleep for 1d6 minutes. The caster must touch the target, which in combat requires a successful brawling attack. When the target awakes it will have no idea what happened.

SPEAK (3)

The caster can use this spell to speak to an intelligent creature as if they knew its language. The caster will understand what the being says, and the magic user's words will be automatically translated. Lasts for 1d6 minutes.



SWARM (4)

Using an eldritch calling, the caster summons an infestation of vermin most suited to the location (so for example rats in a city). These creatures fill a space nearby the caster, and remain a seething, tumultuous mass for 1d6 rounds, before they dissipate (assuming there's no food).

UNLOCK (3)

This spell will unlock any door or padlock, as if the key were used. The lock will glow with an eldritch light for the next three hours, so it will be obvious that it has been tampered with.

UNSEEN (4)

When cast, this spell renders the caster invisible to enemies in nearby range, although they still make sounds. Allies can still see them, as can enemies who appear after the spell was cast. The spell lasts 1d6 minutes, which the games master rolls in secret. While invisible, enemies fighting the caster suffer a penalty of 5 to their rolls.

WALL (4)

The caster creates a wall of force between themselves and a target. The wall is six feet high and six feet wide and may be used to block an entranceway. The wall lasts 1d6 minutes, and cannot be penetrated by physical items or beings. It may be penetrated by magical energy.





CREATING SPELLS

In Warlock spells are simple to define, just needing a stamina cost to cast and a general effect. The games master is encouraged to create their own spells for characters to encounter, using the spells set out here as a guide to what is suitable.

MAGICAL ITEMS

In Warlock, magical items such as wands, staves, amulets and talismans are fairly rare. Generally, they have spell-like effects rather than granting a bonus to rolls. Magical items tend to work one of two ways - they either allow a user to cast a spell without needing an incantation skill check, or they allow the user to cast a spell with an incantation skill check but without paying the usual stamina cost. Either way, magical artefacts are usually only able to operate a limited number of times per day, or have a limited number of charges before they are exhausted.

Practitioners of magic covet all magical items, and they are greatly valued and are not to be taken lightly. Many possess a will and sometimes an intelligence of their own, and have their own goals and agendas. Taking on a magic item is not something to be done without due consideration!



BESTIARY





BESTIARY

The world of Warlock is a very dangerous place. The Kingdom remains firm, but many creatures, intelligent and otherwise, lurk in the wild. The following are example of beings that may be encountered by characters as they travel across the Kingdom and beyond.

Entries in this bestiary represent a typical example of the creature in question, and are laid out as follows:

Name - the being's common name or names.

Weapons - what weapons the being has, at what skill level and at what damage. Note that for intelligent humanoid races, this is likely to be a standard 'weapon', but for monsters it could also be natural weapons like claws or teeth. For the sake of simplicity, all attacks from a monster do the same amount of damage.

Actions per round - the number of times the being can act in a round (i.e. be selected by the games master to perform an action).

Stamina - the amount of stamina the creature has.

Adventuring skills - A generic value for adventuring skills. When the being comes into conflict with characters outside of combat, use this value for its adventuring skills.



Armour - any armour the being has, and the damage deduction it grants. Intelligent creatures can wear armour similar to that worn by characters, denoted here as 'armour'.

Notes - any other special abilities of the creature, as described later.

Description - a description of the being.

The games master should feel free to alter the values for the various races as they see fit, to keep things fresh and to keep the characters on their toes regarding the capabilities of beings they might encounter. Increasing stamina and weapon skill completely changes the capabilities of a creature, as well as the number of actions it can take in a round. Finally, intelligent creatures can wear all of the armour types and use all of the weapons described previously in this book.





MONSTER ABILITIES

The following special abilities are used when describing the creatures in this book. The games master is encouraged to create their own special abilities when describing their own creations.

Brittle - this creature is susceptible to impact damage. If maces, clubs or hammers attack them successfully, the damage is rolled twice and the higher value is applied.

Dissolve - this being is able to dissolve matter. Any time it is successfully struck the attacker must test their luck. On a fail, their weapon is destroyed.

Ethereal - this creature does not exist in the material plane. It can only be harmed by magic and magical weapons, and can pass through solid barriers such as doors and walls with ease.

Flame - the being has a flame attack that they can use once a round that ignores armour.

Flying - using wings or similar, this creature can fly. Treat this as normal movement, but ignoring barriers that can be flown over at the game master's discretion. This creature cannot be engaged in melee combat whilst flying unless it chooses to attack, in which case it can be targeted.

Formless - The body of this creature has no real form, so it may slide under doors, squeeze through narrow spaces etc. as if it were a thick, viscous liquid.



Intelligent - this being is intelligent, can speak (but perhaps not in a tongue the characters know) and use tools and weapons. It is also able to create strategies and plans.

Poisonous - this creature carries a poison or can inject a venom. If it successfully hits a target, the victim must test their luck. If they fail, the victim is poisoned, and loses 1d6 stamina at the start of the next 1d3 rounds. Poison or venom effects from the same source are not cumulative, although of course the creature can still inflict its normal damage when it hits.

Puppet - the creature has no will of its own and must be directed by another mind. In consequence, it never surrenders or flees and will fight until destroyed.

Regenerating - the being is able to recover damage. Every round the being regains 1d6 stamina, up to a maximum of its starting value.

Spell caster - the being is able to cast spells. The games master should feel free to assign the creature spells that reflect its power. It uses stamina to cast spells and requires an incantation skill check.

Tracking - the creature is excellent at tracking other creatures by scent or another sense. Treat its adventuring skill at three times the normal level for tests involving tracking.



CHIMERA

Type	Monster
Actions/round	2
Weapon/skill/damage	Claw and sting/7/2d6+2
Armour	1d3
Adventuring skills	5
Stamina	42
Notes	Poisonous

Description - a bizarre combination of creatures, the chimera has the body of a lion, the tail of a scorpion and the heads of a dragon, a lion and a goat. It is a magical creature, created by ancient warlocks as a beast of war. Its nature is aggressive as it is full of pain, its body rebelling against the sorceries that hold it together. The scorpion tail and claws of the chimera drip an acidic venom, making areas it passes through smoke and reek.

DIRE WOLVES

Type	Monster
Actions/round	1
Weapon/skill/damage	Claw and fang/5/1d6+1
Armour	1d3 hide
Adventuring skills	4
Stamina	12
Notes	Tracking

Description - great wolves almost the size of ponies, these creatures are aggressive predators. They are quite intelligent for animals, and work together as a pack to bring down large prey. The dire wolf has long been a partner of goblin-kind, who ride the beasts into war.



DEMON

Type	Otherworldly
Actions/round	4
Weapon/skill/damage	Claw and fang/10/2d6+3
Armour	1d6 hide
Adventuring skills	6
Stamina	42
Notes	Intelligent, spell caster

Description - demons come in all shapes and sizes, as this is a catch-all term of otherworldly beings drawn to the material world. Here they can feed, and so most will do whatever they can to remain



here. Wizards know that most spells are powered by demons, with whom their ancient forebears signed dread pacts in return for sacrifice. It seems most demons believe they got a rough end of that bargain in the end, and are constantly trying to wriggle out of the agreements they made, hence the strict wording of spells and the dire consequences of errors.

DRAGON

Type	Monster
Actions/round	5
Weapon/skill/damage	Claw, fang and flame/11 /3d6+2
Armour	2d6 scales
Adventuring skills	8
Stamina	62
Notes	Intelligent, spell caster, flame, flying

Description - the most fearsome creatures known, dragons marry unparalleled strength and power with intelligence and cunning, and are known weavers of spells. They can invariably talk, and like to converse with their visitors. They are large and sinuous, with a snakelike lizard body, great wings and huge jaws. Many breath flame, and can destroy whole towns when angered.



DWARF

Type	Civilised
Actions/round	1
Weapon/skill/damage	Weapons/6/-
Armour	Armour
Adventuring skills	5
Stamina	15
Notes	Intelligent

Description - the dwarves are a sturdy but diminutive people, quite similar to humans but slower and more thoughtful in nature. They can be stubborn, greedy and stoic, but make firm friends if treated with respect. Their great Kingdoms lie underground, where they war constantly with the goblins and hobgoblins, who covet their treasures as well as their fine Dwarven halls.

ELF

Type	Civilised
Actions/round	1
Weapon/skill/damage	Weapons/6/-
Armour	Armour
Adventuring skills	5
Stamina	15
Notes	Intelligent

Description - elves are typically seen in the forests of the Kingdom, but they do come into the towns and cities, usually to barter goods with oth-



er folk. Tall and slight with dark hair and pointed ears, there is no mistaking an elf. They make good companions, but they often seem aloof, are prone to arrogance and can show contempt for 'lesser' races, which makes them outsiders in the polite society.

GHOUL

Type	Monster
Actions/round	2
Weapon/skill/damage	Claw/7/2d6
Armour	1d3 hide
Adventuring skills	5
Stamina	18
Notes	Poisonous

Description - foul beings that feed on the dead, some say that ghouls were once humans who were twisted by a terrible spell. Whatever their origin, these disease-ridden beings haunt graveyards and other tombs in search of corpses to consume. Some say that dead bodies are a kind of drug to ghouls, who experience the lives of those they consume, but this cannot be confirmed. All that is known is their terrible, terrible hunger for flesh.

GIANT

Type	Uncivilised
Actions/round	2
Weapon/skill/damage	Weapons/8/3d6
Armour	Armour
Adventuring skills	6
Stamina	39
Notes	Intelligent



Description - to the far north live the giants, safely away from civilised folk. Giants are not evil, they are at best uncaring, and when they do venture from their wilderness homes the destruction they cause is usually a result of careless wandering. They can be conversed with, and have kingdoms of their own, but few of the 'little folk' have ever laid eyes on them.

GOBLIN

Type	Uncivilised
Actions/round	1
Weapon/skill/damage	Weapons/6/-
Armour	Armour
Adventuring skills	4
Stamina	10
Notes	Intelligent



Description - some goblins are as tall as men but have a stooped posture which makes them look considerably smaller, others stand upright but are shorter in stature. They are skinny and ragged, with long arms and legs. Their faces are sharp, angular and frowning - goblins rarely look happy. They are not innately evil, but they are capricious, fickle, inquisitive and cunning. They can be cruel; as they truly believe that might is right - the biggest and strongest has the right to rule over the rest. They would be more dangerous, but they tend to have short attention spans and find it difficult sticking to one task. Only when pressed into the service of a greater, more calculating power such as the Warlock can they be a threat to human society.

Goblins make their own weapons and armour, and are sometimes found in civilised lands where they are tolerated more than trusted. Their own kingdoms tend to be underground, as they have a natural affinity for the darkness and can see in dark as well as by day.

GRIFFIN

Type	Monster
Actions/round	3
Weapon/skill/damage	Claw and fang/8/2d6+1
Armour	1d6 hide
Adventuring skills	6
Stamina	41
Notes	Intelligent, flying

Description - a noble beast with the body of a lion, the head and wings of an eagle, griffins



are intelligent, sociable beings, and make great company. They have huge appetites however, and so are not often tolerated in civilised lands. It is however as common to see a sage sent to persuade the griffin to move on than it is to see warriors sent to destroy it, which is lucky considering the creature's might.



HALFLING

Type	Civilised
Actions/round	1
Weapon/skill/damage	Weapons/5/-
Armour	Armour
Adventuring skills	5
Stamina	8
Notes	Intelligent

A small folk, halflings are fairly commonly seen, and are quite integrated into human society. They are friendly and warm, quick to anger but quick to joy, and nicknamed the children due to their capricious but ultimately kind nature.

HOBGOBLIN

Type	Uncivilised
Actions/round	1
Weapon/skill/damage	Weapons/7/-
Armour	Armour
Adventuring skills	4
Stamina	18
Notes	Intelligent

Description - In truth goblins come in all shapes and sizes and the larger, more aggressive variety that rule over their smaller brethren are called hobgoblins. They are less hunched than their smaller kin, and can stand almost human height. Wicked and unpredictable, they are a violent and savage race, but not unintelligent - they make their own weapons and armour, and form bands under charismatic leaders that can threaten the stability of the realm.





HUMAN

Type	Civilised
Actions/round	1
Weapon/skill/damage	Weapons/5/-
Armour	Armour
Adventuring skills	5
Stamina	15
Notes	Intelligent

Description - in the Kingdom there are many humans, whose desire to congregate makes them very populous. Many of these people have never strayed far from their homes, and apart from the odd elf, dwarf or halfling have never seen some of the other races that inhabit the Kingdom and the surrounding lands.

LICH

Type	Otherworldly
Actions/round	3
Weapon/skill/damage	Weapons/9/-
Armour	Armour
Adventuring skills	6
Stamina	45
Notes	Intelligent, spell caster

Description - truly foul beings, liches are created when magic is abused. These undead spell casters are not of this world. Resembling skeletons, they are obsessed with magic and their own power, and often raise armies of the undead to do their bidding. Truly mad, liches are one of the most dangerous foes that the Kingdom faces - rumours persist that the Traitor was aided by liches.



MANTICORE

Type	Monster
Actions/round	3
Weapon/skill/damage	Claw and fang/9/2d6
Armour	1d3 hide
Adventuring skills	7
Stamina	40
Notes	Intelligent, spell caster, flying, poisonous



Description - another magical creation, the manticore resembles a lion with the face of a man, huge bat wings and the tail of a scorpion. They are prodigious spell casters, and acquisition of magical items drives them. Some theorise that a sorcerer created them long ago to seek out items of power.





OOZE

Type	Monster
Actions/round	2
Weapon/skill/damage	Engulf/5/2d6
Armour	None
Adventuring skills	0
Stamina	35
Notes	Formless, dissolve

Description - mindless and formless, the acidic ooze slides along the ground, dissolving anything organic it encounters, along with metals and pretty much everything else. They are easily avoided if seen, but can be extremely dangerous if they corner you or are encountered underwater, and can be very hard to kill.

RATMAN

Type	Uncivilised
Actions/round	1
Weapon/skill/damage	Weapons/4 /-
Armour	Armour
Adventuring skills	3
Stamina	10
Notes	Intelligent

Description - in the cities of the Kingdom, many simply believe these filthy creatures don't exist. The wise know better. Ratmen infest the sewers and cellars of many towns, and form their own courts and kingdoms in a mockery of what lies above. They are intelligent and can talk, but their high pitched squeaky voices are hard to understand.





SKELETON

Type	Otherworldly
Actions/round	1
Weapon/skill/damage	Weapons/4/-
Armour	Armour
Adventuring skills	3
Stamina	8
Notes	Puppet, brittle

Description - a mindless undead, typically under the command of a lich, skeletons are brittle and suffer great damage from blunt weapons, but will fight until destroyed if commanded to. Some wizards practice the creation of skeleton servants, but such activities are frowned upon, and necromancers are often driven from civilised lands and hunted.

TREEMAN

Type	Monster
Actions/round	2
Weapon/skill/damage	Branch/9/2d6+3
Armour	2d6 hide
Adventuring skills	4
Stamina	43
Notes	Intelligent, spell caster

Description - the great treemen are found in the deepest woods, where they protect their woodland realm with a passion that quickly turns to anger should they be aroused. Allies of the elves, who also recognise the beauty of the forests, treemen are able to pull down buildings with their root-like grasp when driven into a rage.





TROLL

Type	Monster
Actions/round	2
Weapon/skill/damage	Claw and fang/8/1d6+4
Armour	1d6 hide
Adventuring skills	6
Stamina	28
Notes	Regenerating

Description - ugly and noisome beings, trolls are tall and gangly, with twisted limbs and scaled hides. They hunger for flesh of any kind, and can be hard to kill as they regenerate damage at a great rate. It is said the only way to really kill a troll is to hack it down and then burn it quickly, otherwise it will recover from even the most fatal seeming of blows.

UNMAN

Type	Civilised
Actions/round	1
Weapon/skill/damage	Weapons/5/-
Armour	Armour
Adventuring skills	4
Stamina	15
Notes	Intelligent

Unmen are humans mixed bizarrely with beasts, often with animal heads and limbs. They are exclusively the creation of foul magics, and display a terrible anger at their twisted nature. They lurk in deep forests and make the roads a danger to all.



WIGHT

Type	Otherworldly
Actions/round	1
Weapon/skill/damage	Weapons/9/-
Armour	Armour
Adventuring skills	6
Stamina	33
Notes	Intelligent

Description - appearing much like emaciated near-skeletal humans, these undead have their own minds and desires. Wights often serve as the lieutenants of liches, where their armour-clad forms lead skeletal armies across the fields of war.





WRAITH

Type	Otherworldly
Actions/round	2
Weapon/skill/damage	Ice touch/8/2d6+2
Armour	None
Adventuring skills	3
Stamina	18
Notes	Ethereal

Description - a ghastly undead, the wraith is a ghost that exists as an echo in the real world, anchored their by the anger and hatred. Wraiths seek life, if only to feel for some few moments the warmth of the real world.

WYVERN

Type	Monster
Actions/round	2
Weapon/skill/damage	Fang/7/2d6
Armour	1d3 hide
Adventuring skills	2
Stamina	32
Notes	Flying

Description - a great winged serpent, wyverns hunt over some of the great plains and occasionally drift into the Kingdom. They are large enough to take cattle, and so can cause great destruction. Many a warrior has tested their mettle by hunting down and killing a wyvern before it hatches its eggs.

GAMES MASTER





GAMES MASTER

As with many role-playing games, the games master has a difficult job in Warlock. They are responsible for setting up the game, creating the backbone of the story that the players will be involved in, and adjudicating all of the decisions that take place during play. This section gives advice to the games master about how to perform these duties effectively and how to make Warlock an interesting and fun game for everyone involved. Remember, the games master gets to have fun too!

THE RULES

The rules to Warlock are straightforward, and are designed to allow you to create your own worlds of adventure or to adapt modules from other games. This book is designed to be a primer for your imagination; a set of rules you can adapt to your own games. Warlock is designed to emulate a certain style of British old school tabletop gaming. You can use it to play adventures and campaigns that fit into that kind of framework. Let us look at some of the assumptions in the rules of Warlock.

Combat is deadly and can have lasting implications. Most enemies would rather escape or surrender than fight to the death.

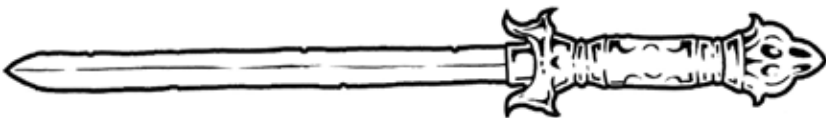
Magic is low level and accessible by everyone, but real prowess requires specialisation.

Monsters and other creatures are not necessarily evil, but may act as such.



Combat in Warlock can be very dangerous, for characters as well as those they face. No one wants to die, and most enemies will always try to find a way out of a fight if it looks like they are going to lose. For the games master, this means always giving the characters and their enemies some options to end a fight without wholesale slaughter. Most intelligent creatures have some kind of 'rights' - for example needlessly killing goblins is just not acceptable behaviour in the Kingdom. Also, having other outcomes to combat encounters makes the game more interesting. After all, if an enemy surrenders, the characters may end up having to deal with a hostage, potentially a much more interesting story than would be created by killing them!

Magic in Warlock can be pervasive - any character can get themselves some spell-casting skill. What makes magic rare is getting hold of a spell to cast. This is deliberate - it makes magic accessible but at the same time mysterious, and it means that every character can have some investment in finding magic spells. It also means that magic users are not completely one-dimensional, and that they do not generally grow so powerful as to over-shadow every other character type.





Warlock is very much designed to be 'hackable' - modify it and twist it to suit your needs. Make new careers, new monsters and new spells, create your own magic items to populate your own worlds. The game system has few interconnecting parts, so making changes without disrupting the game is easy. Want a faster career progression? Give out more advances per session. Want the fights to be deadlier? Reduce the stamina of starting characters. You can change what you want, how you want. Remember the Golden Rule - if you are having fun, you are doing it right!

DISCUSS THE GAME FIRST

It is a good idea to discuss with the players the type of game you all want before the start of play. Touching on themes, play styles, and what players are expecting from the game as part of the first session is a really useful way of setting expectations and making sure everybody knows what they are in for. There's nothing more disappointing for a player than creating a character focused on investigative play only to discover that everyone else, games master included, is playing combat-focused game, or for the games master to create a horror scenario that none of the players want to play. The games master should try to ensure that during these discussions everyone has equal say in the type of game they want to play.



THE SETTING OF WARLOCK

One thing you will not find in this section is an in-depth description of the world of Warlock. This is deliberate. In the first roleplaying and adventure games, there was rarely a huge back-story to read - it was about adventure in the here and now! It is up to the games master and to some extent the players to decide these things - what may be the truth of the setting for one game will not be the case for another. In many old-school games, the details of the setting are not that important unless they push the story forward. As always, the choice remains with the games master and players to decide on the type of game they wish to play.

WHAT DO PLAYER CHARACTERS DO?

In Warlock, players and their characters explore the world, fight evil, solve mysteries and just generally adventure, much as they would in many other fantasy roleplaying games. In Warlock the story and adventure is what draws the players onwards. There is a goal of sorts though - to advance and grow. In Warlock, this happens through the characters sharing experiences and adventures together, and as a result progressing in capability and standing. This is achieved by earning advances, which the games master awards at the end of the session to highlight the players engaging in good play, pushing the plot forward and having fun at the table. Players need to buy in to this style of play when you bring Warlock to the table.





WHAT DOES THE GAMES MASTER DO?

The games master has three really important jobs in Warlock. Firstly, they are responsible for adjudicating the rules and describing them to the players, so they need to have a firm understanding of the mechanics of the game. Secondly, they are responsible for creating the stories that the players take part in, and populating them with interesting locations and characters. Finally, they create, describe and control the scenes that make up each scenario. These are tough jobs, so let us look at them in more detail.

WHAT IS A SCENARIO?

At its simplest, a scenario is a story arc or plot line that describes a series of events that will take place within the setting of the game. The player characters then take part in this plot and interact with the various elements of the story. The difference between a scenario and the script of a film or play is that nothing is set in stone - the players get to decide how their characters act during the story. The games master assesses and reacts to the players' actions and describes the events that unfurl as a result; the players react to each new revelation and in doing so direct the path of the story. It is this that makes role-playing games so interesting - those playing get to create a story collaboratively that involves all the characters, themes and ideas they find most interesting in the setting. Unfortunately, this places a great responsibility on the games master. They must create the basis of the story - the scenario - and then they must react to the actions of the players and



alter the flow of the story accordingly to create a smooth game.

SCENARIO FORMS

Once players and the games master have discussed the game, the games master can begin to create a scenario that features some of the concepts the players touched on. Scenario construction is key to playing roleplaying games and is worth considering in more detail.

Some games masters like to script their scenarios, going into details regarding the scenes that take place and writing out the major events, locations and characters involved. Purchased adventures fall into this category. This can be very useful, as going into detail gives the games master a sense of comfort that they've covered every eventuality. However, there are a few things to be aware of with this approach. Writing detailed scenarios is extremely time consuming and players will more than likely deviate from well-constructed plot lines, which often means that no matter how much time the games master has spent crafting their scenario, the story might end up somewhere else completely. Also, it can be difficult not to railroad players when using scripted scenarios, restricting their choices and giving the game a forced feel.

The alternative is the free-form approach, which you might also call winging it! Here the games master starts with a rough idea of the plot and the direction of the story and perhaps some of the characters and locations involved, but then makes up the rest on the fly as the game progresses. This



technique has the advantage of allowing the games master to react to the ideas and plans of the players, but does put a lot of emphasis on the skills and ideas of the games master. It can also cause problems if it becomes apparent that the games master is acting off the cuff, as players can lose focus on the game world and the story if they think the games master is 'making it up'.

Ideally, a combination of these approaches to scenario construction is best, combining the detail and forethought of a planned scenario with the flexibility and reactive nature of a free-form game. games masters should consider these two approaches before play to see which better fits their style.

The most important aspect of being the games master is this - **have fun**. If you're not having fun, you are playing **your** game wrong. Discuss with the players, reset expectations and go again. Don't give up! You'll get there in the end.

Now, off to adventure!



NAME: _____

Community: _____

Career: _____

Past careers: _____

BACKGROUND: _____

STAMINA: _____

LUCK: _____

Career advances mark:

Lower max. level

Higher max. level

ADVENTURING SKILLS

LEVEL

Appraise _____

Athletics _____

Bargain _____

Blunt _____

Bow _____

Brawling _____

Command _____

Crossbow _____

Diplomacy _____

Disguise _____

Dodge _____

Endurance _____

History _____

Incantation _____

Intimidate _____

Language _____

LEVEL

Large blade _____

Lie _____

Medicine _____

Navigation _____

Ostler _____

Persuasion _____

Pole arm _____

Repair _____

Sleight of hand _____

Small blade _____

Spot _____

Stealth _____

Streetwise _____

Survival _____

Swimming _____

Thrown _____

CAREER SKILLS:

WEAPONS: _____

POSSESSIONS: _____

TRAITS: _____

SPELLS: _____



welcome to warlock!

Warlock! is a rules-light roleplaying game that aims to emulate the feeling of old-school British tabletop games of wondrous and fantastical adventure.

Warlock! looks to reproduce the play style of its illustrious predecessors but in a light, quick and simple manner, with a consistent rules set that is easily hackable and adaptable as desired.

