

Mythras



COMPANION

ADDITIONAL RULES FOR ENHANCING MYTHRAS GAMES

Mythras COMPANION

CONTENTS

TACTICAL COMBAT	2	HOT PURSUIT: RACES & CHASES	41
SOCIAL CONFLICT	14		
SANITY	24	PYRAMIDS, PULP, & PARAGONS	53
VEHICLES	31	MYTHRAS RESOURCES	56

DEVELOPED AND WRITTEN BY

Pete Nash, Lawrence Whitaker, Rodney Leary, & John Snead

ARTISTS

David Benzal, Daniel Commerci, Bernardo Hasselmann, Rick Hershey (*Publisher's Choice Quality Stock Art © Rick Hershey/Fat Goblin Games*),
Chris Yarborough, 123rf

PLAYTESTERS

Philip Gaul, Erich Glinker, Edward Gunnell, Sean Jenkins, Richard Mason, Joshua McCallan, Emma Potts, Dan Ruffolo, Ian Wilson, Martin Wilson, Adam Vik

MYTHRAS is a Registered trademark of The Design Mechanism. All rights reserved. This edition of the MYTHRAS COMPANION is copyright © 2019. This book may not be reproduced in whole or in part by any means without permission from The Design Mechanism, except as quoted for purposes of illustration, discussion, and game play. Reproduction of the material in this book for the purposes of personal or corporate profit, by photographic, electronic, or other methods of retrieval is strictly prohibited.

For details of the MYTHRAS Gateway license, please contact The Design Mechanism
(designmechanism@gmail.com).

FIND US AT

www.thedesignmechanism.com and www.MYTHRASrpg.com.

Facebook: <https://www.facebook.com/The-Design-Mechanism>

MeWe: https://mewe.com/join/the_design_mechanism



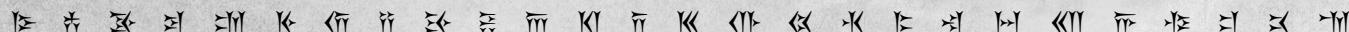
INTRODUCTION

LIKE ALL GOOD STORIES, MYTHRAS has grown in the telling. As the game has expanded through supplements and settings, the rules have evolved to include a variety of additional systems that, while not essential, may prove useful to Games Masters and players alike.

We've collected some of these rules here, in the MYTHRAS COMPANION. Much of the material has appeared elsewhere, but as we do not expect every MYTHRAS Games Master to either want or need every book we produce, we thought it would be a good idea to share some of the more useful material in one place. Some of it is new: Social Conflict and the Chase rules for example, were written specifically for this supplement.

All the material herein should be considered optional. None of it replaces the mechanics found in the MYTHRAS core rules, and Games Masters are, as ever, encouraged to use what suits their game style, modify what they need to, and discard or ignore what doesn't meet their needs.

YOUR MYTHRAS IS YOUR MYTHRAS!



The battle grid system described in this chapter uses the standard combat rules found in MYTHRAS as its base.

While some changes have been made to facilitate tabletop play, it is still very much the core system. The rules that follow are very detailed in an attempt to be all encompassing and may not be appropriate for all groups. Games Masters should use as much or as little of it as makes them and their players comfortable. It should also be noted that this chapter includes several new rules that players may find useful whether using miniatures or not.

TACTICAL COMBAT

When using a battle grid, movement (referred to as Tactical Movement) is strictly enforced. Typically, the playing surface is marked off in either 1.5 or 3 metre squares (5 or 10 feet, respectively). This chapter uses the core combat system as presented in MYTHRAS; however, elements have been reformatted and streamlined to more easily incorporate the use of miniatures. Feel free to continue using the core system independently if your group has become comfortable with it, or if you don't wish to incorporate the tactical rules presented here, you can just lift elements from this chapter to suit your playstyle.

TACTICAL COMBAT

ORDER OF PLAY

The Order of Play, showing the steps needed to conduct miniatures combat, is detailed below.

STEP 0: INITIATIVE PHASE

Initiative is determined exactly as per MYTHRAS, page 90. Once determined, proceed to *Step 1: Book-keeping Phase*; although at the start of combat, there will usually be no book keeping required and so skip to *Step 2: Action Phase*.

STEP 1: BOOKKEEPING PHASE

During the Bookkeeping Phase, effects with an ongoing duration, or actions that require 1 or more full Rounds to complete are tracked. These could be spells with a lengthy casting time, Rounds required to conduct first aid or pick a lock, or even the number of Rounds until reinforcements arrive. Use an appropriate method of noting Rounds passed, such as tokens, beads, counters or even dice. Simply place a marker for each Round of duration on the character sheet or next to the miniature and remove one each time Step 1 is reached.

Example 1: A character enduring bloodloss or the effects of asphyxiation, suffer any required loss of Fatigue during this step, and characters having been previously stunned and unable to act may reduce the duration of the stun by 1 Round every time Step 1 is reached. A character stunned for 4 Rounds could place 4 tokens on her character sheet, removing 1 each time the Games Master calls Step 1.

Example 2: A magic-user begins a spell requiring 1 Round to cast during the Action Phase of the previous Round. The spell will take place during this step. However, a spell begun last Round that requires 2 Rounds to cast would not take place until the Bookkeeping Step of the next Round.

Once all bookkeeping has been taken care of, play proceeds to Step 2: Action Phase.

STEP 2: ACTION PHASE

All characters, both player and Games Master controlled, take turns in order of Initiative (highest to lowest), performing an action and then moving. Each Action Phase contains a number of Cycles based on the number of Action Points available to the characters and will change as active and proactive actions are performed. Play always begins with the First Cycle as detailed below.

❖ **First Cycle:** During the first cycle, each character in order of Initiative performs a first action (Attack, Cast Magic, Regain Foothold, etc.). Opposing characters may

then conduct Reactive Actions, if applicable (Evade, Parry, Counter Spell, etc.), in an attempt to counter the acting (proactive) character. After performing an action, the active character chooses a movement gait; (Hold Ground, Walk, Run, or Sprint) They may then move up to half that chosen gait. The movement gait must be one that is allowed by the chosen action and will limit the choice of later actions taken during the remainder of the Round. Reactive Actions are also limited by movement gait. A new movement gait cannot be chosen until the next Round. See Tactical Movement on page 103 for more information. The end of the cycle is reached once every participant has used a first action. If anyone still has Action Points remaining, then a new cycle is begun. Proceed to the Second Cycle.

- ❖ **Second Cycle:** During the second cycle, each character in order of Initiative takes a second action. After performing the action, the character may move any remaining distance allowed by their chosen gait. If anyone still has Action Points remaining, then a new cycle is begun. Proceed to Third Cycle.
- ❖ **Third Cycle:** During the third cycle, each character in order of Initiative that still possesses Action Points may take a third action. No movement may be conducted in this or later cycles. If anyone still has Action Points remaining, then a new cycle is begun. Proceed to Fourth Cycle.
- ❖ **Fourth and Additional Cycles:** Play continues in this way until all Action Points, with the exception of those characters that have chosen to delay, have been expended.

Assuming the combat has not yet concluded and Initiative remains unchanged, play then returns to Step 1 for the next Turn and the process begins again. If for some reason Initiative needs to be recalculated, go back to Step 0 and then continue.

COMBAT ACTIONS

The Combat Actions available are as detailed in MYTHRAS, pages 91-93, they are reprinted here along with new rules to better incorporate movement and the use of miniatures. For instance, each description now notes the movement gaits (*Hold Ground, Walk, Run, or Sprint*) that may be used along with the action. See Movement below for additional information as well as definitions of the noted gaits.

PROACTIVE ACTIONS

The following are activities a character can attempt on a Turn by spending an Action Point. Note that some actions, such as spell casting or reloading, may require several actions to complete, each costing its own Action Point.

ATTACK

The character can attempt to strike an opponent using a hand-to-hand or ranged weapon. As movement takes place after

performing an action, attackers will have to be strategic when closing with an opponent.

Movement Restrictions: The character may move at a gait no faster than a Walk if moving into engagement range or making a ranged attack. The exception is the rules for Charging, page 104.

BRACE

The character braces by taking a firm stance and leaning into the direction of a forthcoming attack. For the purposes of resisting Knockback or Leaping Attacks, the character's SIZ is treated as 50% bigger. Against the Bash special effect, SIZ is doubled. Other actions may be possible; however, the benefits of bracing are lost once characters move away from the place where they planted themselves.

Movement Restrictions: No movement possible.

CAST MAGIC

The character can attempt to cast a spell, invoke a talent, or produce some other magical effect. Complex magics may require several actions in order to complete the casting. Once concluded, the magic can be released at any moment up until the caster's next Turn – at which point it can be held for later effect, but this requires the Hold Magic action (see below) to maintain it in preparation for later release.

Movement Restrictions: The character may move at a gait no faster than a Walk.

CHANGE RANGE

The character can attempt to close on or retreat from an opponent, changing the range at which the fighting is taking place in order to best advantage of a weapon's reach or retreat from engagement entirely. See Weapon Reach - Closing and Opening Range in MYTHRAS.

Movement Restrictions: The character may move at a gait no faster than a Walk.

DELAY

The character conserves one or more actions in order to perform reactive actions at a later time, such as Interrupt or Parry. The Action Point costs of delaying is covered by whatever acts are finally performed. If the delayed actions are not taken before the character's next Turn (on the following cycle), then the character is considered to have Dithered and the Action Points are lost.

Movement Restrictions: As determined when the delayed actions are taken.

DITHER

A character can decide to do nothing, i.e., abort an action, by simply spending all of the character's Action Points and wasting that Turn doing nothing useful.

Movement Restrictions: While opting not to take an action, the character may move at any gait.

HOLD MAGIC

Once casting is complete, the character may hold a spell in temporary check, awaiting the best moment to release it. The magic may be held back for as long as the character continues to take this action on subsequent Turns, but allows free use of the Counter Spell reaction if pertinent to the spell. The actual skill roll to cast the held spell is not made until it is actually cast.

Movement Restrictions: The character may move at a gait no faster than a Walk.

MOUNT

The character can mount or dismount a riding beast. Particularly large or difficult mounts may require several Turns to complete.

Movement Restrictions: The character may move at a gait no faster than a Walk.

OUTMANOEUVRE

The character can engage multiple opponents in a group opposed roll of Evade skills. Those who fail to beat the character's roll cannot attack that character in that Combat Round. If the character beats all of the opponents, the character may disengage from combat. Outmanoeuvre may not be attempted by a prone combatant. See Outmanoeuvring in MYTHRAS.

Movement Restrictions: The character may move at a gait no faster than a Walk. If successful at outmanoeuvring, the defender may move up to half Walking speed, with the Games Master repositioning the trailing group of opponents so as to reflect the new situation. The character may change to any facing after moving.

READY

The character may retrieve, draw, sheath, withdraw, or reload a weapon or other object. Retrieving a nearby dropped object requires 2 actions: one to move and reach down for the object and a second to return to a readied stance. Some missile weapons require several actions to reload.

Movement Restrictions: The character may move at a gait no faster than a Walk, but must make a successful Athletics roll unless standing still or fail to retrieve the object. On a Fumble, the item is kicked 1d3x1.5 metres (1d3x5 feet) away.

REGAIN FOOTING

If unengaged with an opponent, characters can automatically regain their footing from being tripped or knocked down. A prone yet engaged character may attempt a kick-up manoeuvre, kicking up from prone to standing with a Standard Acrobatics roll. A failed roll leaves the character prone.

Movement Restrictions: The character may move at a gait no faster than a Walk.

STRUGGLE

If the victim of a certain types of attack or Special Effect, the character may attempt to disengage from the situation, for example, breaking free from a Grapple or Pin Weapon.

Movement Restrictions: The character may move at a gait no faster than a Walk, assuming the character breaks free to begin with.

REACTIVE ACTIONS

This list specifies reactions that can be used at any time during the Combat Round as a response to an imminent threat. As in the previous list, a reaction costs an Action Point to perform. Reactive Actions due to their nature do not typically possess a movement option unless the character previously delayed and has movement remaining and wishes to use it.

COUNTER SPELL

The character can attempt to dismiss or counter an incoming spell. This assumes the countering magic has a casting time of 1 Action Point; otherwise, it must be prepared in advance and temporarily withheld using the Hold Magic action. Successfully intercepting magic in this manner is assumed to negate the entire spell, even those with multiple targets or areas of effect.

Movement Restrictions: The character may be moving at a gait no faster than a Walk.

EVADE

The character can attempt to dive or roll clear of threats such as incoming missiles or a charging attack. Using Evade leaves the character prone, unless mitigated by some special consequence or class ability. Thus, the character's next Turn is usually spent taking the Regain Footing action. A character that has been rendered prone due to evading may end up in the same square, or if using Battlemats with a scale of 1.5 metre (5 foot), an adjacent square. See Evading on page 105.

Movement Restrictions: The character may be moving at any gait other than Sprint.

INTERRUPT (DELAYING CHARACTERS ONLY)

This reactive action halts an opponent's Turn at any point in order to take a delayed Turn action. Assuming no change in the tactical situation, the opponent continues the Turn after the character's is completed. If unable to still achieve the original declaration, the opponent's Action Point is wasted. An interrupt can also be used against anyone passing close by the delaying character within weapon's reach.

Movement Restrictions: As per that of the interrupting action.

PARRY

The character can attempt to deflect an incoming attack using a combination of parrying, blocking, leaning, and footwork to stop the blow.

Movement Restrictions: The character may be moving at a gait no faster than a Walk if unengaged or Hold Ground otherwise.

FREE ACTIONS

Free actions can be performed at any time during the Combat Round and cost no Action Points.

ASSESS SITUATION

If unengaged, a character can make a Perception roll at no Action Point cost. A Success reveals any relevant changes in the tactical situation (such as spotting a foe beginning a charge).

Movement Restrictions: The character may be moving at a gait no faster than Walk or Run (running results in a Formidable Perception roll).

CHANGE FACING

As a free action, after the results of an attack are applied, the defender may change facing to better defend against any further strikes.

Movement Restrictions: The character may be moving at a gait no faster than a Walk.

DROP WEAPON

Dropping a weapon is a Free Action.

Movement Restrictions: The character may be moving at a gait no faster than a Run.

SIGNAL

If unengaged, gesturing or signalling to one or more participants (as long as they can perceive the sign) is a Free Action.

Movement Restrictions: The character may be moving at a gait no faster than a Walk.

SPEAK

A character can speak at any time during combat, but what is said should be limited to short phrases that can be uttered in 5 seconds or less, for example, ‘Time to die!’, ‘Look out behind you!’ or ‘Long live Gygax!’

Movement Restrictions: The character may be moving at a gait no faster than a Run.

USE LUCK POINT

Using a Luck Point – to re-roll a particular result, for example – is a Free Action.

Movement Restrictions: The character suffers no movement restrictions.

WARD LOCATION

The character guards a particular Hit Location from being hit by dedicating one weapons to statically cover the area. Any blow that lands on that location has its damage automatically downgraded as per normal for a parrying weapon of its SIZ. The ward continues until the dedicated weapon is used to attack or actively parry. Establishing a ward or changing the Hit Location covered must be performed prior to an opponent rolling to attack the character. Due to their design, shields can cover multiple areas. For further explanation, see Passive Blocking in MYTHRAS.

Movement Restrictions: The character may be moving at a gait no faster than a Run.

TACTICAL MOVEMENT

Moving is not an independent act in its own right, and for the purposes of Tactical Movement, is dropped as a Combat Action. During the first action phase of each Round, each player chooses a movement gait for their character: *Hold Ground*, *Walk*, *Run*, or *Sprint*, and moves according to that gait throughout that Round. The choice of actions will determine the possible movement gaits, with the chosen gait then determining actions taken later in that Round. Only 1 movement gait may be chosen per 5-second Round. The character is moved half the possible movement distance on the first cycle, and half again on the second. The character need not move the full distance if a slower pace is desired, but is still limited to actions allowed by the declared gait.

These movement gaits, along with several of a situational nature, are detailed below:

HOLD GROUND

While not a movement gait per say, the character has the option to Hold Ground and not move during the first cycle. The character may then change movement gaits to either Walk, Run, or Sprint during the second cycle if desired. To do so, the character may not have performed any action that would preclude the new movement gait, and moves a distance equal to half the designated movement gait as normal. As usual, no movement may be performed on the third or later cycles. A character choosing Hold Ground may choose any facing desired. There are no limits placed on the character’s later choice of actions.

WALK

A character choosing to Walk may move up to their Movement Rate. A walking character may choose any of the following actions: Attack (ranged weapons only), Cast Magic (ranged spells only), Delay, Dither, Evade, Interrupt, Parry, Ready Weapon, and Ward Location. Walk may also be used to move a character into engagement range but the Attack or Cast Spell action may not be taken until the character’s next turn. Leaving engagement range requires the normal rules for disengagement. The character may change facing as often as desired during the course of moving without penalty.

RUN

A character choosing to Run may move up to 3 times the Movement Rate. A running character may only choose the Dither, Ward Location, or Evade actions. When running, characters may move into any of their front squares as often as desired and are not restricted to moving in a straight line, while each 90 degree facing change uses up 3 metres (10 feet) of the character’s total movement. See Running under the Athletics skill description in chapter 4 for more information.

SPRINT

A character choosing to Sprint may move up to 5 times the Movement Rate. Sprinting prohibits the use of any Combat action other than Dither during the Round. A Sprinting character’s facing limitations are as per Run above. See Running under the Athletics skill description in chapter 4 for more information.

SITUATIONAL MOVEMENT GAITS

These movement gaits are situational and are not always an option. Many are detailed elsewhere but are included here for convenience. Most of these situational gaits may be used in addition to a normal movement gait under set restrictions. Such information is detailed in the specific descriptions below.

CLIMB

A character that moves adjacent to or starts the Turn next to a climbable surface or object may climb at a rate equal to the base Movement Rate. The character cannot have moved faster than a Walk and must have movement remaining, with the distance climbed being reduced by any movement already used. Armour and the ease of the climb may modify the rate of ascent/decent. See the Athletics skill description in chapter 4 for more information.

CRAWL

A character that begins the Turn prone may crawl at a maximum rate of 1.5 metres (5 feet) per Turn. Creatures that naturally crawl as their normal mode of movement instead use the rules for Walk, Run, and Sprint set forth above.

JUMP

A character that moves adjacent to or starts the Turn next to a jumpable obstacle may attempt to leap over it. The character may be moving at any gait up to the point of the leap. Choosing Hold Ground or Walk counts as a standing jump as far as distance is concerned, while a Run or Sprint counts as a running jump. The final distance leaped when running or sprinting may not exceed the character's maximum allowed movement for those gaits. In situations where it does, the character is assumed to end the Movement Phase in mid jump and will finish the leap during their portion of Step 1 of the next Turn. This has no effect on their movement options next Round unless the jump ended in a mishap. Armour may modify the final distance leaped. See the Athletics skill description in chapter 4 for more information.

SWIM

A character that moves adjacent to or starts the Turn next to a body of water may swim at a rate equal to the base Movement Rate, minus any movement already used. See the Swim skill description on page 43 of MYTHRAS for more information.



BASIC ENGAGEMENT RULES

The following rules govern engagement when using Tactical Movement:

- ❖ Movement takes place *after* actions are performed.
- ❖ Movement can only be performed by unengaged characters (save for special cases such as outmanoeuvring).
- ❖ Once movement has been declared, the character is committed to the restrictions imposed by that gait for the remainder of that Round.
- ❖ Except in certain cases (such as charging), all significant movement ceases once a character enters engagement range of the intended opponent.
- ❖ Except in certain cases (such as Charging through Contact), moving into the opponent's engagement zone places each in engagement with the other.
- ❖ Once engaged, characters cannot move away from an opponent unless first withdrawing from close combat.
- ❖ Attempting to move past an unengaged foe who is using the Delay combat action, permits (as a specific exception) that opponent to strike at moving characters as they pass by or block a character's progress, prompting close combat on the following Round.

CHARGING

The following rules for Charging replace those found in MYTHRAS. Charging is the act of moving quickly to increase the force and impact of an attack. There are two main types of charging, depending on whether the attacker wishes to stop in engagement range with the target or continue sweeping past, through, or over the target.

The common principles of a charge are as follows:

- ❖ A charge requires the attacker to move at a Running or Sprint gait.
- ❖ During the first cycle of movement, the attacker must move the full distance granted by that movement speed. During the second cycle of movement, the attacker does not have to move the full distance. Not meeting these requirements counts as a charge with regards to Charging into or through Contact, but no attack may be made. For example, a human with a movement rate of 6 metres (20') chooses to charge at a Run movement gait. Running gives the character a movement rate of 18 metres ($6 \times 3 = 18$) - or 60'. During the first cycle, the attacker charges for 9 metres (half the maximum of his 18 metres) - or 30'. The character must move the full 9 metres towards the opponent. During the second cycle, the character may move any amount up to 9 metres.
- ❖ An attack may be conducted after or during the move as long as the requirements noted above are satisfied. This is

an exception to the normal rules that actions take place before moving.

- ❖ A charge imposes a penalty to the attack roll, increasing it by 1 Difficulty grade
- ❖ A charge increases a bipedal attacker's Damage Modifier by 1 step or a 4 (or more) legged creatures by 2 steps. In addition, the SIZ of the attacking weapon is improved by 1 step

The recipient of a charge has three options: *attempt to parry, evade, or simultaneously counterattack* the charging attacker.

Parrying a charge attack holds some significant risks, depending on the size and strength of the attacker. The primary danger is suffering knockback, which may leave a victim prone even if they suffer no other damage from the impact. Use of the brace combat action in advance of the charge attack can help mitigate the effects of knockback. The secondary threat comes from the bonus to the charger's weapon size, which may permit a blow to penetrate or overcome the defender's parrying weapon.

Evading a charge attack is more of a gamble, but in some circumstances may be the only option. The defender must make an opposed roll of Evade skill versus the charging opponent's combat skill. If the defender wins, the defender is thrown completely clear of the charge, otherwise the defender is hit. Any difference in level of success results in special effects as normal.

Counterattacking sacrifices the defender's opportunity to actively defend against the charge in exchange for a chance to injure the attacker. In such cases, both sides are treated as having failed to parry, although they can still benefit from passive blocking. The wielder of the weapon with the longest Reach strikes first, potentially hindering the opponent from launching the subsequent blow. If using long-shafted impaling weapons, which can be 'set' against a charge, the defender may substitute her own Damage Modifier for that of the charging opponent (or its mount if the attacker is riding).

CHARGING INTO CONTACT

Some charges are intended as a method to crash into an opponent, and then remain in place to take advantage of any chaos caused. An example of this would be a barbarian warrior, armed with a great axe, launching at a shield wall, hoping that the impetus of the charge will help smash through the defender's shield or knock the defender over.

Once the charge strikes home, the attacker is considered engaged with an opponent. From that moment on, combat proceeds normally. All benefits gained from the charge are lost after the first attack.

CHARGING THROUGH CONTACT

The second type of charge is one that uses the momentum to carry the attacker through and clear of an engagement. It is normally limited to mounted combatants or creatures of significant size unlikely to be hindered by an impact with smaller foes. For instance, an enraged frost giant could quite easily charge through

a group of adventurers, tossing or trampling over a victim as it passes, before continuing on out of close combat range.

The speed of such charges prevents the attacker and defender from exchanging more than a single action with each other, namely, the charge attack and the defender's reaction to it (Parry, Evade or Counterattack). Since the charge attack occurs on the attacker's Turn, the attacker will have already been carried clear by the time the defender's Turn arrives.

Note that charges are not limited to just running, but can be performed by flying or swimming creatures in the relevant environment.

ADVANCED ENGAGEMENT

Engaging an opponent usually involves a careful, measured approach, ensuring that characters do not place themselves at risk by moving too swiftly into weapon range or overshooting their target – something that may result in characters squandering their Turn or Initiative. Of course, closing to weapons range is usually a two-way thing and relies on the willingness of the opponent to start fighting too.

Thus engagement, at a Run or Sprint, negates the character's chance to attack until the next Turn, even in cases where a character attempts to engage with a foe already engaged with another. Charging through Contact is an exception to this, but is already covered in MYTHRAS.

Some situations involve characters trying to engage with an opponent who is actively fleeing from combat. In these circumstances, if the characters manage to manoeuvre to be directly adjacent to the escaping target, after that target has moved during that cycle, the character may attempt on his Turn during the Action Phase to tackle the opponent or attack if the characters are mounted on a creature performing the movement for them.

RUNNING TACKLES

As a further exception to the rule that an attack cannot be committed at a Run or Sprint, characters can try to physically tackle an opponent whilst moving at full pelt. In these situations, the characters are not trying to engage safely, but dash headlong at the foe as if performing a Charge through Contact. The actual tackle relies on the use of the Unarmed skill to body check or grapple the target, using the appropriate method as described under Unarmed Combat in MYTHRAS.

MOVEMENT CONSIDERATIONS

Despite best efforts, a degree of abstraction remains even in Tactical Movement, primarily because movement is measured in Turns, rather than in the expenditure of Action Points. Although some players may question the seeming restrictions this places upon their characters, it actually helps avoid small loopholes in the rules. It should also be remembered that whatever hindrances are applied to player characters are also applied to their opponents, so in effect, it is a level playing field.

In reality, the distances that can potentially be covered in 5 seconds of running are far in excess of the usual sprawl of combat. Engaged combatants tend to move little and cautiously,

rarely taking more than a few steps, since doing so usually reduces the accuracy or power of their blows. Faster movement is usually restricted to charging or fleeing. When viewed in terms of tabletop miniatures, even a slow character can easily cross $\frac{3}{4}$ of a 25mm miniatures battlemat with just a single Round at Sprint.

MOVEMENT ON THE BATTLEMAT

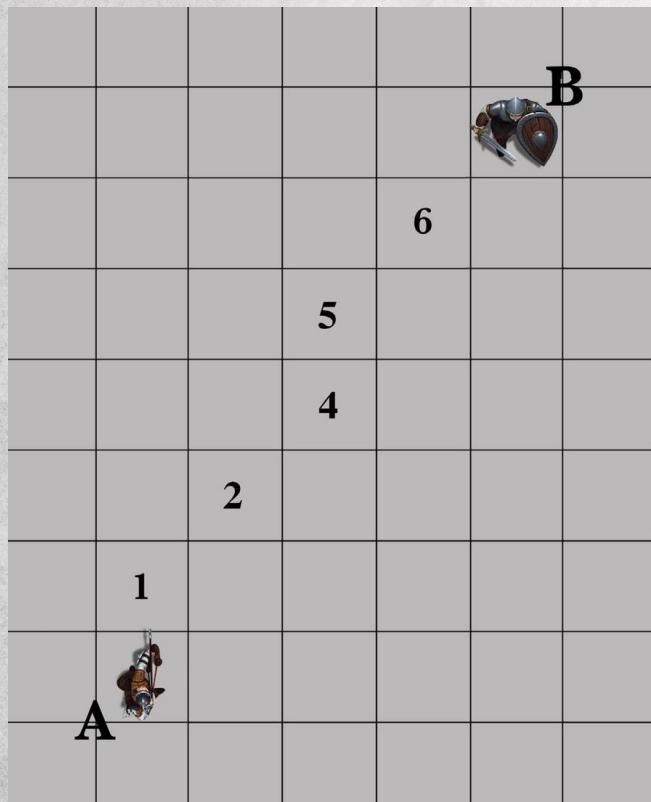
Miniatures combat assumes the use of battlemats with a 25mm square grid. These mats can be found at any game and hobby store, and numerous websites allow you to printout grids, customised to whatever scale you desire.

SCALE

These rules work best where 25mm is equal to either 1.5 metres or 3 metres;. However, any scale is usable with minor adaptations. Where distances work out in half squares, the miniature cannot typically make that move.

MOVEMENT AND DISTANCE

When measuring distance between two points, count the squares from point 'A' to point 'B', ignoring the square point 'A' occupies but counting the one point 'B' is in. When counting diagonals, they are treated as $1\frac{1}{2}$ squares of distance, but for simplicity sake, count the first diagonal as if entering a 1.5 metre square, the second counts as if entering a 3 metre, the third counts as 1.5 metre, the fourth counts as 3 metre, etc. If this is broken up with a couple vertical or horizontal squares, remember to continue where you left off if going back to diagonals. If you only have 1.5 metres of movement remaining but the diagonal you are to move into would require 3 metres, you may not make that move.



In the diagram, the character at A (armed with a bow), is going to fire an arrow at an opponent at B. Counting along the closest path we see that the creature is at a range of 8 squares. As the map displays a scale of 1.5 metres per square, this is a range of 12 metres.

SIMPLE DIAGONALS

As an option, some groups may choose to simply count a diagonal as 1 square. While this can give unrealistic results, it is simpler and faster and will in no way break your game. Use this option if your group likes their miniatures combat a little more streamlined.

EFFECTS OF TERRAIN ON MOVEMENT

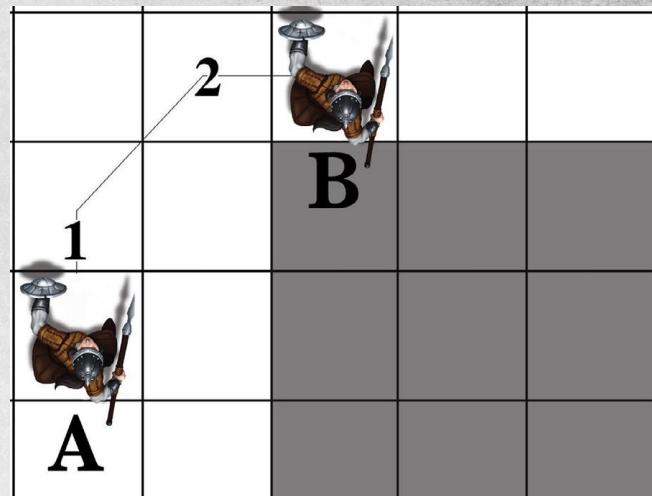
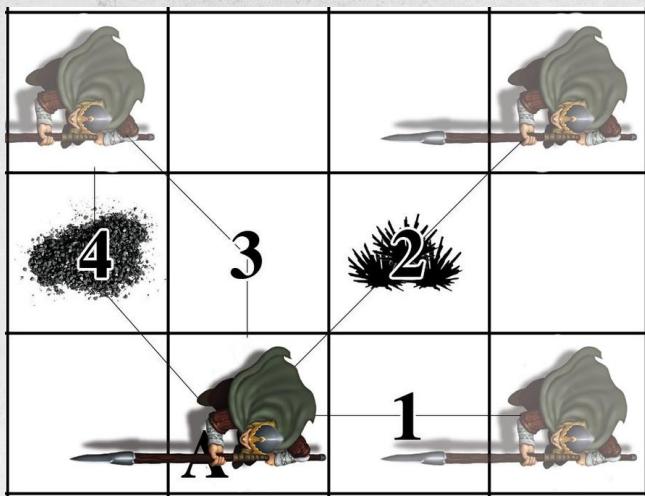
Battlefields will usually have terrain of some type hindering movement and this section goes into detail on its various effects:

« **Obstacles:** Obstacles can be anything from huge trees, walls, high fences, doors, pits, etc. An Obstacle completely blocks movement, requiring opponents to circumvent it; however, some creatures, like ghosts or those that fly, are unaffected by Obstacles. If an object doesn't completely block a square, like a chair, small tree, or bush, it is treated as Difficult Terrain below.

« **Difficult Terrain:** It costs twice the normal movement to enter a square consisting of Difficult Terrain. Thus, moving vertically or horizontally to enter a 1.5 metre (5 foot) square would count as 3 metres (10 feet) of movement, whilst moving diagonally would count as 3 metres (10 feet) for the first diagonal, 6 metres (20 feet) for the second, 3 metres (10 feet) for the third, etc. Therefore, to move 3 diagonal squares would count as 12 metres (40 feet) of movement. If using Simple Diagonals, the movement cost to enter Difficult Terrain is equal to 3 metres (10 feet) regardless of direction. Some examples of Difficult Terrain would be shallow pools of water, rubble, low fences, bushes, tall grass/weeds, and dead bodies. Like Obstacles above, some creatures, like ghosts or those that fly are unaffected by Difficult Terrain. Passing through Difficult Terrain at any rate faster than Walk while in combat, or during any otherwise stressful situation, requires a successful Athletics or Acrobatics roll to avoid stumbling and falling. If at a Sprint, the Athletics or Acrobatics roll is made at a Difficulty grade of Hard.

The diagram opposite shows some examples of Difficult Terrain effecting movement. The scale is 1.5 metres to a square. The spearman at A is looking to move to one of three different locations marked by the ghosted images on the map for a better vantage point to cast a spell, providing four possible choices.

1. If the spearman moves sideways along path 1, it would only require 3 metres of movement as there is no intervening terrain.
2. Moving along path 2 would require 6 metres of movement. 3 metres to enter the first diagonal (doubled



because of the bush), then 3 metres of movement to enter the next diagonal square as it is the second square of diagonal movement and the second square is always doubled.

3. To move along path 3 and avoid the rubble would require 3 metres of movement, 1.5 metres for the first square, and 1.5 metres for the second as it is only the first diagonal.
4. Finally, if choosing to move through the rubble along path 4, the mage would be required to use 4.5 metres of movement; 3 metres (for the diagonal movement (doubled due to the rubble), then another 1.5 metres.

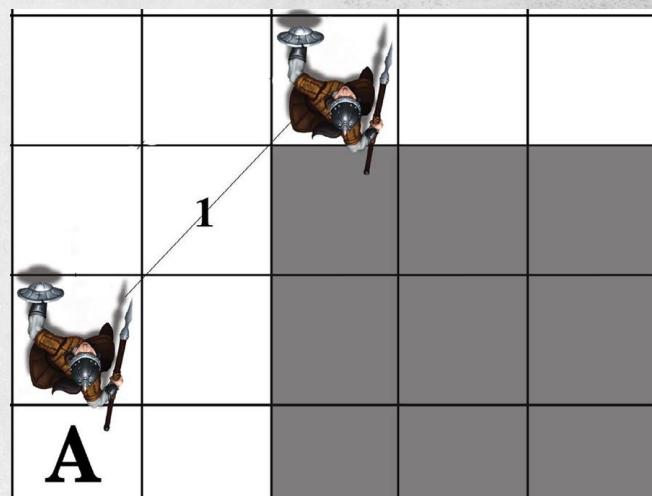
❖ **Corners:** One may not move diagonally past corners of walls, fences, shrubs etc.

In the diagrams opposite, the warrior at 'A' wants to move around the corner in the least number of moves. Two example moves are given; however, only the first is legal. In the second, the character is attempting to move diagonally past a corner, which is considered an illegal move.

❖ **Hazardous Terrain:** Treat Hazardous Terrain just like an Obstacle or Difficult Terrain above, but Hazardous Terrain can injure or kill a character. Some examples are pits, fire, lava, deep water, areas covered with caltrops/spikes, etc.

FACING

A character's facing is one of the most important considerations on the battlefield. Leaving a side or back open to attack is the fastest way for a combatant to meet an untimely death. To the right is an example of a facing diagram. At the end of movement, a figure must be facing one of the sides of the square occupied. A character's figure may not be placed on the battlemat facing diagonally. There are several modifiers to a character's



Front	Front	Front
Side		
Back	Back	Back

WEAPON REACH & SWEEP ATTACKS

Weapon Reach

For simplicity, all melee combat is performed when two attackers are adjacent to one another on the battlemat. So while one opponent may be armed with a halberd and the other a dagger, both will fight in adjacent squares and follow the normal rules for Weapon Reach – Closing and Opening Range as detailed in the combat chapter of MYTHRAS.

Sweep Attacks

In miniatures combat, a Sweep Attack may only be made against targets in the attackers' appropriate Engagement squares, depending on the weapon or attack type. For example, a giant could sweep a tree trunk club through each of his front and side squares, while the tail of a dragon should only be able to sweep into its side and rear squares. The Games Master should use common sense when making Sweep Attacks by monsters with unusual body types.

attack and defence rolls dependent on the currently equipped weapons as detailed below:

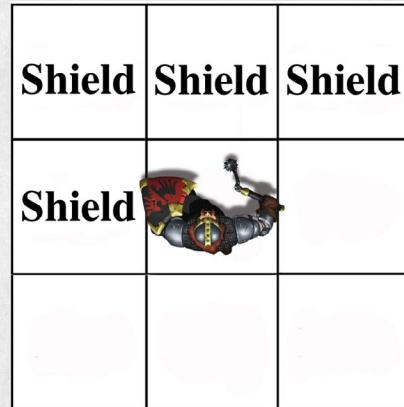
- ❖ **Evading:** Evading is always at Standard Difficulty against any attack from any direction except those from a back square, which is Formidable. Evading an attack from a back square first requires a successful Perception roll.
- ❖ **A single weapon:** The Difficulty of an attack or parry depends on which square the opponent occupies as follows:
 - ❖ Opponent in a front square: Attacks and parries are of Standard Difficulty.
 - ❖ Opponent in the side square of the weapon arm: Attacks and parries are of Standard Difficulty.
 - ❖ Opponent in the side square opposite the weapon arm: Attacks and parries are 1 grade more difficult.
 - ❖ Opponent in a back square: Parrying and attacking into a back square first requires a Perception roll. If successful, parrying an attack coming from one of your back squares is Formidable, whilst attacking an opponent that occupies a back square is a Herculean task!

For example, a right-handed attacker using a shortsword would be able to attack or parry into a front square as well as to the right side at no penalty, whilst attacking or defending against an attack from the left side would be Hard. Finally, parrying an attack from behind is Formidable and attacks against that same opponent are of Herculean difficulty.

- ❖ Two-handed weapon (including ranged weapons such as bows and crossbows): The Difficulty of an attack or

parry depends on which square the opponent occupies as follows:

- ❖ Opponent in a front square: Attacks and parries are of Standard Difficulty.
- ❖ Opponent in either side square: Attacks and parries are 1 grade more difficult. The exception to this is the quarterstaff, short spear, and other similar weapons. These can be used to attack or parry to either side square at Standard Difficulty.
- ❖ Opponent in a Back square: Parrying and attacking into a back square first requires a Perception roll. If successful, parrying an attack coming from one of the Back squares is Formidable, whilst attacking an opponent that occupies a back square is a Herculean task!
- ❖ Shields: Parrying with a shield gives the same field of protection as with a weapon. A shield can be used to parry or attack into any of the front squares and to the side of the shield arm at no penalty. But due to its size and location, the shield cannot be used to attack or parry into any other square, including the opposite side square. This is illustrated in the accompanying diagram and displays a right-handed combatant, where the shield would be held with the left arm. In the noted diagram, the character can attack and parry with the shield into any square marked with the “shield” notation.



ENGAGEMENT ZONE & OTHER CONSIDERATIONS

Each character or creature occupies an *Engagement Zone*. For most humanoid creatures below SIZ 30, this is the square they occupy, the three squares to the front, and the one on either side. The three squares behind the character fall beyond of line of sight and not considered part of the Engagement Zone (unless there is some form of magic or other power that grants the combatant full awareness of their complete, 360° tactical situation).

Larger opponents have larger Engagement Zones to reflect their greater size. Typically, the Engagement Zones assume 1.5 metre squares (see page 13 for examples). The Engagement zones may need to be re-evaluated if using a battlemat of a different scale. The Games Master should use his own judgment when

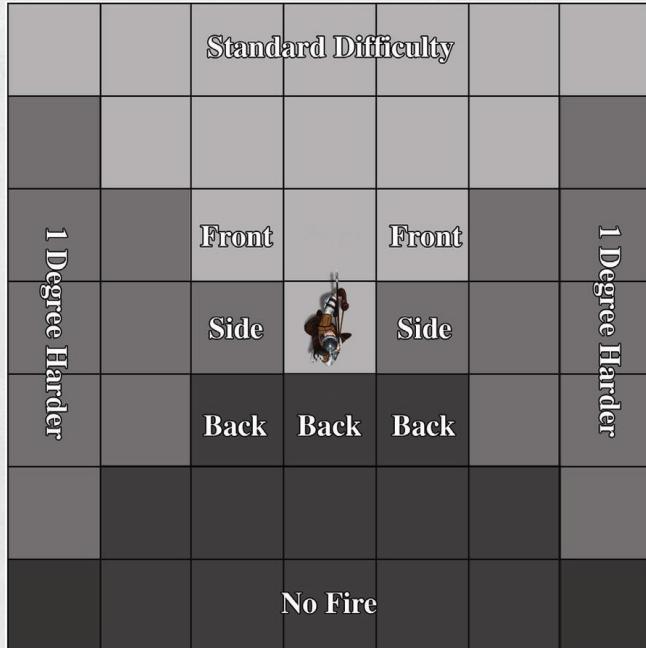
picking an appropriate size diagram. Typically, the miniature itself will help in that determination. Many miniatures today have round bases that measure 25mm (1 inch) in diameter and up. These miniatures fit nicely with this system. Simply place the miniature in the square that best fits its 'Base' size and that will determine the appropriate Engagement diagram.



RANGED COMBAT CONSIDERATIONS

ARC OF FIRE AND FIELD OF VISION

When using a ranged weapon, attackers have an arc of fire, which is simply an expanded facing diagram. Attacks into their front arc are at their unmodified Combat Style skill, while attacks into their side arc are 1 degree more difficult, as illustrated below. A character's field of vision is simply the front arc and both side arcs combined. This represents what the character can see and therefore react to. The diagram below assumes characters are



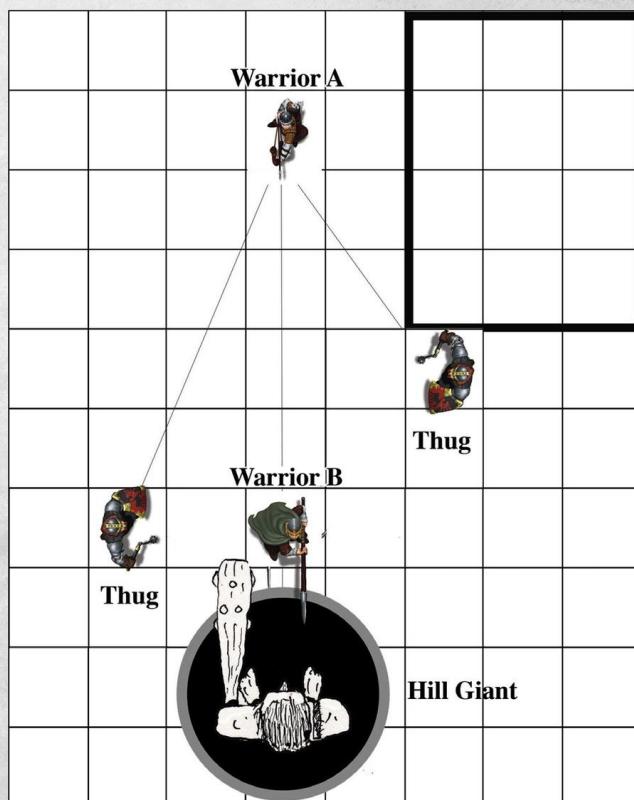
craning their neck and/or twisting their torso, not simply standing and looking straight ahead.

LINE OF SIGHT

When attacking with a ranged weapon, the first thing that must be determined is whether the character has line of sight to the target. The best way to determine line of sight is to imagine a straight line from the centre of the character's square to the centre of the target's square. This can actually be determined on the battlemat with a piece of string, ruler, tape measure, or even a piece of paper if the distance is short enough. If this 'line' does not intersect with any Obstacles, then there is line of sight. Obstacles include other creatures, friendly or otherwise. If only partial line of sight is achieved, like the target is blocked partially by tree, stone, or even an ally, the character may still make the shot as normal, but a hit is treated in the same way as if the target has cover. In other words, the Games Master determines which hit locations are blocked, and when a hit location roll is made, if one of the blocked locations, the tree, rock... or ally, takes the hit.

The diagram below shows some examples of Line of Sight.

Warrior A wishes to attack with her bow. Her target choices are the Thugs (one of which lurks at the corner of a building wall) or the Hill Giant, which is being engaged by Warrior B. Line of sight to the Thug at the corner is blocked completely by the wall and therefore is not a possible target while line of sight to Hill Giant is partially blocked by Warrior B. The remaining Thug is wide open to attack, so Warrior A looses her arrow. The Games Master determines that both the giant's legs are blocked by Warrior B so if the hit location rolled is either leg, then Warrior B takes the hit.



ATTACKING FLYERS IN MINIATURES COMBAT

In miniatures combat, it becomes a little more difficult measuring the true range to a flying target. The easiest way to do this is to compare the flying target's placement on the battlemat, with its actual elevation. The actual range will be the larger of these two distances, plus half that of the shorter. For example, a griffin miniature that is placed 30 metres (100 feet) away from a player character on the battlemat and noted by the Games Master as being 60 metres (200 feet) in the air would be at a distance of 75 metres (250 feet) for things such as ranged attacks and spell casting. This system does not calculate true range, but is simple and close enough for game purposes.

MISSING WITH A THROWN WEAPON

Some weapons and attacks have a radius of effect and thus can still be effective or dangerous even if they miss their original target. When making an attack, a successful roll means the attack has landed right on target, while a failed roll has missed, but still must land somewhere. The first step when missing with an attack with a thrown weapon is to find out where it has landed. In the accompanying diagram, X marks the location of the target. Roll 1d8 and use the number on the diagram to determine the direction in which the hurled object has missed the target.

4	5	6
3	X	7
2	1	8

The object misses based on the range of the initial throw as shown on the following table.

Distance Thrown in 1.5 metre	1.5 metre (5 feet)
1 square	0*
2-5 squares	1
6-10 squares	1d2
11-15 squares	1d3
16-20 squares	1d3x2
21-25 squares	1d3x3
36-30 squares	1d3x4
Each additional 5 squares	As per above progression

*A result of 0 squares means the object has missed the target but fallen in the square just the same.

If the thrown weapon lands in an occupied square other than that of the target, it has a percentage chance of accidentally hitting the occupant equal to their SIZ.

MISSING WITH A MISSILE WEAPON

While the rules for Firing into a Crowd in the Combat chapters of MYTHRAS cover missing the intended target and accidentally striking another, this rule covers what happens when a character simply misses. For example, just because the arrow misses the goblin the character shot at, doesn't mean it vanishes in a puff of smoke. It still has to go somewhere.

This will typically only apply to attacks made against targets at Effective range, as beyond this most ranged weapons are fired in a parabolic arc with a miss typically landing close to the target. These can be simulated using the rules for Missing with a Thrown Weapon above. However at Effective range, weapons are fired directly at their targets and misses tend to continue past for a significant distance.

A stray missile's trajectory can be determined by drawing an imaginary line from the centre of the attacker's square to the centre of the target's square. Now imagine that line continues beyond the target to the extent of its Close range. If it passes through any square occupied by an item, character, or creature, there is a chance that it has been hit by the stray shot. This chance is equal to its SIZ expressed as a percentage. Hit locations are determined normally; however, Special Effects may not be applied.

For example, Warrior A draws an arrow and fires at an orc 10 metres (30 feet) away and misses. 6 metres (20 feet) directly behind the original target is another of his kin. This is a total distance of 16 metres (50 feet) and well within the Effective range of the longbow. The Games Master confirms that the second orc is a potential target and rolls his SIZ of 16 as a percentage. With a roll of 11, the unfortunate orc takes the hit.

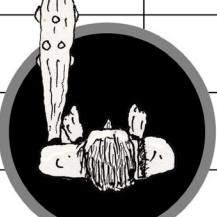
Objects or creatures in front of the target instead provide it cover, which is handled in Line of Sight, earlier.



EXAMPLE LARGE CREATURE ENGAGEMENT ZONES

Front	Front	Front	Front
Side			Side
Side			Side
Back	Back	Back	Back

Average SIZ = 21

Front	Front	Front	Front	Front
Side			Side	
Side			Side	
Side			Side	
Back	Back	Back	Back	Back

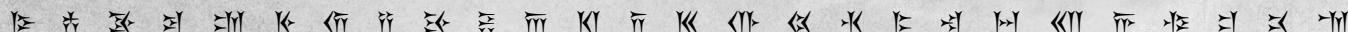
Average SIZ = 32

Front	Front	Front	Front	Front	Front
Side			Side		
Side			Side		
Side			Side		
Back	Back	Back	Back	Back	Back

Average SIZ = 50

Front						
Side					Side	
Side					Side	
Side					Side	
Side					Side	
Back						

Average SIZ = 60



Social conflict in an abstract format is described on pages 287-288 of MYTHRAS, but there is no doubt that detailed social conflict can form a focal point of many game sessions, and deserves to be handled with a similar level of detail as physical combat.

This article seeks to do just that: present social conflict in a similar way to the MYTHRAS combat rules, replete with tactical options and Special Effects. This makes situations such as impassioned arguments, legal battles, political debates, and philosophical standoffs as detailed and satisfying as a melee. The rules presented here can be used to adjudicate all sorts of skirmishes that rely on wits, words and emotions. Furthermore, they can be applied to group endeavours as easily as individual conflicts. For example, the pool of points being targeted could belong to one character, while another mounts the defence and a third mounts the arguments. By having distinct components involved in Social Conflict, everyone in the group can play an active part – which isn't always possible in physical combat.

At the end of this chapter you will find an example of a conflict, and three new Folk Magic spells specifically designed with Social Conflict in mind.

PRINCIPLES OF SOCIAL CONFLICT

Social conflict works in a very similar way to physical combat: proceedings are divided into rounds, participants act in order or initiative, have a number of Action Points to spend, and if one participant scores a level (or more) of success greater than the opponent, a Special Effect is generated.

Social Conflict differs chiefly in the skills used, the timescales over which the conflict is played out, and the Special Effects

available. The principle components of Social Conflict are as follows:

- « Conflict Round
- « Action Points
- « Skills used
- « Initiative calculation
- « Damage inflicted
- « Confidence
- « Resolution Pools

These are described below.

CONFLICT ROUND

Physical combat measures time in Rounds of 5 seconds each. In Social Conflict, Rounds are of variable length that must be determined by the Games Master, and based upon the nature of the social conflict being resolved. For example, a complex diplomatic negotiation might take several days, with each Round representing one full day of preparation, negotiation, rebuttal, and so on. A heated bargaining session between merchants might be played out in minutes. A legal battle might take weeks, with each Round representing several days of evidence presentation, witness testimony, cross examination, and culminating in deliberation and delivery of a verdict.

There is also no reason why each Round needs to be of the same length: the opening stages of a diplomatic negotiation might be measured in hours, while the meat of the negotiation is measured in days, and the tense, closing stages measured in minutes. Also, time limitations may well be a deciding factor in how many Rounds are available for the Social Conflict. A diplomatic mission might have only three days available; a legal presentation to save a condemned character might have a matter of hours before the character is marched to their execution. Time in Social Conflicts operates to varying scales, and Games Masters must therefore think carefully about realistic lengths for Social Conflict Rounds.

GENERAL EDICTS FOR SOCIAL CONFLICT

The Games Master always decides when these rules should be used to govern the outcome of a social conflict situation. Players cannot demand their use, and neither should they assume they are a default option.

The rules are designed to assist in governing a dramatic outcome, and so should be reserved for suitably dramatic occasions; they are not intended to be used for everyday conversations, arguments or disagreements.

The rules are essentially a tool to be used between characters and NPCs: while they can be used between characters, the situation must be fully warranted and approved by the GM.

These rules are not intended to replace dialogue, roleplaying and in-character intrigues. If any of these methods of discourse are doing a good enough job in the game, stick with them and do not feel compelled to use the Social Conflict rules save when appropriate and necessary.

These rules are designed to be used when the parties concerned wish or need to inflict social damage on each other. If a conflict is one-way (ie, only the defensive party is likely to take damage, or circumstances dictate that a defending party cannot retaliate), then use a different means of resolution, such as the Task Rules, opposed rolls, standard rolls or dialogue.

ACTION POINTS

Every participant in Social Conflict has 3 Action Points. It does not matter how smart, charismatic or well connected a participant is; 3 Action Points are available regardless. These are spent on Proactive and Reactive actions in the same way that Action Points are used in physical combat. When Action Points are exhausted, then the participant cannot perform any more actions in the Conflict Round.

SKILLS USED

Social Conflicts are resolved using the many social skills MYTHRAS supports. These can be straightforward and obvious choices such as Influence, or be more specialised, such as Bureaucracy, Oratory, or Lore (Courtly Intrigue). The Games Master has the final say over what skills are employed by each participant, and if the skill used is not a precise match for the nature of the Social Conflict (such as Influence because a character does not have Commerce), then the Games Master can insist that it operates at a penalty – Hard, Formidable or even Herculean, depending on the circumstances. Passions can be used as the primary skill, if appropriate, and, of course, to augment another primary skill.

Also, participants can use one skill to attack, and another to defend, if they so wish. One might use Deceit as the defensive skill in a legal case, and Oratory as the offensive skill to demolish the opponent's position. However, once chosen, a skill can only be changed by spending an Action Point to alter a skill as a Proactive Action (the equivalent of Ready Weapon in physical combat), or if forced to do so via a Social Conflict Special Effect.

For example, Anathaym and Kara are in the Senate Hall of Meeros, arguing against each other over how to deal with an especially devious piece of diplomatic chicanery by the Badoshi Warlords, involving Meeros's close ally, the Kingdom of Cholikos. Anathaym is arguing for a swift strike by the Scarlet Spears, while Kara is arguing for religious sanctions. Anathaym is relying on her Oratory. Kara, attempting to undermine Anathaym's impassioned rhetoric, uses her Insight to attack Anathaym's arguments, and her Lore (Myceras) to defend, falling back on obscure religious texts to counter the barbed points Anathaym makes about how ineffectual religious sanctions have proved to be in the past.

A list of appropriate social skills follows, but this is not exhaustive; Lore, for example, has countless sub-branches, and some MYTHRAS settings have setting-specific skills that can be used in Social Conflict (*Mythic Britain's Superstition*, for instance).

- ❖ Acting
- ❖ Bureaucracy
- ❖ Commerce
- ❖ Culture
- ❖ Customs
- ❖ Dance
- ❖ Deceit
- ❖ Influence
- ❖ Insight
- ❖ Lore (Politics, for example)
- ❖ Oratory
- ❖ Passions
- ❖ Seduction
- ❖ Willpower

INITIATIVE CALCULATION

Just as with physical combat, the order of action is important, and is determined by Initiative and a roll of 1d10. Social Conflict Initiative is based on the average of INT and CHA. There are no penalties for Armour, but one's Initiative can be changed by a Special Effect.

The Initiative order remains in force until the Social Conflict is resolved, unless the situation changes dramatically enough to warrant recalculating Initiative.

DAMAGE INFILCTED

Social Conflict involves damage, which can be emotional, reputational, psychological, and so on. Because physical weapons are not involved, Social Conflict Damage is based on the value of the offensive skill being used. Thus, highly skilled participants are capable of inflicting more damage than lesser skilled opponents. Damage is applied to a participant's Resolution Pools, which are Social Conflict's version of Hit Points. Damage is reduced by

SOCIAL CONFLICT DAMAGE

Skill Value	Damage Inflicted	Average Roll
01-20	1d2	2
21-40	1d4	3
41-60	1d6	4
61-80	1d8	5
81-100	1d10	6
101-120+	2d6	7
121-140	1d8+1d6	8
141-160	2d8	9
161-180	1d10+1d8	10
181-200	2d10	11
281-300	3d10	17
Each +20%	Follow above progression	

Confidence, which is the Social Conflict equivalent of armour. If the defender rolls a successful Defence (the equivalent of a Parry in physical combat), then the damage is halved.

CONFIDENCE

Confidence is one's protection against damage in a Social Conflict. The greater one's Confidence, the more one can shrug-off insults, insinuations, or even the damage of home truths. Confidence is equal to Willpower/20. If Willpower is less than 20, then Confidence automatically equals zero, reflecting timidity, feelings of inferiority, and so forth. Circumstantial modifiers, from fatigue say, or mystical abilities, can therefore have an effect on one's natural Confidence rating.

RESOLUTION POOLS

Resolution Pools are the Social Conflict equivalent of Hit Locations and Hit Points. There are three Resolution Pools:

COMPOSURE (HIT POINTS = POW/3)

Composure represents one's ability to remain calm, composed and equitable. When reduced to zero or less, one has been forced to anger – perhaps even physical anger – and the immediate loss of position within the Social Conflict.

INTEGRITY (HIT POINTS = CHA/3)

Integrity represents one's reputation, dignity, and ability to present a veneer of respectability throughout the exchange. When reduced to zero or less, Integrity has been eroded to the point of personal shame and humiliation, causing the participant to withdraw from the contest.

RESOLVE (HIT POINTS = INT/3)

Resolve represents one's ability to command the respect and support of others. When reduced to zero or less, that support has been lost, breaking the participant's Resolve and forcing them to withdraw.

When damage is inflicted during Social Conflict, a Resolution Pool is rolled randomly (or selected, if the Choose Resolution

Pool Special Effect is available) and the damage applied, with Confidence reducing some of the damage, just as armour soaks up physical damage. To randomly determine which Resolution Pool is hit, roll 1d12.

While a Resolution Pool remains at a positive value, the participant in the conflict is able to remain active at no penalty. However, when one pool is reduced to zero or below, all skills used in the Social Conflict suffer a penalty of one Difficulty Grade; and if two pools are reduced to zero, then the participant must suc-

RESOLUTION LOCATIONS

1d12	Resolution Location
1-4	Composure
5-8	Integrity
9-12	Resolve

ceed in an immediate Willpower roll to remain in the contest, or be forced to withdraw. If the Willpower roll is a Critical Success, then 1 point is restored to the Resolution Pool. However, even on a successful Willpower roll, with two Resolution Pools at zero or less, skill for the conflict are now two grades harder. While Pool(s) are at zero or less, the Willpower roll must be made at the start of each subsequent round with failure indicating that the participant lacks the resolve to continue. If all three Resolution Pools are reduced to zero or less, it indicates that the participant has suffered a humiliation of catastrophic proportions, which the Games Master should adjudicate as circumstances suggest.

CHARACTERS ACTING IN CONCERT

If two or more characters act together in a Social Conflict, calculate the Confidence and Resolution Pools based on the average Characteristics of the group, and then decide who will act offensively and who will act defensively, using the appropriate skill values. Players can take it in turns making offensive and defensive rolls, and Special Effects can be chosen by the group.

REMOTE RESOLUTION POOLS

In some circumstances, the Resolution Pool may belong to someone other than the defender. For example, one might be attacking organisation, such a cult or brotherhood; or the Resolve of one individual being protected by another. In short, the Resolution Pools do not need to belong to a solitary defender – they can belong to someone or something else. This forms part of the Framing of the Conflict.

RESOLUTION POOLS FOR ABSTRACT BODIES

If the target of an attack is not someone (or something) with a clearly defined INT, POW or CHA, then the Games master should assign a ratings to the three Pools using the table opposite.

For example, a diplomat is negotiating with an emissary who represents a powerful trade conglomerate. Attacking the emissary's Resolution Pool is pointless, because the emissary simply acts as a go-between in the negotiations. Instead, the Games Master decides that the conglomerate has Standard Composure (4 Hit Points), Formidable Integrity (6 Hit Points), but Weak Resolve (3 Hit Points). Its Confidence is Standard, for 2 Confidence Points.

ABSTRACT BODY RESOLUTION & CONFIDENCE VALUES

Rating	Resolution Value	Confidence
Puny	2	0
Weak	3	1
Standard	4	2
Hard	5	3
Formidable	6	4
Herculean	7	5

RUNNING SOCIAL CONFLICTS

Social Conflict operates, more or less, in the same way as physical conflict. Working in order of Initiative, participants spend Action Points to undertake certain actions designed to overcome the opposition – either by forcing the opponent to concede, or by reducing its Resolution Pool to zero.

However, before Social Combat begins, a preparatory phase, known as Framing, takes place. Framing helps establish the boundaries of the conflict. In a melee, the objectives are usually clear, but in Social Conflict, they may not be. Indeed, participants may not even see each other. Thus, establishing loose framework helps give the conflict a certain degree of coherence and structure.

FRAMING THE CONFLICT

Framing consists of the following activities in roughly this order:

1. Determine the nature of the conflict
2. Determine the conflict's purpose
3. Timescale for the conflict
4. Determine the participants
5. Allow for any pre-conflict research or preparation
6. Participants decide the Offensive and Defensive Skills to be used
7. Social Conflict begins with Initiative rolls

NATURE OF THE CONFLICT

This should be relatively straightforward: a negotiation; a seduction; a courtroom battle; a legal wrangle; an argument in the council chambers, and so on. The nature will most likely have a bearing on the timescales, but may also have a bearing on the purpose too, so it is worth ensuring everyone understands the nature of the conflict to begin with.

DETERMINE THE CONFLICT'S PURPOSE

Any time Social Conflict is used to this degree, and clear purpose needs to be established:

- ❖ What are the stakes?
- ❖ What do the winners gain?
- ❖ What happens to the losers?
- ❖ Is a stalemate possible?
- ❖ Can both sides agree to a compromise to mitigate losses?
- ❖ Are there any wider outcomes?

Establishing the purpose of the conflict helps everyone understand what may be at stake. Some conflicts are clear-cut, but others are more nebulous, or the stakes are quite abstract to begin with. The participants – meaning the player characters – should have, at the very least, an idea of what they want or need to achieve by entering into Social Conflict, and understand what may happen if they lose. Reputations can be broken beyond repair for the most innocuous of reasons, and so it is important that the purpose of the conflict is clearly understood. If there is no clear purpose, there might be a better way of handling things.

TIMESCALE

This is largely for the Games Master to decide. A conflict might be open-ended, or constrained to a certain number of rounds, or a certain point in time. At the very least, the length of a Round should be established, even though it may vary according to where in the social conflict one happens to be.

Guidance is very difficult to give precisely, but some suggestions are as follows:

SOCIAL CONFLICT ROUND LENGTHS

Purpose	Round Length
Commercial negotiation	Minutes, Hours or Days
Seduction	Hours, Days or Weeks
Legal Challenge	Weeks, Months or Years
Trial	Days, Weeks or Months
Political Debate	Minutes, Hours, Days
Impassioned Speeches at a Hustings	Minutes, Hours
Political or Diplomatic manoeuvring	Days, Weeks, Months
Swaying an Important Argument	Minutes, Hours, Days
Hostage Negotiation	Hours, Days, Weeks
Intense argument among friends	Minutes, Hours

DETERMINE THE PARTICIPANTS

This should be straightforward, but there may be complications. Are all the participants individuals, or do some represent other interests? Does a Resolution Pool under attack belong to the defender or a third party? Are the participants collocated, or are they remote? How does the conflict play out if they are remote? The participants may even impact Timescales, so it is worthwhile establishing who is involved as part of the framing process.

PRE-CONFLICT RESEARCH OR PREPARATION

This could be spying on opponents to try to understand their defences, or attempting to discover which Resolution Pool is the best to attack when the conflict is underway. Research and preparation may take days or weeks; none might be needed at all. But always allow some time for such preparedness.

OFFENSIVE AND DEFENSIVE SKILLS

Characters will, most likely, opt for their strongest skills in any social conflict, but their strongest social skill may not be appropriate for the situation, so the Games Master should arbitrate. If a character lacks a specific skill, then another may be substituted (Influence for Commerce says), but at a penalty of Hard or Formidable. This is also the time to decide if an agent or advocate will be hired instead. For example, if a character is on trial, unless they are a skilled lawyer, they will need to hire representative counsel. It will still be the character's Resolution Pool that is under attack, but the opposition will be attacked by the counsel, and he or she will use their skills to defend the character's Resolution Pool. Thus, the Offensive and Defensive skills used, and who uses them, are important to frame, because changing them during the conflict can be difficult.

DECIDE THE RESOLUTION POOL TO BE ATTACKED

Each participant in the conflict needs to nominate who they will attack and which Resolution Pool (from Composure, Integrity or Resolve) they will target. Changing a Resolution Pool is impossible once the conflict begins. A target though, can be changed, using the Change Target Combat Action; when a new target is selected, then a new Resolution Pool is also selected.

INITIATIVE

As with standard combat, Initiative determines participants' order of actions during the cycles of a Conflict Round. It is rolled at the start of the conflict and, unless something occurs to change the situation, remains in play until it is forced to be re-rolled.

CALCULATING INITIATIVE

Initiative is calculated by each participant rolling 1d10 and adding their Social Conflict Initiative Bonus, which is the average of INT and CHA. Whoever gained the highest result acts first, followed by the second highest, and so on. When two or more participants tie scores they act concurrently.

CYCLES AND TURNS

Once initiative has been determined, the participants have the potential to perform several Actions during each Conflict Round. The number of times they can act is equal to their Action Points, but when they can act is limited to whether the action is proactive or reactive.

Proactive actions can only be attempted on the character's own Turn, and only one proactive action may be attempted per cycle. If no proactive action is selected, the character is assumed to have used Dither by default.

Similarly only one reaction attempt is permitted for each threat, although any number of reactions may be made per cycle, provided that the character has Action Points to spend.

The end of the cycle is reached once every participant has taken their turn. If anyone still has Action Points remaining then a new cycle is begun for those characters with Action Points available. This continues until all available Action Points have been expended, at which point the round is over, and a new one begins.

CONFLICT ACTIONS

As with combat, participants choose certain actions each turn: these are known as Conflict Actions. Once a participant's Action Points are expended, they may no longer act for the remainder of that round, and must wait until their points reset at the beginning of the next.

Unless otherwise specified any Conflict Action (save for 'free' actions) costs one Action Point.

PROACTIVE ACTIONS

The following are activities a character can attempt on their Turn by spending an Action Point.

ATTACK

The character can attempt to use a Social Conflict skill, chosen as part of Framing, in an attempt to inflict Damage on the nominated Resolution Pool.

CAST MAGIC

If magic is available and applicable to the Social Conflict, the character can attempt to cast a spell, call for a miracle, invoke a talent or summon a spirit. Once concluded, the magic can be released at any moment up until the caster's next turn; at which point it can be held for later effect; but this requires the Hold Magic action (see below) to maintain it in preparation for later release.

CHANGE TACTIC

The character can alter the Social Conflict skill currently in use for a different skill. Thus, someone using Bureaucracy could switch to Influence (or any other permitted social skill). The new skill comes into effect at the start of the next Round.

DELAY

The character conserves his action so that he can instead perform a Reactive Action at a later time, such as an Interrupt or Counter. The Action Point cost of delaying is covered by whatever act is finally performed. If the delayed action is not taken before the character's next turn (on the following cycle), then the character is considered to have Dithered, and the Action Point is lost.

DITHER

A character can decide to simply waste their turn doing nothing useful.

HOLD MAGIC

Once casting is complete, the character may hold a spell, miracle or spirit in temporary check, awaiting the best moment to release it. The magic may be held back for as long as the character continues to take this action on his subsequent turns, but allows free use of the Counter Spell reaction if pertinent to his spell.

OUTMANOEUVRE

The character can engage multiple opponents in a group opposed roll of Deceit skills. Those who fail to beat this roll cannot attack that Conflict Round.

READY SKILL

If forced to change a skill through the Disarm Special Effect, the participant must spend an Action Point to switch to another Social Skill. The new skill cannot be higher in value than the previous skill.

REGAIN EQUILIBRIUM

Used when a Social Conflict skill is under a penalty, this action allows the character pause, process, take a deep breath, and shrug-off the disadvantage. Spending one Action Point negates one level of difficulty.

REACTIVE ACTIONS

As in the previous list, a reaction costs an Action Point to perform.

COUNTER SPELL

The character can attempt to dismiss or counter an incoming spell, miracle or spirit. This assumes the countering magic has a casting time of one Turn, otherwise it must be prepared in advance, and temporarily withheld using the Hold Magic action. Successfully intercepting magic in this manner is assumed to negate the entire spell or miracle, even those with multiple targets or areas of effect.

DEFEND

The character can attempt to defend against an incoming attack using the nominated defensive skill.

INTERRUPT

(Delaying characters only) Halts an opponent's turn after his or her declaration in order to take one's own delayed turn. Assuming no change in the tactical situation, the opponent continues his turn after yours is completed. If unable to still achieve the original declaration, the opponent's Action Point is wasted.

SEEK SUPPORT

If a participant is using an unaugmented skill, an Action Point can be spent to seek an augmentation from either a skill he or she possesses, or similar help from a colleague or supporter. The augmenting skill must be relevant to the social conflict, and to the primary skill being used.

FREE ACTIONS

Free actions can be performed at any time during the Conflict Round, and cost no Action Points to perform.

ASSESS SITUATION

If unengaged, a character can make a Perception roll at no Action Point cost. Success in the roll alerts them to any relevant changes in the situation.

SIGNAL

If unengaged, gesturing or signalling to one or more participants (as long as they can perceive the sign) is a Free Action.

USE LUCK POINT

Using a Luck Point – to re-roll a particular result for example – is a Free Action.

SPECIAL EFFECTS

As with physical combat, scoring one or more levels of success over an opponent confers one or more Special Effects. The effects presented here are based on their physical combat counterparts, modified to a social context. Thus, if one is familiar with MYTHRAS combat, it should be relatively easy to decide on which effects to use in a social conflict situation.

SPECIAL EFFECT DESCRIPTIONS

ACCIDENTAL HUMILIATION (DEFENSIVE)

The defender deflects or twists an opponent's attacking arguments in such a way that the opponent fumbles, humiliating themselves. The attacker must roll damage and apply it to their own Resolution Pool under attack.

CHOOSE RESOLUTION POOL

The attacker decides which Resolution Pool is damaged, rather than rolling randomly.

CIRCUMVENT DEFENCE (OFFENSIVE, CRITICAL ONLY)

On a critical the attacker may completely bypass the opponent's Confidence

COMPEL CAPITULATION (OFFENSIVE, CRITICAL ONLY)

On a critical success, this allows the character a chance to force the capitulation of a helpless or disadvantaged opponent. Damage is not inflicted on the target; but they are threatened. The target must make an opposed roll of Willpower against the original attack or defensive roll. If the target fails, they capitulate. Games Masters may wish to reserve Compel Capitulation for use against non-player characters only.

DISARM OPPONENT (OFFENSIVE, DEFENSIVE)

The character uses variety of techniques to force their opponent into abandoning their current offensive skill. The opponent must make an opposed roll of their skill against the character's original roll. If the recipient of the disarm loses, they must spend an Action Point on the Ready Skill action on their next turn or be left unable to defend.

SOCIAL CONFLICT SPECIAL EFFECTS SUMMARY

Special Effect	Offensive	Defensive	Specific Roll	Description
Accidental Humiliation		X		The defender deflects or twists an opponent's attacking arguments in such a way that the opponent fumbles, humiliating themselves. The attacker must roll damage and apply it to their own Resolution Pool under attack.
Choose Resolution Pool	X			The attacker chooses the Resolution Pool to receive damage, rather than rolling randomly
Circumvent Defence	X		Critical	On a critical the attacker may completely bypass an otherwise successful defensive roll. On a critical success, this allows the character a chance to force the capitulation of a helpless or disadvantaged opponent. Games Masters may wish to reserve Compel Capitulation for use against non-player characters only
Compel Capitulation	X		Critical	
Disarm Opponent	X	X		Offensive skill must be changed, if an opposed roll against the defensive skill is failed.
Emotional Impale	X			Damage is rolled twice and the highest result applied. Half damage again can be applied on the next turn, on a successful Insight roll.
Entangling Argument	X	X		For the remainder of the Round, the opponent's attacking or defending skill is at one grade harder. This effect can be stacked, meaning that, if applied a second time, the opponent's skill is two grades harder, and so on.
Expose Flaws	X			Defender must make an opposed roll of Insight or Willpower against the original attack roll. If the defender fails, then their credibility is profoundly eroded. At the start of each Conflict Round the recipient accrues one level of Fatigue, until they are unable to act any further.
Force Failure	X	X	Fumble	Used when an opponent fumbles, the character can combine Force Failure with any other Special Effect which requires an opposed roll to work. Force Failure causes the opponent to fail their resistance roll by default
Ignore Confidence	X		Critical	On a critical the attacker finds a gap in the defender's Confidence, ignoring the social armour completely.
Maximise Damage	X		Critical	Inflict full Social Combat Damage.
Obfuscate Opponent		X		Successful Insight roll or lose the ability to attack for the next 1d3 turns
Prepare Counter		X		Counters a Special Effect of the opponent
Shake Confidence	X	X		Reduces the opponent's Confidence by either 1 or 2 points
Sow Doubt		X	Critical	For the next 1d3 Turns, the opponent can only inflict a Special Effect if the roll (either Offensive or Defensive) is a Critical Success. Furthermore, the opponent cannot use any of the Critical Only Special Effects.
Stun	X			The opponent is temporarily stunned, and loses their next Turn.
Trip Opponent	X	X		The opponent must make an opposed roll of his Perception, Insight or Deceit against the character's original roll. If the target fails, he slips-up, and suffers a one grade penalty to either his offensive or defensive skill, as chosen by the opponent.
Withdraw		X		The defender is able to find a way of breaking free of the conflict, and retreating to fight another day.

EMOTIONAL IMPALE (OFFENSIVE)

The attacker uses cutting, barbed arguments to open deep emotional or psychological weaknesses in their opponent's demeanour. As with Impale in physical combat, damage is rolled twice and the highest result applied.

On their next *offensive* turn, the impaling character can choose to let the matter rest, or spend an Action Point to inflict one final, cutting remark. If the impaler makes a successful Insight roll to assess how to cause further damage, then they inflict half their normal rolled Social Conflict damage as they utter a withering comment. Confidence does not protect, and this counts as the attacker's action for that cycle.

ENTANGLING ARGUMENT (OFFENSIVE, DEFENSIVE)

This allows a character to turn the opponent's tactics against them for a short time, by introducing contradictory information or arguments that the opponent must mentally clarify. For the remainder of the Round, the opponent's attacking or defending skill is at one grade harder. This effect can be stacked, meaning that, if applied a second time, the opponent's skill is two grades harder, and so on.

EXPOSE FLAWS (OFFENSIVE)

The attacker exposes major flaws in the opponent's arguments. If the attack overcomes Confidence and injures the Resolution Pool, the defender must make an opposed roll of Insight or Willpower against the original attack roll. If the defender fails, then

their credibility is profoundly eroded. At the start of each Conflict Round the recipient accrues one level of Fatigue, until they are unable to act any further. Exposed characters can be treated by the Seek Support Reactive Action; a supporting third party must make a successful Influence roll to stabilise the situation, preventing the Exposed character from accruing any further fatigue.

FORCE FAILURE (OFFENSIVE/DEFENSIVE, OPPONENT FUMBLES)

Used when an opponent fumbles, the character can combine Force Failure with any other Special Effect which requires an opposed roll to work. Force Failure causes the opponent to fail their resistance roll by default.

MAXIMISE DAMAGE (OFFENSIVE, CRITICAL ONLY)

On a critical the character inflicts the full Social Conflict damage rather than the rolled damage. If the damage is high enough to warrant two dice being rolled (i.e., a Social Conflict skill of >100%), then the largest of the two dice is maximised, while the second dice is rolled (thus, a skill of 102% would inflict 6+1d6 rather than 1d6+1d6).

OBFUSCATE OPPONENT (DEFENSIVE)

On a critical defend roll, the defender briefly obfuscates his opponent with spurious arguments, rhetoric, and so on. The opponent must make a successfully Insight roll to oppose the defender, or, for the next 1d3 Turns, the opponent is unable to attack,

PREPARE COUNTER (DEFENSIVE)

The defender reads the patterns of his foe and pre-plans a counter against a specific Special Effect (which should be noted down in secret). If his opponent attempts to inflict the chosen Special Effect upon him during the fight, the defender instantly substitutes the attackers effect with an offensive or defensive one of his own, which succeeds automatically.

SHAKE CONFIDENCE (OFFENSIVE/DEFENSIVE)

The participant reduces the Confidence by 1 point, if a Standard success, and 2 points if a Critical Success. This Effect cannot be stacked, meaning that if a combatant scores two Special Effects, Shake Confidence can only be chosen once.

SOW DOUBT (DEFENSIVE)

The defender manages to introduce a glimmer of suspicion or doubt into the opponent's credibility. For the next 1d3 Turns, the opponent can only inflict a Special Effect if the roll (either Offensive or Defensive) is a Critical Success. Furthermore, the opponent cannot use any of the Critical Only Special Effects.

STUN (OFFENSIVE)

The opponent is temporarily stunned, and loses their next Turn.

TRIP OPPONENT (OFFENSIVE, DEFENSIVE)

The character attempts to lure the opponent into making a deliberate error or mistake. The opponent must make an opposed roll of his Perception, Insight or Deceit against the character's original roll. If the target fails, he slips-up, and suffers a one grade

penalty to either his offensive or defensive skill, as chosen by the opponent. He needs to spend an Action Point in Regaining Equilibrium (see Proactive Actions, page 18) to try to negate the penalty, or must suffer it until in a position to do so.

WITHDRAW

The defender is able to find a way of breaking free of the conflict and retreating to fight another day.

EXAMPLE CONFLICT: IOSTUNOS VS SEMNE

Iostunos is a confidence trickster of Meeros who has been selling counterfeit charms in the Grand Market. Semne is a mystic who has been taken in by Iostunos's scam, and bought a charm that he claimed had belonged to the famed Meerish gnostic Korastes. Discovering that the charm is fake, Semne has come back to the market to confront and expose Iostunos, hoping to have him driven from the city in shame.

The statistics and skills for the two participants can be found on page 22. But let us begin by Framing the Conflict.

FRAMING THE CONFLICT

1. *Semne is accusing Iostunos of being a crook and a counterfeiter. She wants him to admit to his crimes, and have him driven from Meeros in shame.*
2. *The Games Master decides that each round of the conflict represents 5 minutes, in which the two participants argue, posture, present accusations, refute them, and probably become quite heated.*
3. *Before confronting Iostunos, Semne has decided to do a little research, and has determined that Iostunos has a habit of losing his temper and blurting out things that can get him into trouble. She decides that her tactic is therefore to try attack his Composure and hopefully get him to confess in full view of the market.*
4. *Iostunos has no preparation, but he does have his co-conspirator, Atrixa, in the crowd, and she will be prepared to lend him some support if necessary.*
5. *Semne is standing in front of Iostunos at his market stall and has loudly proclaimed that he is a charlatan and a fraudster. A crowd is gathering. It's been a slow day, and the people are ready for some entertainment.*
6. *Semne will be using her Customs 68%. She will defend with her Insight 60%.*
7. *Iostunos will be using his Deceit 60% and defend with his own Insight 68%.*
8. *Both of them have a Confidence of 3, and their respective attacking skills give them Social Conflict Damage of 1d8.*
9. *The conflict begins...*

Iostunos, Smug Charlatan & Confidence Trickster	
INT 12	Action Points: 3
POW 11	Confidence: 3
CHA 15	Initiative Bonus: 14
Composure: 4	Deceit 60% (Damage = 1d8)
Integrity: 5	Insight 68%
Resolve: 4	Willpower 44%

ROUND 1 (5 MINUTES ELAPSED)

Both participants roll for Initiative. Iostunos scores 6, giving him a total Initiative of 20. Semne rolls 10, giving her an Initiative of 21.

Semne goes first, and she launches into an angry tirade about how Iostunos is flouting the ancient customs of honesty and integrity of Meeros, accusing him of all manner of sins. She rolls against her Customs 68% and scores 93 – a failure. This costs her 1 Action Point. Iostunos decides not to defend against this, and it is now his turn to attack, which he does, by proclaiming (falsely) that everyone knows how Semne is just an embittered woman jealous at the success of others. He rolls against his Deceit 60% and scores 43 – a success. This costs an Action Point. Semne defends using her Insight 60%; she can hear a few in the crowd agreeing with Iostunos's accusation, and so she attempts to deflect his words with a couple of examples of how she has never exhibited any form of jealousy. Her Insight 68% roll comes up as 87 – a further failure, another Action Point spent.

Iostunos has the upper hand. His 1d12 roll for the Hit Location is 7, Integrity, and results in 1d8 points of damage, and a Special Effect. The damage roll is 3, which is neatly countered by Semne's Confidence of 3, but Iostunos chooses **Emotional Impale** as his effect, which allows him to roll the damage again, and take the better of the two rolls: this time it is a 6, and so Semne is stung by his accusations of jealousy, and sustains 3 points of damage to her Integrity Pool, reducing it to 0. "Ho!" Iostunos cries, pointing and jeering at Semne; this old wench dares call me a charlatan! What hypocrisy!" Semne must make a Willpower roll given that her Integrity has been lanced in this way; she succeeds on a roll of 04, which is also a Critical Success, and immediately grants her 1 point back to her Integrity, meaning she is back in the positive.

It is now Semne's turn in the cycle, and she has 1 Action Point remaining. She snarls a curse and goes on the offensive once again, rolling 48 against her Customs 68%. This is a success, and Iostunos attempts to defend, spending an Action Point to do so (Semne is now out of Actions, while Iostunos still has 1 point remaining). He rolls 07 against his Insight 68%, which is a critical success; Semne's attack causes only half damage, because Iostunos has successfully defended against it, and he can choose a Critical Defensive effect. She rolls 4 on 1d8, halved to 2, which is deflected by the merchant's Confidence of 3. He selects **Sow Doubt**. For the next two turns, Semne can only inflict a Special Effect if she rolls a Critical result on any of her offensive or defensive rolls. Iostunos grins; the crowd is clearly on his side, believing that Semne (who, in truth, is not very popular in Meeros, on account of her hectoring ways) is engineering this argument out of envy and spite.

Iostunos also has one Action Point remaining; he chooses to spend it by completing the damage from his **Emotional Impale** effect. He must make a successful Insight roll to inflict half his usual Social Conflict damage. His roll is 60, and so he rolls 1d4, inflicting a further 1 point of damage on poor Semne's Integrity Pool, taking it back to zero points. Semne attempts a Willpower roll and succeeds; but her integrity is wounded, and all her subsequent rolls are now at a grade of Hard.

Semne, Angry Mystic of the Way of Infinite Denials	
INT 13	Action Points: 3
POW 14	Confidence: 3
CHA 8	Initiative Bonus: 11
Composure: 5	Customs 68% (Damage = 1d8)
Integrity: 3	Insight 60%
Resolve: 5	Willpower 48%

ROUND 2 (10 MINUTES ELAPSED)

Action Points replenish, and it is Semne's turn once again. She goes on the offensive immediately, citing half a dozen city ordinances that Iostunos has broken. Her Customs roll is 01 this time – a much needed Critical Success. Iostunos defends, rolling his Insight to find a way around the most damning of these accusations, and rolls 85, which is not good enough. He will sustain damage, and two Special Effects of Semne's choice.

Because Iostunos chose **Sow Doubt** in the last round, Semne cannot use any of the Critical Special Effects; but she can choose two standard ones. She opts for **Choose Resolution Pool** and **Expose Flaws**. She targets Iostuno's Composure and rolls 7 on her 1d8 damage. Even with 3 Confidence, this reduces Iostunos's Composure to zero. For Expose Flaws, Iosutnos must make a successful Insight or Willpower roll against Semne's Critical Success of 01; he needs a Critical of his own to succeed. He rolls 76 against his Insight, failing, and this means that, at the start of the next round, he will begin to accrue Fatigue, one level at a time, as the flaws in his previous arguments begin to unravel. He must also make a Willpower roll, given that his Composure is at zero; he succeeds on a roll of 38, and so can continue the argument, but his rolls, like Semne's, are now at Hard.

But it is Iostunos's turn now. He makes his roll, and scores 97 – a failure.

Semne attacks again, sensing a weakness. She rolls 30, which is a success, and Iostunos rolls to defend: 04 on his Insight 46% (two thirds of his usual 68%) – another Critical. Semne causes half damage, and inflicts 6 points, halved to 3, against location 7 - Integrity, which sadly isn't enough to get through Iostunos's Confidence, and Iostunos chooses **Disarm Opponent** as his Defensive Effect. Semne must make a roll of 46% (because her rolls are at Hard) and beat the merchant's Critical Success of 04. She rolls 42, which isn't good enough, and is forced to choose a new skill with which to attack Iostunos. She abandons Customs and instead chooses Influence, which is 60%, bumped down to 40%.

Both participants have 1 Action Point remaining. It is Iostunos's turn in the cycle. He goes on the offensive, rolling 72 against his Insight 68%. Semne, with 1 Action Point remaining, chooses to defend (and why not; it will be a new round soon, and she can attack first). Her defensive roll is 43, which is a success. She generates a defensive Special Effect, and chooses **Shake Confidence**. She makes a witty riposte to the crowd that cuts Iosntuno's demeanour, and reduces his Confidence from 3 to 2.

ROUND 3 (15 MINUTES ELAPSED)

Semne is gaining traction. Iostunos is fumbling for words, and is also suffering the effects of Fatigue, caused by Semne's Expose Flaws. Semne wastes no time, and continues her Influence attack by citing a list of all the good, law-abiding traders who diligently play by the market's trading rules, many of whom are present in the crowd and mutter their agreement. Her roll is 10, a success. Iostunos attempts to defend with his Insight, and rolls 14 – a successful counter (where he lists half a dozen traders who don't play fair:

(they all look away sheepishly). Semne rolls 1d8 damage, 8, halved to 4 and 1d12 for the location: 3 for Iostunos's Composure. His Confidence of 2 means that 2 points goes through, taking his Composure to 2 points; it is now Iostunos's turn in the cycle.

*He spends an Action Point and readies Deceit once again. But, due to the effects of the **Expose Flaws** Fatigue, his skill is at 40%, rather than 60% (40 being two thirds of 60); he rolls 41%, and so fails.*

*It is now Semne's turn, and she attacks. Her roll is 02 – another Critical. Iostunos attempts to defend with his Insight 68%, but the Fatigue reduces this to 45%; his roll is 49, meaning that his defence has failed. This time, Semne can choose from the Critical Effects, and she has two, given that Iostunos has failed his defensive roll. She chooses **Ignore Confidence** and **Maximise Damage**. Iostunos sustains a full 8 points to his Resolve of 4, taking it down to -4, and his Confidence 2 is useless to him. Semne lists all the other innocent people Iostunos has duped and, shaken, Iostunos is unable to refute the truth. As Iostunos has two Resolution Pools at zero or less (Resolve and Composure), he must make a Willpower roll to remain in the contest – and even if he does, he will suffer a further two Difficulty Grades to his skills. He rolls 82 for Willpower, and thus fails: unable to come up with anything else in his defence, he lamely shakes his fist at Semne: “Gah! Curse you, woman!” He snarls in defeat.*

Iostunos is exposed. His spirited defence of a quarter of an hour ago has been shown to be a tissue of lies, and the shamed confidence trickster comes under a hail of rotten fruit as he tries to collect together his sham wares and flee the market. An exhausted Semne glances to one side and sees three Scarlet Spears, led by Captain Anathaym, coming to investigate the disturbance. She picks up a mouldering plum and launches it at Iostunos, using her Unarmed skill of 32% to land it squarely across the back of his head.

Conflict damage of 1d8 takes them to 1d10 for the spell's duration. It may be resisted if desired.

THICK-SKINNED

Instant, Ranged, Resist (Willpower)

Thick-Skinned increases the Confidence of the target by 1 Point. It can be resisted if the target is unwilling to receive the cantrip. Under its effects, the target becomes better able to shrug off insults, allegations, aspersions, and similar attacks upon their character, for the spell's duration.



FOLK MAGIC SPELLS FOR SOCIAL CONFLICT

These new spells are designed specifically for Social Conflict situations, and when cast, last for the entirety of the immediate scene. If a conflict is split into several stages or scenes, over a number of days or weeks say, the spell must be cast again for each new scene.

GRAVITAS

Instant, Ranged, Resist (Willpower)

Gravitas makes the target seem to be more important, powerful and impressive than they actually are for the spell's duration, lending weight to their manner and words. Targets under the effects of Gravitas ignore one point of any opponent's Confidence when inflicting Social Conflict damage.

SHARP TONGUE

Instant, Touch, Resist (Willpower)

This spell lends greater weight, vehemence or impact to whatever the target has to say, increasing their Social Conflict damage by one die step. Thus, casting it on someone with Social



SANITY & CORRUPTION



Sanity explores psychological damage from a variety of sources. For the most part characters are sane and mentally healthy; however characters are sometimes exposed to events and circumstances that can shake their sanity, affect their mental well-being, or directly attack their grip on reality. This section provides rules for sanity, its loss, and its effects.

SANITY

A character's sanity is measured in two ways: Tenacity Points and Conditions experienced when sanity is shaken (represented by a loss of Tenacity Points)

TENACITY POINTS

A character's Tenacity Points represent mental or psychological Hit Points. They can suffer damage and be reduced in the same way locational hit points can be reduced through physical damage. Tenacity Points are equal to POW, which represents the base mental strength of the character. As Tenacity Points are reduced, the character becomes more vulnerable to certain Conditions. When Tenacity Points reach a negative value, any Conditions gained through exposure to traumatic, horrifying or sanity-shaking events become permanent. When Tenacity Points reach a negative value equal to their starting value then the character is considered permanently insane or incapable of any further mental function.

CONDITIONS

Conditions result from exposure to events that invoke fear, horror or sanity-shaking events. They are akin to the Conditions associated with poisons and disease (see MYTHRAS page 75). Examples are phobias, mania and paranoia; Conditions are temporary while a character's Tenacity Points are positive, but when they reach a negative value, Conditions become permanent unless treated through sophisticated methods such as antipsychotic drugs, intense psychotherapy or even magic.

LOSING GRIP

Five things can cause an individual to lose Tenacity Points and potentially gain a Condition:

- ❖ Exposure to Fear (for example, fleeing for one's life, pursued by relentless, implacable enemies)
- ❖ Exposure to Horrific Events (for example, witnessing a gruesome murder)
- ❖ Exposure to Madness (for example, coming into contact with phenomenon that defy all rational explanation and are shocking to contemplate)
- ❖ Torture, which, despite also causing physical damage, is intended to break the will of the victim
- ❖ Psionic or Magical trauma, caused by deliberate psionic attacks or powers – such as a Wrack (Sanity) spell .

Although these five events can be very different, they are handled in much the same way.

INTENSITY

Any of the five events – Fear, Horror, Madness, Torture or Psionic Trauma – is assigned an *Intensity*. Intensity is an adjective and corresponds with a skill difficulty grade, as follows:

LEVEL	INTENSITY	SKILL GRADE	TYPICAL TENACITY LOSS
0	Mild	Standard	1 point
1	Unsettling	Hard	1d3
2	Disturbing	Formidable	1d6
3	Shocking	Herculean	1d10
4	Devastating	Hopeless	1d20

Whenever a character is faced with a psychological event, a Willpower roll is made at the skill grade corresponding with the event Intensity. If the Willpower roll succeeds, then there are no ill-effects. If the roll fails, then Tenacity is lost, according to the Typical Tenacity Loss for the Intensity. Specific effects depend on the degree of success of the Willpower roll:

CRITICAL

The character is unaffected by the event. Furthermore, exposure to a similar event in the future is handled at one level of Intensity less (so a potentially Shocking event would be handled as Disturbing, for example).

SUCCESS

No ill effects. No Tenacity lost – usually. The Games Master might rule that a event is still so profound that even a successful Willpower roll results in the loss of 1 Tenacity Point.

FAILURE

Tenacity is lost at the rolled value.

FUMBLE

The full Tenacity Loss value is incurred. For example, undergoing a Shocking level of Torture with a fumbled Willpower roll results in the loss of the full 10 Tenacity Points.

The exception is Psionic or Magical Trauma. Some assaults, such as a Wrack (Sanity) spell, inflict damage directly on Tenacity Points. In such cases the Tenacity Loss is the damage inflicted by the attack, rather than the event's intensity.

LUCK POINTS

Luck Points can be used to reduce the Intensity of an event by 1.

TENACITY LOSS

Losing Tenacity may result in gaining a Condition. A Condition is gained if a character loses half or more of current Tenacity points. If half or more of the Tenacity Points are lost in one go, then the Condition is Immediate. If the Condition is incurred through incremental Tenacity Point loss, then the Condition is Deferred. Immediate Conditions take place there and then; Deferred Conditions emerge over time and after the event.

To determine the Condition's nature, the character rolls on the Immediate or Deferred Table (page 26), referring to the column corresponding with the type of event.

Where Torture is the source of the event, all Conditions are considered Deferred. The Immediate response by the victim is the physical suffering the torture inflicts; mental effects always come after the fact.

If a character's Tenacity Points fall to a negative value, Conditions are always rolled on the Deferred Table but are also treated as being permanent, requiring extensive help to cure them (see Curing Psychological Damage on page 27). Note that even while into negative points, additional Conditions can be accrued. So, at -4 points Anna would, in our example, be subject to another

ANATHAYM'S SAGA

Anathaym has 7 Tenacity Points and a Willpower of 55%, which she has manage to develop with years of adventuring. Investigating the ruined manse of a Badoshi Warlord torturer, she makes her way from room to room and stumbles across the corpse of a previous Meerish warrior who had also been sent to investigate. The corpse has been tortured and so horrifically mutilated that it is impossible not to be affected by the sight. The Games Master rules that this counts as an Unsettling Horrific event. Unsettling means that Anathaym's Willpower roll is at Hard, or two-thirds of 55%, which is 36%. She rolls and scores 32, which means she loses no Tenacity.

However, when she finally reaches the dungeon of the Badoshi fiend, she finds the torture chamber used by these cruel enemies to interrogate and break their prisoners, especially Meeros's Scarlet Spears. The place is stocked with hooks, chains, and all manner of ghastly devices designed to inflict pain slowly and intensively. Several victims have been dumped in an antechamber and their bodies are broken in many hideous ways. The Games Master rules that this is another Horrific event, but this time at Shocking. Anathaym's Willpower roll is now at one tenth (Herculean), so she must roll 6 or less to avoid Tenacity loss. She rolls 94 – not bad enough for a fumble, but she loses 1d10 Tenacity. The Games Master rolls 8: Annathaym is reduced to 0 Tenacity: to her horror, she recognises several of the horribly mutilated victims...

Condition and any current Conditions are considered permanent until properly treated.

CONDITIONS

AMNESIA

To protect the character's sanity, the character's mind suppresses memories related to a traumatic event, although such memories may eventually be recovered. Babbles Incoherently — The character's mind is overwhelmed, and he is unable to do anything except babble incoherently. If attacked or threatened he will flee in terror.

CATATONIA

The character is stupefied and unable to take any willful actions of his own, though he may be led or forced to perform simple actions. Catatonic characters may repeat seemingly meaningless phrases or mindlessly repeat words spoken to them.

DELUSIONAL

The character begins to believe that he is something that he is not. The character effectively assumes a new identity and possibly personality, with a corresponding distorted view of his own capabilities.

DEMORALIZED

The character is overcome with feelings of hopelessness and helplessness; these symptoms collectively increase the difficulty of most rolls by one grade.

CONDITION TABLES

IMMEDIATE CONDITIONS

1D20	FEAR	HORROR	MADNESS & PSIONIC TRAUMA
1-2	<i>Demoralised</i> for 1d8 rounds	<i>Babbles</i> Incoherently for 2d12 rounds	<i>Babbles</i> Incoherently for 2d6 rounds
3-6	<i>Demoralised</i> for 2d6 rounds	<i>Disgusted</i> for 1d6 rounds	<i>Babbles</i> Incoherently for 2d12 rounds
7-9	<i>Faints</i> for 1d6 rounds	<i>Enraged</i> for 2d6 rounds*	<i>Enraged</i> for 2d6 rounds
10-12	<i>Flees</i> in terror for 1d8 rounds	<i>Faints</i> for 1d6 rounds	<i>Faints</i> for 1d6 rounds
13-15	<i>Flees</i> in terror for 2d6 rounds	<i>Flees</i> in terror for 2d6 rounds	<i>Faints</i> for 1d8 rounds
16-17	<i>Paralysed</i> in fright for 1d2 rounds	<i>Paralysed</i> in fright for 1d4 rounds	<i>Flees</i> in terror for 2d6 rounds
18-20	<i>Paralysed</i> in fright for 1d4 rounds	<i>Sickened</i> for 1d6 rounds	<i>Paralysed</i> in fright for 1d4 rounds

DEFERRED CONDITIONS

1D20	FEAR	HORROR	MADNESS & PSIONIC TRAUMA
1-3	<i>Disturbed</i> for 1d4 weeks	Suffers <i>Amnesia</i> for 1d12 months	Suffers <i>Amnesia</i> for 1d12 months
4-6	<i>Disturbed</i> for 1d6 months	<i>Disturbed</i> for 1d6 months	Suffers <i>Catatonia</i> for 1d12 weeks
7-8	Suffers <i>Nightmares</i> for 1d6 weeks	<i>Disturbed</i> for 1d12 months	Becomes <i>Delusional</i> for 1d6 months
9-10	Suffers <i>Nightmares</i> for 1d4 months	Suffers <i>Nightmares</i> for 1d4 months	Suffers <i>Fugue</i> for 1d12 months
11-12	Suffers <i>Nightmares</i> for 1d12 months	Suffers <i>Nightmares</i> for 1d12 months	Suffers <i>Hallucinations</i> for 1d6 weeks
13-14	Develops <i>Paranoia</i> for 1d6 weeks	<i>Obsessed</i> for 1d12 months	Suffers <i>Melancholia</i> for 1d6 months
15-16	Develops <i>Paranoia</i> for 1d4 months	<i>Obsessed</i> for 1d4 years	<i>Obsessed</i> for 1d12 months
17-18	Develops <i>Phobia</i> for 1d12 months	Develops <i>Phobia</i> for 2d12 months	Develops <i>Paranoia</i> for 1d12 months
19-20	Develops <i>Phobia</i> for 1d4 years	Develops <i>Phobia</i> for 1d4 years	Develops <i>Phobia</i> for 1d4 years

DISGUSTED

The character is revolted at the awful sights he has seen rendering him unwilling to approach or even remain within their presence. If forced to do so, the difficulty of most rolls is increased by one grade.

DISTURBED

The character begins to suffer from panic attacks, insomnia and a persistent feeling of nervousness, disquiet and unease. Anxiety causes physical symptoms like dizziness, rapid pulse, sweatiness, restlessness and nervous twitches; these symptoms collectively increase the difficulty of rolls involving social interaction by one grade.

ENRAGED

The character flies into a murderous rage intent on utterly destroying the object of that rage (treat as Berserk — MYTHRAS, page 183).

FANTS

The character faints. Recovery is within 1d4 minutes.

FLEES

The character flees in terror. Characters unable to flee, if cornered for example, may attempt to defend themselves but such actions are one difficulty grade harder.

FUGUE

The character begins to experience blackouts while under stress, during which his conscious mind has no control over, or memory of, his actions. When the character is subject to extreme stress he must make a Willpower check or he will temporarily blackout. During the fugue the GM will control the character's actions until the character regains consciousness.

HALLUCINATIONS

The character begins to see things that aren't there or to see things as they are not. The hallucinations are usually focused on a common theme, typically related to the thing that caused the derangement. Characters suffering from hallucinations are furthermore unable to deal rationally with what they are seeing; the hallucinations always elicit a strong emotional response from the character, be it terror, entrancement or obsession.

HARDENED

The character's psyche is strengthened by the experience, lowering the difficulty level of future Fear, Horror or Madness checks against similar stimuli by one grade.

MELANCHOLIA

The character begins to suffer from feelings of worthlessness, hopelessness, guilt, lethargy and apathy often leading to thoughts of suicide; these symptoms collectively increase the difficulty of most Willpower rolls by two grades.

NIGHTMARES

When the character next sleeps he begins to have horrific nightmares in which he relives his traumatic experiences and worst fears. Characters suffering from nightmares soon grow weary and exhausted from lack of restful sleep.

OBSESSED

The character becomes fixated upon a specific object, person, idea or activity, usually relating to his trauma. The obsession becomes the focus of the character's very existence, frequently disrupting other facets of his life.

PARALYSED

The character is paralyzed in fright, completely unable to react. Paranoia — This causes the character to be suspicious of everyone and everything. As a result of his suspicious nature, the difficulty of rolls involving social interaction are increased by one grade. Conversely paranoid characters are frequently harder to surprise, deceive, ambush or manipulate.

PHOBIA

The character develops an overwhelming, unreasoning fear of something. The object of fear is typically related to the experience that caused the derangement to develop. Whenever the phobic character encounters the object of his fear he must make a Willpower check, or be overcome by the effects of a failed Fear or Horror check.

SICKENED

The character is sickened at the awful sights he has witnessed, rendering him unable to act except in self defense.

RECOVERING TENACITY

Tenacity Points are regained at the character's Healing Rate in Hours, if at 0 or a positive level, and in Days if negative (and until they reach 0 where the gain then changes to Hours). Recovering Tenacity requires the character to rest, avoid stress, and desist from using psionic powers. In Anathaym's example, she recovers her Tenacity Points at her Healing Rate of 2 in Hours, meaning that, after a decent night's sleep, she should be back to full strength.

Any deferred Conditions remain for the noted period irrespective of Tenacity Point recovery (and, if Conditions were incurred while Tenacity Points were negative, then the Conditions are permanent until treated).

ANATHAYM'S SAGA

*Anna is now reduced to 0 Tenacity and sustains a Condition. Because she lost more than half her Tenacity Points in a single go her Condition is Immediate. The 1d20 roll on the Immediate table results in 14, read on the Horror column: **Flees in terror for 2d6 rounds**. Unable to stand the terrible sights in the dungeon Anathaym runs in panic, seeking the relative safety of the Forest of Sykei. Outside, the Games Master says that, after a little time to gather her composure, Anna can return to continue the investigation, but she has seen enough. At zero Tenacity Points her mental state is extremely fragile and all she wants now is peace and normality.*

Anathaym returns to Meeros in a subdued state. After a night of little sleep, she visits her sister Kara and tells her what she saw. Talking helps, and Kara fetches Master Zamothis to further strengthen Anathaym's resolve. In a little time, her mental health recovers, although she finds it impossible to forget the terrible things of that dungeon. The Games Master decides to increase Anathaym's Hate Badoshi passion by half again, reflecting the depth of feeling caused by this trauma.

Games Masters are free to adjust the rate of Tenacity Point recovery according to circumstances and other game events. For example, Anna needed a drink following the investigation of the Disruptor basement. The Games Master rules that Anna downs several large glasses of wine as a result of her Alcohol Dependency and so her Tenacity Point recovery is delayed until the following day, owing to her inebriation.

CURING PSYCHOLOGICAL CONDITIONS

Deferred Conditions last until they have run their course or until help is sought. In the case of permanent Conditions, the only recourse is professional help, in the form of clinical treatment and psychotherapy. Of course, such things might not exist in some settings, so Games Masters must use appropriate discretion. Contemporary and Science Fiction settings may have exceptional facilities for dealing with mental illness and emotional breakdowns, but this will be largely dependent on the time period, attitudes towards mental health, and the degree to which such sciences have been actively explored.

Where and when it is available, treatment requires time and patience. Very few psychological disorders are cured swiftly; drugs and therapy might bring them under control in the short term, but proper treatment requires months and even years. For simplicity, consider that every permanent, deferred Condition requires a minimum of 4d6 months of treatment. This can be increased by 1d6 months for each level of Intensity of the event that resulted in the Condition, if the Games Master wishes — so a Phobia resulting from a Shocking event might require 7d6 months (between 7 months and 3.5 years) of treatment and therapy. Access to advanced, magical or superior resources may

reduce this time by a third; poor or inexpert facilities might double it. Again, Games Master discretion applies.

It is assumed that the early stages of the treatment – at least the first month – will be intensive, requiring either confinement or daily therapeutic sessions. This may well take a character out of active participation for this period of the treatment. Thereafter, treatment is less intensive – perhaps a couple of times per week, dropping to a couple of sessions per month over time. The character can participate actively but remains susceptible to the Condition until treatment formally ends and he or she is cured.

If a Condition is temporary then it can run its course without treatment; however seeking treatment halves the duration of the Condition (for example Nightmares for 1d6 weeks would last for 1d3 weeks instead).

CORRUPTION

Corruption is a common theme in Sword and Sorcery fiction, and it is not simply tied to dabbling in dark magic, but is something that affects all those who wish to lead or rule. These optional rules present a way of measuring and implementing corruption in MYTHRAS games.

As the old aphorism states, "Power corrupts. Absolute power corrupts absolutely!" Thus one has nobles, priests and kings, as well as sorcerers, becoming twisted by their desires, willing to perform horrendous acts of betrayal, murder, sacrifice, and even war to grasp just a little more power. Their corruption is ethical rather than some sort of warping of their physical being.

USING PASSIONS

The obvious method of representing corruption in MYTHRAS is through the use of Passions. These should take the form of something that the character desires. For instance a noble character might have "*Become the King of Xanthos*", whilst a sorcerer may instead have "*Seek knowledge at any cost!*" Once chosen, the Game Master can then use these passions as a motivation for challenging the moral principles of the character.

How often characters are called to roll against their ambition-related passion depends entirely upon the campaign setting and the referee style of the Game Master. However, the more the passion is tested, the more the game will focus on the gradual corruption of the character, unless they actively fight against their moral decay. The most important part of corruption is that every time the character succumbs to his or her passion, it should be automatically increased by 1d4+1% the next time Improvement Rolls are applied. Likewise if the character resists the passion, it should reduce by 1d4+1%.

Moral quandaries or temptation are key to leading a character down the path of corruption. Without a good reason for their characters to corrupt themselves and limits to acceptable behaviour, players may become upset at being forced to roll against their passion. To help judge what depths a corrupted character might sink to use the ***Corrupting Passion table***.

CORRUPTING PASSIONS

PASSION %	LEVEL OF CORRUPTION
01-50%	Will not go beyond normal persuasion
51-60%	Will outright lie or cheat to achieve aim
61-70%	Will perform minor criminal acts, such as theft or bribery
71-80%	Will use non-lethal violence to achieve aim
81-90%	Will perform major criminal acts, such as kidnapping or arson
91-100%	Will willingly murder and assassinate to achieve aim
101%+	Becomes totally amoral in their fanaticism to achieve aim

EXAMPLE: FARDÄNG SKVALDRE

As an example, let us imagine the tale of a young and enthusiastic Danish swordsman – Fardäng Skvaldre, a character in a MYTHRAS campaign set during the Renaissance. After being stripped of his membership in a Parisian fencing salon for excessive debauchery, he finds himself penniless with nothing to his name save for a rapier and a fine pair of boots. So Fardäng becomes a soldier of fortune, his objective to earn enough reputation so that he can establish his own school of defence, and then be able to ridicule the salon which expelled him. Thus he starts the game with the passion Create Own Fencing School, to add to his other more humorous passion Dress Well.

Fighting in several military campaigns in Eastern Europe, Fardäng indulges his love of carousing and good clothing to such excess he finds it impossible to save funds for his dream. He is still penniless in the dark and dingy backstreets of Budapest when he spots an old man selling books, one of which is a treatise bound in human skin describing the fighting techniques a long dead fencing master named Arenvald von Hagenburg, rumoured to have consorted with devils to gain his bladesmanship skills.

Since the contents of the tome would be invaluable in aiding Fardäng achieve his dream, the Game Master requests he rolls against his Create own Fencing School passion. If Fardäng fails the roll he can turn his back on the book and resist temptation... but if the passion roll succeeds, he must attempt to take it by any means possible up to what's limited by his level of corruption.

The roll is 14 which is below his Create own Fencing School passion of 57%, so he must gain possession of the book no matter what. At first Fardäng merely tries to persuade the old man with an Influence roll to exchange the skin-bound tome for his fine hat, complete with ostrich plume. This fails, so in desperation the swordsman simply grabs the book and runs, knocking over the old man who strikes his head on a cobble and ceases to move.

When Fardäng next undergoes improvement, his passion automatically increases by 1d4+1% or in this case 4%. By crossing the line he has inched a little further along the path of corruption and his ability to resist his ambition is now tougher.

Worse still, the tome is a repository of dread secrets which will improve a reader's swordsmanship beyond human limit. Not only does it contain exquisite diagrams explaining a hitherto unknown Combat Style, but also includes diabolical alchemical potions which the reader can imbibe to improve their reflexes and a hint to the hidden location of a sword-smithing formula which can create blades of extraordinary sharpness.

FREQUENCY OF DEPENDENCY

PASSION %	LEVEL & FREQUENCY OF DEPENDENCY
01-20%	Negligible — No habit to speak of
21-40%	Low — Social Indulgence (Will not pass-up the occasional chance to indulge)
41-60%	Medium — Must indulge several times a month
61-80%	High — Must indulge several times a week
81-100%	Acute — Must indulge daily
101%+	Dire — Must indulge several times daily or become irrational or insane

TYPES OF DEPENDENCY

ID20	DEPENDENCY	EFFECTS
01	Alcohol	Dependent on intoxicating drinks
02	Arson	Igniting destructive fires provides empowerment and entertainment
03	Bullying	Needs to give verbally abuse others
04	Collecting	Always on the search to add to one of various types of collections (e.g. expensive artworks, ancient artefacts, human body parts)
05	Gambling	The individual needs to wager on outcomes
06	Games	Finds solace in card games, board games and so on
07	Gluttony	Needs to intake food and non-alcoholic beverages
08	Hunting	Needs to hunt either animals or humans
09	Narcotics	Feels the need for hard or soft drugs
10	OCD	Has an obsessive pattern of behaviour; washing, counting, enacting a certain ritual
11	Pain	Masochistic and desires to suffer pain
12	Profanity	Need to swear and profane in a titanic outburst
13	Risk Taking	Gains excitement through staking either his life or reputation
14	Rowdy Singing	Finds release when bawling out a tune, good or bad
15	Sadistic	Finds release in inflicting physical pain in others
16	Sex	Compelled to engage in favoured types of sexual activity
17	Solitude	Thrives on being completely alone
18	Tobacco	Reliant on tobacco products like cigarettes, snuff, etc
19	Vandalism	Craves the destruction or desecration of property
20	Violence	The individual needs to fight or brawl

CORRUPTION OF THE MIND

A side effect of corruption is the stress it places on those who bend or break the ethical laws of their society. On the face of it a bit of lying or petty theft seems to have little effect on those that perform such activities. In reality however, a person who starts down this path will feel mounting traces of guilt, self loathing and the like, which only get worse the more despicable their behaviour.

In the real world such stress is normally handled by forming a dependency to alleviate or hide from their own conscience. Use the **Dependency tables** to determine the frequency the character needs to indulge in their dependency, and the types of dependency they might develop.

EXAMPLE: FARDÄNG SKVALDRE

Returning to our example character, poor Fardäng feeling guilty after his theft of the skin-bound treatise, decides to go out carousing. He enters the Fogasház meadhouse and drinks every brew and spirit served, aggravating the inn keeper when it turns out that he cannot pay.

He awakes in the gutter, beaten, hung-over and missing his sword. Fortunately for him, nobody found the priceless book tucked into his doublet. Fardäng resolves to foreswear the drinking of alcohol, but as his corrupting passion has increased after his theft, he now finds himself plagued by nightmares of the old bookseller and needs to drink heavily every few days in order to sleep.

CORRUPTION OF THE BODY

This last aspect is one which has become synonymous with the Sword & Sorcery genre, despite the fact that it rarely appears in the early works where corruption remains something based on deeds or behaviour. The idea that evil becomes manifest in the physical being of a wrongdoer may have entered modern literature from accounts of witch trials, where blemishes were a sign of making a pact with Satan. While it's not true to the origins of the Sword and Sorcery genre, physical corruption is still a lot of fun.

For MYTHRAS, applying physical side effects for corruption is simple, providing they fit the campaign setting. Indeed such

things need not be reserved just for the casting of black magic or summoning of demons, but could also be the side effect of addictions, disease or even damage taken as part of a character's dependencies.

In terms of MYTHRAS mechanics, a character gains a physical taint whenever they are asked to test their corruption related passion (or a magic skill if more suitable) and roll a fumble. At that point the character must make a roll on the **Physical Degeneration table**.

EXAMPLE: FARDÄNG SKVALDRE

Over the next few years Fardäng becomes ever more corrupted by his thirst to create the best fencing salon in Paris. Whilst the forgotten techniques of von Hagenburg make him one of the most feared duellists of Europe, he is not yet the best. Driven by his ambition he decides to concoct the diabolic alchemical potion to improve his reflexes - the key ingredient, a finger bone of Lord Eirik the Lionhearted, interred in the necropolis of Verona.

It is during this tomb-robbing escapade that Fardäng rolls his first fumble against his corrupting passion. Rolling on the Physical Degeneration table the Game Master decides that after Fardäng escapes the sepulchre and brews the potion, consuming the foul mixture turns his eyes a vivid, jaundiced yellow that actually reflect in dim light. This abomination adds to the swordsman's infamy if not his social circle.

Several more years pass hunting down the hidden formula for sorcerously enhanced Toledo steel, with Fardäng's reputation further sullied by his reputation as a depraved alchemist who duels anyone who dares question his honour. The clandestine murder of Sir Peregrine MacKay, a boorish nobleman, supplies Fardäng with enough gold from the grateful widow to set up his long-dreamed for fencing school. Returning to Paris the duellist quickly finds a rival establishment, yet finds most students favour the original salon he was dismissed from. This is the last straw, so Fardäng challenges its fencing master Etienne Fevre de Dion... and despite his alchemical augmentation, loses!

Driven near insane by feelings of inadequacy and revenge, the swordsman resolves to waylay Etienne by laying ambush outside a tavern, then slaughter the wine sozzled Frenchman. When the fencing master emerges, the Game Master asks Fardäng to check his passion.

This time the roll is another fumble. At the climax of the fight, with the hated fencing master disarmed, not only does Fardäng fail to act upon his desire for vengeance, but he also gains another physical degeneration. A roll of 12 on the table gives the Game Master carte blanche to describe that at the moment Fardäng lowers his guard, the Frenchman leaps forwards drawing his Main Gauche and slices off one of the character's ears.

A few weeks of hospice care later, the now mutilated Fardäng realises his entire life has been wasted and decides to hang up his swords and become a Benedictine monk, brewing mead instead.

PHYSICAL DEGENERATION

1D20	PHYSICAL EFFECT
01	Cannot heal naturally without magic or purification from a priest
02	Gain blotchy, disease ridden skin
03	Pain and bone deformities force character to walk on their toes
04	Develop a nervous twitch or judder
05	Apparent age increases by 2d10 years
06	Feel pain when walking on hallowed or holy ground
07	Finger nails grow rapidly and become disturbingly claw-like
08	All body hair withers away
09	Horn-like growths start to emerge from the forehead
10	Develop a putrid body odour
11	Tongue becomes bifurcated, forcing character to speak with a lisp
12	Ears or nose sloughs off
13	A tentacle slowly grows from a random Hit Location
14	Uncontrollably giggle at inappropriate times
15	Eyes change colour to vibrant yellow, violet or something else unnatural
16	Teeth grow oversized and crooked, forcing several to fall out
17	Violently regurgitate whenever solid food is eaten
18	One limb becomes withered, but acts as a hive for a small Insect Swarm
19	Skin becomes scaly and flakes weekly like a serpent
20	Suffer from weeping sores somewhere inconvenient: eyes, lips, unmentionable parts



Vehicles in MYTHRAS are treated in a semi-abstract fashion. Essentially they are background tools, used to get characters from A to B, with little need for detailed description or statistics. On occasion though, Games Masters will require details for vehicles when it is necessary to represent them in chases or combat situations.

The rules in this section allow for the representation of most kinds of vehicles but in an abstracted way that is intended to permit flexibility and enhance storytelling. Starships and space craft are a little different, although they are based on similar principles.

STATISTICS

All vehicles are described in terms of their **Structure**, **Hull**, **Speed**, **Systems**, **Traits**, and **Shields** (if present in the setting).

- ❖ **Size:** All vehicles have one of five Size ratings which determines the value or range of the rest of the characteristics. Due to their larger intrinsic size and the hostile environments of space, starships have their own range of values.
- ❖ **Hull:** Represents Armour Points
- ❖ **Structure:** Represents a vehicle's Hit Points
- ❖ **Speed:** Every vehicle has a basic Speed rating
- ❖ **Systems:** Representing vital components of the vehicle, including the power plant, crew section, and so on.
- ❖ **Traits:** A vehicle may also have 1 or more Traits. Traits, like the Abilities assigned to Creatures in the MYTHRAS rules, or Combat Style Traits, offer an additional game description and advantage, reflecting the vehicle's nature.
- ❖ **Shields:** In settings with advanced energy manipulation technology, shields may be present that protect the vehicle but which may ablate under sustained fire.

SIZE

SIZE	SYSTEM HITS
Small	1
Medium	2
Large	3
Huge	4
Enormous	5
Colossal	6

HULL AND STRUCTURE

The size and purpose of a vehicle affects the thickness of its hull and resilience of its internal structure. A motorcycle, for example, has a minimal hull, built as it is for speed and agility. A Land Ironclad (a massive, tracked or wheeled armoured behemoth, powered by steam or diesel engines), being a much larger vehicle designed for the battlefield, has a much larger hull.

Whenever a vehicle suffers harm, the incoming damage is reduced by its Hull value. Any remaining damage is subtracted from the vehicle's Structure points and has a percentage chance (equal to the penetrating damage) of affecting a System. If the vehicle is ever reduced to zero Structure it is either utterly destroyed, or so badly wrecked it must be scrapped.

SPEED

Since the physics of velocity, acceleration, drag and inertia (to name but a few) are complex issues, some simplification is needed and so vehicles are given an abstract speed rating. The Speed characteristic should only be used to roughly judge if one vehicle can overtake or catch up with another. Concrete values are required for detailed pursuits involving modern and futuristic vehicles, as described in the Races & Chases rules (page 39).

The speed rating represents a vehicle's nominal operational rate. In emergency situations this performance can be increased by one step, at risk of wear or damage to the engines. Although

TERRESTRIAL HULLS

VEHICLE SIZE	CIVILIAN HULL RANGE	MILITARY HULL RANGE	STRUCTURE RANGE	EXAMPLE
Small	1-3	4-6	1-20	Motorcycle, Motorcycle with Armoured Sidecar
Medium	1-6	7-9	21-40	Sedan motorcar, Hansom Cab, Steam Stage Coach, Speedboat
Large	4-9	10-12	41-60	Lorry/Truck, Single Seat Aircraft, Pleasure Cruiser, Tank, Helicopter
Huge	7-12	13-15	61-80	Land Ironclad, Yacht, Airliner
Enormous	10-15	16-18	81-100	Land Leviathan, Dirigible/Airship, Cruise Liner

STARSHIP HULLS

VEHICLE SIZE	CIVILIAN HULL RANGE	MILITARY HULL RANGE	STRUCTURE RANGE	EXAMPLE
Small	4-9	10-12	10-50	Single Seat Fighter
Medium	7-12	13-15	51-150	Light Freighter, Shuttle Craft
Large	10-15	16-18	151-450	Heavy Freighter, Cruiser
Huge	13-18	19-21	451-1350	Escort Frigate, Light Battle Cruiser
Enormous	16-21	21-24	1351-4050	Generation Ship, Disruptor Heavy Battle Cruiser
Colossal	19-24	24-30	4050-12,110	Orbital Habitat, Battle Station

SPEED

SPEED RATING	NOTES
Ponderous	Fastest speed for Enormous vehicles
Sluggish	
Slow	Fastest speed for Huge vehicles
Mediocre	
Gentle	Fastest speed for Large vehicles
Moderate	
Rapid	Fastest speed for Medium vehicles
Fast	
Fleet	Fastest speed for Small vehicles

the same table is used for all vehicle types, common sense should be applied so that only vehicles of the same class are compared. For example if a Starship and a sports car both have the same acceleration rate of Rapid, then it should be obvious the spaceship is comparatively faster.

Increasing a vehicle's Speed beyond its standard value is possible on a successful Drive roll. Usually this extra speed is only sustainable for a short period – no more than 1d6 minutes before the vehicle must drop to its standard speed or risk damage to its powerplant. A critical Drive roll allows the period of higher speed to be increased to 1d12 minutes.

A driver can attempt to push a vehicle's speed by 2 steps, but this requires a Herculean Drive roll and the maximum the vehicle can sustain this speed is 1d3 minutes: a critical success will not extend the increased speed's duration.

SYSTEMS

Every time a vehicle suffers damage that penetrates its hull, there is a chance that a vital System has been affected. Depending on which system has been hit, the effects of System damage can be catastrophic.

The damage a System can sustain is based purely on the vehicle's size. This is modelled by the number of times it is hit, rather than the actual amount of damage. A single hit on a Small vehicle will instantly destroy that system. It takes two hits to demolish a Medium sized vehicle's subsystem, three for a Large vehicle, and so on.

Systems that are damaged, but not yet destroyed, suffer a loss in functionality. This is equal to the proportion of current hits to its total capability. Thus an Enormous vehicle hit twice in the Drive would lose 40% of its power (2 hits out of a maximum of 5) and would reduce its Speed rating accordingly. For instance, a Land Ironclad with a Speed of Slow would be reduced to Ponderous. The specific effect depends on what the subsystem controls. See the tables on pages 39 and 40.

TRAITS

The maximum number of traits a vehicle can have depends on hull size and type.

Every vehicle has an inherent trait: the travel mode for which it was primarily designed. Therefore aircraft inherently hold the Airborne trait, boats the Seaborne trait, and so on. This inherent trait does not count towards the available number of traits. However, if a vehicle wishes to include a second travel mode — a flying submarine for instance, then the Airborne trait would need to be taken as part of its available traits.

TRAITS

SIZE	TERRESTRIAL VEHICLE	SPACECRAFT
Small	1	4
Medium	2	5
Large	3	6
Huge	4	7
Enormous	5	8
Colossal	6	9

Some traits may not be available, depending on the technology level of the setting; Games Masters must make their own judgement calls as to what traits can be applied.

AIRBORNE

The vehicle is capable of atmospheric flight.

ALL TERRAIN

This Trait must be used with Ground vehicles. The vehicle is capable of traversing inhospitable, difficult and steep terrain, using either tracks, advanced suspension and drive systems, or powerful drive differentials.

BURROWING

The vehicle is designed to burrow and tunnel through the ground. It can achieve a maximum depth equal to its Hull Rating x5 metres.

CAMOUFLAGED

The vehicle possesses either camouflage paint or mimetic sensors that allow it to blend with its environment. Attempts to spot the vehicle visually are one grade more difficult.

CARGO

The vehicle is designed specifically to haul cargo rather than passengers. Passenger compartments are kept to a minimum with the rest of the vehicle's usable space being devoted to cargo containment with appropriate sections, tools, and even environmental conditioning (such as freezer sections for transporting perishables). When laden with cargo the vehicle's speed is two steps lower than its hull size would ordinarily allow.

CARRIER

The vehicle is designed specifically to carry smaller, lightly crewed or possibly remotely controlled vehicles of either a civilian or military nature. Any vehicle possessing this trait must be at least Enormous. The number of small craft carried may vary by mission type and purpose, but can be as few as 10 to as many as the vehicle's Structure rating.

CONSTRUCTION

The vehicle is equipped for heavy construction work. All vehicles with this trait are have the All Terrain Trait too, but speed is two steps lower than their hull size would ordinarily allow. The

vehicle is fitted with task-appropriate tools such as crane jibs, digger shovels, dump carts and so on.

EMP RESISTANT

The vehicle is shielded against electromagnetic pulse attacks.

ENHANCED PERFORMANCE

Vehicle's Speed rating is one step higher than the maximum for its size.

FTL

Spacecraft Only. The craft is fitted with a faster than light engine (be this a hyperdrive, warp drive, wormhole generator or similar). The FTL drive has a separate Speed rating which essentially measures the rate at which a starship can cross a single parsec (3.26 light-years, or 31 trillion kilometres or 19 trillion miles), as follows:

The factor time is for the Games Master to decide, depending on how advanced the setting's FTL development. *For example, the base factor might be 1 Day, meaning that a ship with a Ponderous FTL drive takes 10 days to complete the journey, whereas a vessel with a Fleet FTL drive completes the trip in 1 day. Elsewhere, where FTL technology is significantly less efficient, then the factor time might be measured in months, rather than days.*

It is assumed that the ship has fuel reserves to either make a return journey, or a means to refuel at the destination point.

Assume that any size of starship can be fitted with an FTL drive, although, again, this depends on the setting.

FTL drives cannot be activated within 1.5 Astronomical Units of a star (around 225 million kilometres, or 270 million miles). This means ships must use a sublight drive to move to about the distance of Mars before activating the FTL system.

SPEED RATING	FACTOR TO TRAVERSE 1 PARSEC
Ponderous	10
Sluggish	8
Slow	7
Mediocre	6
Gentle	5
Moderate	4
Rapid	3
Fast	2
Fleet	1

GROUND VEHICLE

The vehicle is capable of ground travel.

HOVER

The vehicle hovers above the ground either using an air cushion or an anti-gravity repulsor.

LUXURIOUS

The vehicle is designed specifically to carry passengers at a certain level of luxury. Excess cargo space is given over to luxurious passenger accommodations, swimming pools, hot tubs, extra crew to cater to the whims of the passengers, and so forth.

RAILS

The vehicle relies on a rail system. Vehicles with this trait can naturally achieve a Speed rating three steps higher than their hull size would ordinarily allow, but are obviously restricted to movement on the rail system only.

RESILIENT

All systems can withstand one additional hit more than normally determined by Size. This Trait can be stacked — so Resilient 2 indicates that systems can withstand 2 hits more than usual at a cost of two Trait points.

SEABORNE

The vehicle is buoyant on water.

SPACECRAFT

The vehicle is capable of leaving and re-entering the atmosphere, and sustaining flight within an atmosphere. It is sealed against vacuum and shielded against cosmic radiation.

STEALTH

Aircraft Only. The vehicle is designed to avoid detection by radar and other long-range sensor systems. Attempts to spot the vehicle using electronic sensors are one grade more difficult.

SUBMERSIBLE

The vehicle is capable of submerging beneath the surface of an ocean to an operating depth of its Hull Rating $\times 10$ metres. The collapse depth — the absolute maximum the submersible can reach without being crushed — is 1.5 times its operating depth.

SUPERIOR HANDLING

The vehicle's handling is rated as Easy.

TRACTOR BEAM

Spacecraft Only. The ship is fitted with a tractor beam that can ensnare and draw to it vehicles of two hull steps (or more) than its own. Thus a Huge starship could attract and hold a hull of up to Medium size.

VTOL

Vertical takeoff/landing. This trait is inherent for helicopters and similar vehicles that use a combination of rotors to produce lift. When applied to fixed-wing aircraft it indicates the use of fixed or alignable thrusters to control airborne attitude, ascent and descent.

WALKER

The vehicle propels itself using articulated legs. Walker vehicles are capped at the Speed of Gentle, whatever their Size. However, Walkers can be built to heights that would simply be unstable for vehicles equipped with other means of locomotion.

WEAPONISED

The vehicle has been adapted to accommodate weaponry. The maximum number of weapon systems a vehicle can support is equal to 1/10th of its Structure Points (so a vehicle with 40 Structure could support 4 weapon systems, if a military vehicle, or a weaponised civilian vehicle. Weapon systems are discussed on page 37.

HANDLING AND MANOEUVRES

Evasive or sudden manoeuvres require a successful Drive/Pilot roll to ensure that the driver or pilot retains control of the vehicle. Most vehicles are designed and built to withstand occasional stresses and strains but the Games Master may rule that a particular manoeuvre requires a roll at a higher grade of difficulty, depending on how ambitious it is. Failure means that control over the vehicle is lost: roll on the Loss of Control chart.

Note that the Loss of Control Table only applies to terrestrial vehicles. Similar effects can be applied to airborne and space vehicles, but Games Masters will need to adjust the reasoning for the specific effect. For example, an aircraft, rather than skidding, might go into a spin.

Also, a vehicle's inherent handling may have an additional impact on the Drive roll. Handling is either Easy, Standard, Hard, Formidable or Herculean and determines the starting

LOSS OF CONTROL TABLE

1D100	RESULT
01-25	Swerve. The loss of control is temporary. Vehicle drops its speed by 1 step for 5 seconds.
26-40	Skid. Driver must fight to keep the vehicle under control. Vehicle drops its speed by 2 steps for 10 seconds.
41-50	Severe Skid. Vehicle ends-up facing in the wrong direction and at a standstill for 15 seconds.
51-60	Roll. Vehicle skids and rolls, sustaining 3d10 damage to its Structure. Occupants must make successful Endurance rolls or sustain 1d10 damage to 1d3 Hit Locations.
61-70	Severe Roll. As above, but vehicle sustains 3d10+10 damage and Occupants receive 1d10 damage even if the Endurance roll succeeds, and 2d10 if it fails.
71-80	Write-Off. As above but the vehicle is reduced to 0 Structure. Occupants sustain same damage as for Severe Roll.
81-90	Explosion. As above but vehicle's fuel system ignites and explodes within 1d20+10 seconds. If unable to get clear, occupants suffer a further 1d6 burn damage to 1d6 locations
91-98	Immediate Explosion. As above but the explosion is immediate.
99-00	Catastrophic Crash. Occupants must successfully roll Endurance or be killed instantly. Damage as for Write-Off is sustained regardless.

point for the Drive roll when executing a manoeuvre. The difficulty grade for the manoeuvre is then applied to the handling to determine the final difficulty.

For example, a high performance motorcycle has in-built gyro-stabilisers giving it a Handling of Easy. The driver wants to perform a 180 degree skid-turn to evade a pursuer, a manoeuvre the Games Master rates as being one additional grade of difficulty. The rider must therefore make his Drive roll at Standard rather than Easy. If he had been attempting the same manoeuvre on a non-stabilised motorcycle, the Drive roll would be at Hard.

Superior Handling is a Trait. If a vehicle does not have the trait as part of its description, then the default is Standard handling for any vehicle of size Large and below. Huge and Enormous vehicles inherently have the Handling trait of Formidable and Herculean, respectively, and the Games Master is at liberty to rule that certain manoeuvres are simply impossible to achieve due to the vehicle's size.

SHIELDS

Deflector shields provide an additional layer of protection for those vehicles which can mount them. Shields work slightly differently than the Hull, due to their ablative nature. If incoming damage is equal to or less than the value of the shields, then it is all blocked. If damage exceeds the shield value, then any excess reduces the shield strength by that amount.

For example, a Disruptor Rook troop carrier has an energy shield strength of 12 points.

If the carrier was hit by a laser for 11 damage, it simply does not penetrate and has no additional effect. On the other hand, if the carrier was hit by a blast inflicting 15 damage, the excess three points would drop the shield strength to 9.

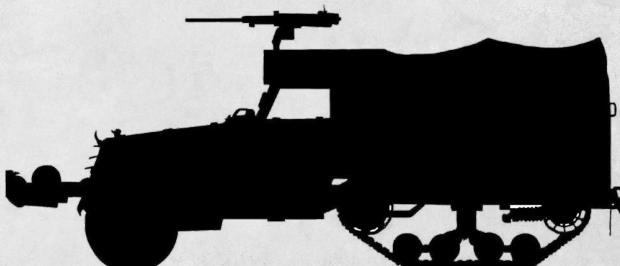
Once the strength of a deflector shield has dropped to zero, it collapses. Any remaining damage carries onto the hull.

WEAPONS

Usually, only military hulls are designed to accommodate weaponry (hard points, ammunition storage, control systems). The 'Weaponised' Trait can be taken for civilian vehicles that may have weapon requirements.

The maximum number of weapon systems a vehicle can support is equal to 1/10th of its Structure Points (so a vehicle with 40 Structure could support 4 weapon systems, if a military vehicle, or a weaponised civilian vehicle).

Weapon systems depend on the Size of the vehicle. The maximum type of weapon system for different Sizes are shown in the tables on page 37.



SAMPLE VEHICLES

What follows is a selection of vehicles encompassing different types, technological levels and utilities that can be easily dropped into MYTHRAS games as needed.

AIRSHIP (HELICARRIER)

Hull: 17 (Enormous Military), 90 Structure

Speed: Ponderous

Systems: 5

Traits: Airborne, Carrier, VTOL

Shields: None

Weapons: 4 turreted Gatling gun batteries of 2 guns each, 1 Artillery battery

Description: The helicarrier is an enormous aerial vehicle capable of transporting troops, cargo or smaller vehicles. Featuring huge propellers positioned on outriggers and pylons, the helicarrier can reach altitudes in excess of one kilometer. Their enormous hanger bays and external flight deck can hold up to 90 attack gyrocopters. Helicarriers require a crew in excess of 2,000 technicians, marines, flight crew, pilots and officers.

ARMOURED CAR (HALF-TRACK)

Hull: 12 (Large Military), 55 Structure

Speed: Gentle

Systems: 4

Traits: All Terrain, Ground Vehicle, Resilient

Shields: None

Weapons: Twin 7.62mm Mounted Machine Guns

Description: The version of the armoured car detailed here is a half-track, with two wheels in front and tank-like treads in the rear, and allowing the vehicle to cross otherwise inaccessible terrain. For a traditional wheeled armored car, simply remove the All-Terrain Trait. An armoured car typically serves as an armored personnel carrier, able to carry a driver, one passenger/gunner, and a squad of up to ten soldiers.

BOAT (SPEEDBOAT)

Hull: 3 (Medium Civilian), 24 Structure

Speed: Fast

Systems: 3

Traits: Seaborne, Enhanced Performance

Shields: None

Weapons: None

Description: This typical 2-seat speedboat is common enough in most modern and futuristic settings. What it sacrifices in accommodation it more than makes up for in speed.

BOAT (YACHT)

Hull: 10 (Huge Civilian), 75 Structure

Speed: Slow

Systems: 4

Traits: Seaborne, Luxurious

Shields: None

Weapons: None

Description: These pleasure craft range in size from 12 to 50 meters although larger yachts do exist. Designed for pleasure and comfort, yachts are designed for anywhere from 4 to 20 passengers, some even more. They will typically have from 2 to 8 crew.

BOAT (LINER)

Hull: 12 (Enormous Civilian), 95 Structure

Speed: Ponderous

Systems: 4

Traits: Seaborne, Luxurious

Shields: None

Weapons: None

Description: Cruise liners are the most comfortable and luxurious way of moving passengers across the open ocean. They typically feature elegant dining experiences, live entertainment, and a high degree of pampering. Liners are more than capable of carrying 2,000 to 5,000 passengers and crew depending on class, and sometimes even more.

CAR (SEDAN)

Hull: 4 (Medium Civilian), 25 Structure

Speed: Rapid

Systems: 3

Traits: Ground Vehicle

Shields: None

Weapons: None

Description: The standard 4-door sedan, featuring enough space to comfortably seat a driver and three passengers, or as many as five if they're friendly. Sedans possess an average of .50 square meters of trunk space.

CAR (COUPE OR GRAND TOURER)

Hull: 4 (Medium Civilian), 22 Structure

Speed: Fast

Systems: 3

Traits: Ground Vehicle, Enhanced Performance

Shields: None

Weapons: None

Description: The standard 2-door coupe typically possesses room for a driver and one passenger. Some have room for a single additional passenger in cramped accommodations. They are generally faster and more maneuverable than sedans, and like them possess an average of .50 square meters of trunk space.

DIRIGIBLE (CIVILIAN AIRSHIP LINER)

Hull: 10 (Enormous Civilian), 85 Structure

Speed: Ponderous

Systems: 5

Traits: Airborne, Luxurious, VTOL

Shields: None

Weapons: None

Description: Similar to the Hindenburg, this class of transcontinental dirigible (and others of its class) is 245 meters in length and requires a crew of 40 to 61. It can typically carry a complement of 50 to 72 passengers in luxury accommodations.

HELICOPTER

Hull: 11 (Large Military), 50 Structure

Speed: Mediocre

Systems: 3

Traits: Airborne, Superior Handling, VTOL

Shields: None

Weapons: 1 Gatling gun, 4 rockets

Description: This small, carrier-based helicopter is the mainstay of many contemporary settings. While not as fast as fixed wing aircraft, it is more maneuverable and very useful in engaging ground targets and other aircraft.

LAND IRONCLAD (STEAMPUNK TANK)

Hull: 15 (Huge Military), 80 Structure

Speed: Sluggish

Systems: 4

Traits: All Terrain, Ground Vehicle, Resilient

VEHICLE WEAPONS

SIZE	TERRESTRIAL	SPACECRAFT
Small	Light Weapon (e.g. Assault Rifle)	Medium Weapon (e.g. Machine Gun, Rocket Launcher)
Medium	Medium Weapon (e.g. Machine Gun, Rocket Launcher)	Turreted/Heavy Weapon (e.g. Heavy Linked Machine Guns, Mini-Guns)
Large	Turreted/Heavy Weapon (e.g. Heavy Linked Machine Guns, Mini-Guns)	Weapon Battery (e.g. Battlefield Artillery)
Huge	Weapon Battery (e.g. Battlefield Artillery)	Advanced Weapons (e.g. Missile Systems)
Enormous	Advanced Weapons (e.g. Missile Systems)	Spinal Mounted Weapons (one only)
Colossal	Not Applicable	Spinal Mounted Weapons (up to 3)

SAMPLE VEHICLE WEAPON SYSTEMS	DAMAGE	RANGE	FIRING RATE	AMMO	LOAD	WEAPON TRAITS	ENC
50 inch Cannon	3d6+3	1000/2000/6500	1/10/50	1	5	Fragmentation, Mounted	6
Mini Gun/Gatling Gun	3d6	300/1000/2000	-/20/100	200	4	Mounted	6
Rocket	5d6	5000/20km/60km	1	1	5	Fragmentation	12
Medium Missile/Torpedo	6d10	Max range of 200km	1	1	5	Fragmentation Self Guided, Mounted,	-
Large Missile/Cruise Missile	6d10+10	Max range of 1000km	1	1	10	Fragmentation Self Guided, Mounted,	-
Ballistic Missile	10d10+20	Max range of 15,000km	1	1	20	Fragmentation Self Guided, Mounted,	-
Tactical Nuclear Missile	10d10+50	Max range of 500km	1	1	20	Fragmentation Self Guided, Mounted,	-
Laser Cannon/Plasma Cannon	4d6	300/1000/2000	-/5/25	500	5	Incendiary, Mounted, Tracking	-
Heavy Laser Cannon/Plasma Cannon	5d6	1000/3000/6000	-/5/25	300	5	Incendiary, Mounted, Tracking	-
Conventional Artillery Battery	5d6+6	Max range of 50km	1	1	5	Fragmentation, Incendiary, Mounted, Tracking	-
Laser/Plasma Artillery Battery	6d6+6	Max range of 50km	-/3/10	10	5	Fragmentation, Incendiary, Mounted, Tracking	-
Spinal Mount Battery	10d6+20	Max range of 20,000km	1	1	10	Incendiary, Tracking	-

Shields: None

Weapons: 2 Artillery Batteries (turreted), 2 Gatling Batteries (2 guns per battery), 2 Rocket launchers

Description: With their top mounted command bridge and twin stacks belching thick black smoke, these massive weapons of war resemble heavily armoured and tracked land based warships. Mounting two heavy artillery cannons and rocket batteries for long ranged bombardment, and four dual gatling batteries for close defense, land ironclads are one of the most powerful land vehicles in Steampunk settings. They typically require a crew of 15 to 25.

MOTORCYCLE

Hull: 2 (Small Civilian), 12 Structure

Speed: Fast

Systems: 3

Traits: Ground Vehicle, Superior Handling

Shields: None

Weapons: None

Description: Motorcycles typically have room for a driver and one passenger. They may be outfitted with a side car allowing for a third passenger, or to allow a second passenger a more comfortable ride. Adding a sidecar will typically sacrifice the motorcycle's Superior Handling Trait.

MULTI-ROLE FIGHTER

Hull: 10 (Large Military), 45 Structure

Speed: Mediocre

Systems: 3

Traits: Airborne, Enhanced Performance

Shields: None

Weapons: 4 nose-mounted Gatling guns (fore), 1 bomb bay (see description)

Description: This twin-seat land-based fighter (similar in type to the De Havilland Mosquito) is well known for its performance and versatility. Its bomb bay is able to carry either two 250 lb. bombs (treat as medium missiles with range 0) or a single torpedo.

INTERSTELLAR FREIGHTER (LIGHT HIGH TECH TRANSPORT)

Hull: 10 (Medium, Civilian Spaceship), 80 Structure

Speed: Rapid (Parsec Factor of 3)

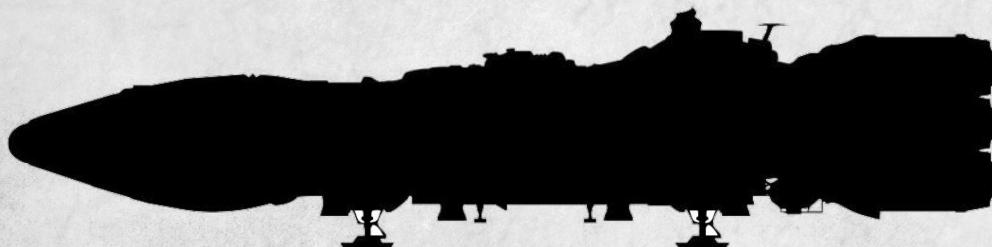
Systems: 2

Traits: Airborne, Cargo, FTL, Space Craft, VTOL

Shields: None

Weapons: None

Description: This light transport requires a minimum crew of only two, with room for up to four additional passengers. The standard stock version is noted here, however many owners will apply their own "special modifications" such as concealed cargo space, Enhanced Performance or Superior Handling, EMP Resistance, Stealth, and so on.



VEHICLE SYSTEMS

TERRESTRIAL VEHICLE SYSTEM DAMAGE TABLE

1D8	SYSTEM	PARTIAL DAMAGE RESULT	TOTAL FAILURE RESULT
1	Cargo Compartment	An amount of possessions or equipment stored in the hold, proportional to the damage, are destroyed	Everything in the cargo compartment is destroyed
2	Communications	Comms rolls suffer one additional grade of difficulty each time they are damaged	Vehicle can no longer communicate or spoof enemy sensors
3	Controls	Boating, Drive or Pilot rolls suffer one additional grade of difficulty each time they are damaged	Vehicle can no longer be steered or change course
4	Drive/Repulsorlift	Speed is reduced by an amount proportional to the damage	Vehicle can no longer propel itself (or float if supported by a repulsorlift)
5	Pilot/Passengers	A number of passengers proportional to the damage are rendered casualties. Those affected suffer a Major Wound and must succeed in an Endurance roll or be killed instantly	Everyone aboard the vehicle dies
6	Power Core	An additional (powered) subsystem goes off-line each time the power core is hit	Vehicle is destroyed in a disastrous explosion
7	Sensors	Sensor, Navigation and Weapon attack rolls suffer one additional grade of difficulty each time they are damaged	Vehicle is rendered blind
8	Weapons	A number of weapon systems proportional to the damage become inoperative	Vehicle can no longer fire weapons

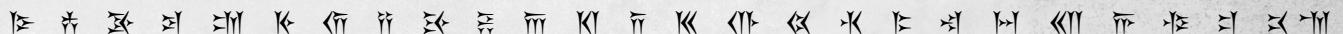
STARSHIP SYSTEM DAMAGE TABLE

1D10	SYSTEM	PARTIAL DAMAGE RESULT	TOTAL FAILURE RESULT
1	Avionics	Piloting rolls suffer one additional grade of difficulty each time they are damaged	Ship can no longer be steered or change course
2	Communications	Comms rolls suffer one additional grade of difficulty each time they are damaged	Ship can no longer communicate or spoof enemy sensors
3	Crew	A number of crew (and passengers) proportional to the damage are rendered casualties. Those affected suffer a Major Wound and must succeed in an Endurance roll or be killed instantly	Everyone aboard the ship dies in catastrophic atmospheric and life support failure
4	Hold/Hangar Bay	An amount of cargo or carried vehicles proportional to the damage are destroyed	All ship carried cargo and vehicles are lost
5	Hyperdrive	Hyperdrive speeds are reduced by an amount proportional to the damage	Ship can no longer jump to hyperspace
6	Reactor Core	An additional (powered) subsystem goes off-line each time the reactor core is hit	Ship is destroyed in a cataclysmic explosion
7	Sensors	Sensor, Astrogation and Weapon attack rolls suffer one additional grade of difficulty each time they are damaged	Ship is rendered blind
8	Shields	Shield strength is reduced by an amount proportional to the damage. Attempts to deflect incoming fire suffer one additional grade of difficulty each time the shields are damaged	Ship can no longer project deflector shields
9	Sublight Drive	Sublight speeds are reduced by an amount proportional to the damage	Ship begins to drift and becomes a sitting duck
10	Weapons	A number of weapon systems proportional to the damage become inoperative	Ship can no longer fire weapons



HOT PURSUIT

RACES & CHASES



An important part of many adventures is the race or chase scene, where the protagonists attempt to win a sporting challenge, escape a source of danger, or strive to catch up with fleeing foes. Instead of a tedious sequence where both sides simply run, ride or drive for the entire scene, what actually happens is a series of gruelling tests that must be overcome in order to continue the pursuit, or even survive it.

Transitioning this type of action into a roleplaying game is not easy. Scenarios must make assumptions of player character competence, and pre-structure a sequence of encounters and challenges to keep the scenario exciting. Such pre-scripted events can feel like a transparent mini-game, just making players roll dice, breaking dramatic immersion. Worse, there is little actual ebb and flow in the action, as players are granted few options to use imagination or tactics to swing things in their favour.

This chapter provides a framework of rules to make races and chases a more organic experience, by providing a range of new mechanics and guidelines that make these scenes exciting – both for the players and the Games Master. They also integrate seamlessly with the vehicle rules presented earlier in the previous chapter.

The mechanics can be applied from something as ubiquitous as a foot race, all the way up to dog-fighting starships. They also reward characters who focus on the more, pedestrian transportation and vehicular skills, allowing them a chance to shine during action that is not reliant on personal combat.

DESIGNATING TERMS

Races, chases and any subsequent vehicle combat share the base premise of resolving each round of action with a Differential Roll (MYTHRAS page 51). Unless specifically grouped together as a team, each participant in the action makes their own roll. The dice result then determines the actual distance covered, whilst winning one or more levels of success over opponents will generate beneficial Special Effects.

A race or chase ‘Round’ can have a variable time period, depending on the type of creatures or vehicles used, and the distances involved. A hover-bike race across a city block may require Rounds of a few seconds each, whereas a stern-chase performed by 18th Century sailing ships in the waters of the Caribbean, might use one hour rounds instead. As a rule of thumb, the faster the vehicle or shorter the distance, the smaller each Round should be.

Another concept to consider is that characters, mounts or vehicles rarely move at top velocity when engaged in a chase or race. Some degree of jockeying about, slowing for bends and the like, keep participants from achieving flat out speed. This is especially true for vehicles that tend to handle very poorly at maximum velocity. Thus, failing a skill roll does not mean the character crashes or wipes out; merely that they had to slow a bit harder or take their foot off the gas.

Last, but by no means least, is the duration of the chase, competition or engagement. This is not so much a measure of time, but how many game Rounds the challenge should consume. Too few rounds may leave the players feeling that the scene was superfluous; whereas too many may end up as an interminable series of dice rolls.

Note that movement increments for various gaits (MYTHRAS page 69) are ignored by these rules, as the entire nature of a race or chase implies that all participants are travelling at ‘best possible speed’ under current conditions. In such circumstances, including multiplication factors for running or sprinting needlessly increases mechanical complexity, and ultimately lengthens the time required to resolve the scene.

GLOSSARY

The following terms are used to identify key terms used during races, chases and vehicle combats.

Adjusted Movement Rate: movement rate after all bonuses and penalties have been applied

Base Movement Rate: the value assigned under the Movement attribute for creatures and mounts. Due to the vast differences in setting, period and technology, vehicles must be assigned a suitable value by the Games Master.

Control Roll: a skill test forced on a character to maintain control of a mount, vehicle or themselves, usually as the result of a race or chase Special Effect

Crash Damage: the harm inflicted to athletes, riders, or vehicle passengers in the event of an accident

Engagement: when one or more participants are actively trying to inflict damage on another

Length: pre-defined objective of how long a race, pursuit or engagement will continue, normally defined as in terms of either Duration or Distance

Movement Bonus: additional Movement Points granted during a race, chase or combat, based upon the skill competence of a character or creature

Movement Points: how far a creature, mount or vehicle actually moves during a Round according to the success level of its skill roll

Neck and Neck: when two participants are effectively next to each other, either due to having the same accumulated Movement Points that Round, or by use of the Draw Level Special Effect

Race Order: the relative positions of the participants in a race or chase, in terms of accumulated Movement Points (1st, 2nd, 3rd etc.)

Race/Chase Distance: how long a race or pursuit lasts in terms of distance covered, as measured in Movement Points

Race/Chase Duration: how long a race, pursuit or engagement lasts in terms of Rounds

Round: the abstracted length of time required between skill checks during the race, pursuit or engagement

MANAGING PURSUITS

Races are most often handled as a simple series of skill rolls. Since the usual objective of a race is finishing first (or at least before your opponents), excitement is generated from striving to maintain a front-running position. Non-athletic races usually involve participants using the same type of mount or vehicle.

Chases differ from a race in two important aspects. First, the objective of a chase is to either escape from, or run-down, a moving target. Secondly, participants will likely interfere with one another by interposing obstacles or forcing skill challenges that require directly opposed rolls.

In some cases this can even mean combat, although how often each participant can attack will be limited by the framing of the chase. For instance a Mad Max style car chase may only allow passengers to shoot once each thirty second long Round,

due to being bounced about by rough ground, swerving, and so on... whilst a 'War Gods of Babylon' style lion pursuit in chariots, might forbid the charioteer from even making an attack unless they first win a Special Effect using their Drive skill.

If the mounts or vehicles of the participants have radically different movement rates, then it may be necessary to set the chase within an environment that hinders full speed. For example, when a battered starship freighter is chased down by military interceptors, it realistically has no chance of escape whilst in open space, as the interceptors are disproportionately faster. Yet the freighter can remove its pursuer's speed advantage by diving into an asteroid field, making the jump to lightspeed, or taking the chase down to a planetary surface to weave through a forest or cityscape. In these cases flat-out speed is not the deciding factor, but skilful manoeuvring instead.

FRAMING A CONTEST

Careful consideration must be used when designing a pursuit. Take, for example, the desert chase scene in Raiders of the Lost Ark. The objective of the chase is to retake the ark from the Nazis. It starts with the German soldiers leaving in a convoy of trucks and cars, with Indiana Jones leaving several minutes later on horseback.

At first glance, this appears to be a hopeless situation to recreate in-game. The hero cannot possibly catch up by riding along the road, since a motorised vehicle has greater speed and endurance than a horse. The Games Master however, permits the player character to take a shorter route over a rocky ridge, allowing him to accumulate a lesser number of Movement Points to intercept the convoy. He must then board the truck, ejecting its drivers with a bit of unarmed combat.

Once in control, the objective changes again. Indiana must then extract the truck from the middle of the convoy by running the other military vehicles off the road, overcoming a number of obstacles and fights in the meantime. Only then can he successfully escape with the precious cargo.

With its multi-stage structure and changes of transportation, the desert scene is a prime example of how to design an interesting chase. Not all such contests need to be so complex, but it certainly beats the often tediously simplistic 'who gets there first' style pursuit.

RUNNING THE CONTEST

Before starting any race or chase scene, it must first be defined using the following steps:

- ❖ Decide the race or chase objective and its overall length
- ❖ Decide what skills, creatures and vehicles will be used
- ❖ Decide if any obstacles will be involved, and when or where they will occur

Once these parameters have been determined, the contest can begin. This follows an iterative loop, repeating until the race or chase objective has been met. Participants only receive a

single Action per Round, and all distances moved are considered simultaneous.

1. Participants, if desired, declare a neighbouring opponent that round, for the purpose of gaining target specific Special Effects.
2. Each participant rolls against their relevant movement skill and notes their success level.
3. The success levels of participants declared as opposed that round are compared as per a Differential Roll (MYTHRAS page 51), and any difference grants the aggressor with a superior successful roll one or more Special Effects, which should be written down and kept secret.
4. Participants who did not declare an opponent, yet still succeeded in their movement skill roll, may select a single, non-targeted Special Effect, which must likewise be written down and concealed.
5. Once all participants have been dealt with, reveal and resolve any Special Effects in Race Order, from front to back.
6. Dependant on the original success level and any Special Effect adjustments, roll the Movement Points travelled (Resolving Distance Travelled page 47).
7. Everyone moves their respective rolled distances.
8. Start next round.

Since actions during the chase or race are dependent on both winning Special Effects and relative positioning, Initiative is resolved from the front runner and works backwards through the participants in order of accumulated distance travelled.

SPECIAL EFFECTS

The primary purpose of all participants in a race or chase is moving ahead, to reach the end point, or achieve the objective as fast as possible. Extraneous actions such as attacking another competitor, attempting a tough manoeuvre or shunting a vehicle, can only be attempted as the consequence of winning a Special Effect. In other words, their focus is simply to keep up with the other participants and avoid a wipe out.

Race and chase Special Effects have a number of limitations beyond the success level rolled. Some are circumstance based according to the mount or vehicle used, or relative positions between participants. Normally, participants may only affect those directly ahead, beside or behind them in the race order.

In some circumstances a Special Effect may appear illogical (for example, seeming to grant a bonus to distance exceeding movement rate or allowing interactions between significantly separated participants). Remember that these rules are somewhat abstract and that said manoeuvres are performed over the course of the entire round. When such situations arise the Games Master should apply pragmatism and rule according to the sensibilities of their group.

BAIL OUT (MOUNTS AND VEHICLES ONLY)

Allows the user and any passengers to jump clear of their mount or vehicle, potentially saving their lives. Abandoning a surface vehicle or mount which hasn't been brought to a halt will result in Crash Damage to those individuals. Bailing out at altitude will not cause immediate harm, assuming the use of ejector seats or the like, although landing will be an issue if lacking some form of technology or magic to cushion the blow.

BLOCK OPPONENT

Can only be used against a participant behind the user in the race order. The character manoeuvres to prevent the declared opponent from overtaking. The blocked target loses $1d3 \times 10\%$ from their Current Movement Rate this Round.

BRAKE HARD

Permits the user to come to a complete stop this Round, potentially avoiding encounters with obstacles or to deliberately drop behind in race order. This requires a Control Roll, and assuming an accident doesn't occur, the user must roll on the Fumble column to determine how many Movement Points they travel before coming to a dead stop.

CROWDING

Can only be used on participants who are neck and neck, or directly behind the user in the race order. The declared opponent is squeezed into an obstacle or some bad terrain, such as approaching wreckage. Since this is not a direct attack, the targeted opponent must only make an unopposed Control Roll, its difficulty unaffected by the comparative sizes of the participants since no physical contact is made.

CUT AHEAD (CRITICAL ONLY)

Can only be used if the current distance to the declared target is less than the user's Adjusted Movement Rate. Permits the user to put on a brief spurt of speed to cut ahead of a participant ahead of them in race order. The target is forced to break hard to avoid a mishap, resulting in both contestants exchanging their current total of Movement Points.

DOUBLE BACK

Also known as a Bootlegger Reverse to automobile drivers, doubling back allows the user to rapidly reverse direction heading back the way they came. Such an extreme manoeuvre requires the user to perform a Control Roll at an initial difficulty grade of Hard. If nothing untoward happens, then the user travels half the rolled Movement Points back in the direction it came from.

DRAW LEVEL

Can only be used if the current distance to the declared opponent is less than the user's Adjusted Movement Rate. Normally used in tandem with a second Special Effect, this permits the user to briefly draw neck and neck with the declared opponent (who must be directly ahead or directly behind in the race order), permitting some sort of direct interference – Crowding, Side-swipe or Leap Across for example.



DROP OBSTACLE

Allows the user or a passenger to drop an obstacle which affects participants behind the user in race order. This can be anything from oil or caltrops, to a released gas cloud behind a plane. It forces those next in line behind the user to encounter the obstacle, unless they notice and brake, or change direction to avoid it.

EVADE TROUBLE

User keeps his head down and does his best to keep out of trouble. This prevents any Special Effects from directly affecting the user, their mount or vehicle until it is his turn again, the following Round. However, this cautiousness comes at a cost, forcing the user to roll twice for Movement Points that Round and take the lowest result.

FORCE ACCIDENT (TARGET FUMBLES)

Normally used in conjunction with another Special Effect that requires a Control Roll. It automatically shifts the success level of a Control Roll one step lower. Thus a Critical will be shifted down to a normal Success, whilst a Failure would become a Fumble.

GO TO GROUND (CRITICAL ONLY)

Can only be used if the user is ahead of all opposition and the current distance to the leading opponent is more than that participant's Adjusted Movement Rate. Permits the user to take advantage of a terrain feature or environment to duck out of sight, then attempt to throw off any pursuers so that the chase comes to an end. This requires the user to succeed in either a Stealth (if obfuscating themselves) or Conceal (if using a mount

or vehicle) skill check. Failing the roll results in pursuers catching sight of their prey and continuing the pursuit.

HARD TURN

Allows the user to make an unexpected turn of up to 90 degrees at speed, allowing them to duck down a side street or avoid plummeting over the side of an unseen chasm. Possibly even leaving pursuers behind if they miss the turn. This requires a Control Roll and assuming there is no accident, the user successfully changes direction.

LEAP ACROSS

Can only be used on participants who are neck and neck. Permits the user or a passenger to leap from their own mount or vehicle to the targeted one. All that is required is a successful Athletics roll to land safely. Failure results in the leaper falling to the ground and suffering Crash Damage, rolling a short distance before coming to a stop (roll Movement Points on the Fumble column). This Special Effect can be stacked if enough boarding passengers are available.

JUMP OBSTACLE

Permits the user to leap an obstruction in their path. It assumes that the person, mount or vehicle is capable of hurdling the obstacle whether due to possessing legs, or the availability of some sort of jets or ramp. The manoeuvre requires a Control Roll at an initial difficulty grade of Hard to judge the result of the landing.

MAKE ATTACK

Melee attacks can only be used between participants who are neck and neck. Ranged attacks can only be made within short

range of the weapon. The user positions themselves long enough to permit one person to make a melee or ranged attack. This can be the controlling character if their mount or vehicle has no passengers. A melee attack requires the attacker to have a long enough weapon to reach. This can be a grapple attempt if close enough. Combat Style rolls (for both attacker and defender) are made separately, and capped by the Athletics, mount or vehicle skill of controller (if not negated by a Combat Style Trait). If the attacker is the controlling character, then Movement Points are rolled twice, and the lower result taken. This Special Effect can be stacked if enough armed passengers are available.

OVERRUN (CRITICAL, VEHICLES ONLY)

Can only be used if the current distance to the declared opponent is less than the user's Adjusted Movement Rate, and the target is two or more steps smaller than the user's own vehicle. Similar to Trample, this allows the user to crush an opponent under their wheels or tracks. Similar to Trample, damage is automatic. The vehicle inflicts a crushing force equal to its Crash Damage, boosted by 1d6 per size category the vehicle is larger than the target. Treat humans outside a vehicle as being size Tiny (one step lower than Small).

RAMMING (VEHICLES ONLY)

Can only be used if the user's vehicle has a size equal or greater than the static obstacle. Permits the user to use their vehicle to bash aside a stationary obstacle blocking their path, by aiming at one end or a weak point in the barrier. For example, ramming through a locked gate or punching through a road block of parked vehicles. A Control Roll is needed to judge the after effects of the impact, modified by the comparative sizes of the objects involved. Additionally, the user's own vehicle suffers half Crash Damage from the impact.

REAR SHUNT (CRITICAL ONLY)

Can only be used against a participant ahead of the user in the race order, and the current distance to the declared opponent is less than the user's Adjusted Movement Rate. Allows the user to bash the rear of the opponent's mount or vehicle with the front of their own. This forces the target to make a Control Roll at an initial difficulty grade of Easy. In addition vehicles can apply one fifth Crash Damage to the target (since they are travelling in the same direction), but only at the risk of suffering a similar roll to themselves, as per the Inanimate Object rules (MYTHRAS page 81).

WHY IS SMASHING INTO A VEHICLE SO HARD?

Despite countless action sequences of cars or chariots repeatedly shunting each other during movie chases, it is actually quite difficult to maintain close contact between vehicles travelling at high speed. Jinking, accelerating, decelerating, changes in terrain and available manoeuvring room mean that vehicles are in constant dynamic motion, preventing opportunities to bash each other to bits. Additionally, it can be monotonous to play with a set of rules where the most optimal choice is simply smashing the opposition.

Therefore these mechanics have been designed to make races and chases a little more tactical, restricting opportunities for more forceful options. This adds excitement and draws out such action scenes to be more representative of movies such as the Mad Max series, Bullitt or Ben Hur.

REGAIN CONTROL

Resets the count of sequential Control Rolls back to zero, to remove the accumulating difficulty grade penalty.

SCRAPE OFF (VEHICLES OR MOUNTS ONLY)

Can only be used against targets hanging onto the outside of a vehicle or flanks of a particularly large mount (a gigantic sand worm, for instance). The user steers into foliage or a convenient wall to peel off unwelcome boarders. Anyone clinging to the outside of the vehicle or mount must resist the user's

initial Drive or Ride skill roll with their Athletics, Acrobatics or Brawn as applicable, as if an opposed roll. Failure means that they are scraped or shaken clear and suffer Crash Damage from falling off.

SIDESWIPE (CRITICAL ONLY)

Can only be used on participants who are neck and neck. The user manoeuvres to sideswipe his opponent, or the opponent's mount or vehicle as applicable. Damage caused depends on the circumstance. An unassisted athlete can inflict his Damage Modifier, whereas mounts (if suitably armed) can use horns or bulk as desired. Vehicles can apply half Crash Damage to the target, but only at the risk of suffering a similar roll to themselves, as per the Inanimate Object rules (MYTHRAS page 81). In addition to causing damage, the target must also make a Control Roll due to the sharp impact.

SPRINT AHEAD (ATHLETES AND MOUNTS ONLY)

Usually left to the final stages of a race, this tactic allows the user to make a second movement skill roll and add the extra Movement Points rolled to his or her movement total. However this comes at a penalty. From the following Round onwards, the user or their mount suffers one level of Fatigue. If selected again, they lose another level of Fatigue and so on.

TAKE SHORTCUT (CRITICAL ONLY)

Can only be used during races or chases in complex, restrictive terrain, for example an urban environment or the reefs around an archipelago. It allows the user to use regional knowledge to predict which route a chase will take and select a shorter course. This requires a Locale skill test, which if successful, will cut the distance to the leader by half. Failing results in downgrading the user's Movement Points roll to the Failure column this Round.

TILT VEHICLE (SURFACE VEHICLES ONLY)

Grants the user a chance to tilt their vehicle, briefly balancing it for one Round on the wheels or treads on one side. To achieve this feat requires the user to pass an appropriate Drive test at Formidable difficulty. Failing the test results in a Control Roll at

an initial difficulty grade of Easy to observe the consequences. Though most often used to show off a driver's skill, it can permit vehicles to pass through obstacles normally too narrow to pass, such as alleyways or bollards.

TRAMPLE (ATHLETES AND MOUNTS ONLY)

Can only be used if the current distance to the declared target is less than the user's Adjusted Movement Rate, and the victim was specifically targeted during the movement Differential Roll. More of a vindictive act than a race winner, it allows the user to run over somebody in their path. Damage is automatic assuming the user or his mount is capable of trampling over them. Athletes merely inflict their normal unarmed damage augmented by any Damage Modifier they might have. Mounts inflict hoof, claw or trample damage as usual.

USE MAGIC/Psi

Allows the user or passengers to utilise magic or psi powers against an opponent. Use the relevant casting skill, opposed as normal, and capped by the appropriate controlling skill of the rider, driver or pilot. If the attacker is the controlling character, then Movement Points that round are rolled twice, and the lower result taken. This Special Effect can be stacked if enough magicians or psionic passengers are available.

CONTROL ROLLS

When placed in difficult circumstances a race or chase participant may be forced to carry out a Control Roll. This is performed to ensure that the character retains command of their body, mount or vehicle to prevent it from veering out of control or even crashing.

The participant must roll against the specific skill used for that mode of movement or transport, usually at a particular Difficulty Grade due to the terrain, damage level or relative mass of an impacted opponent. The success level of the roll, or lack thereof, results in an increasingly hazardous event that must be further resolved.

Example: Irritated Max (with a Drive skill of 82%) is attempting to overtake an armoured bus in his Ford Falcon XB, when its driver deliberately crowds him into the opposite lane. This forces Max to make a Control Roll to prevent a potential accident. Since the vehicles don't impact each other, there is no penalty for contact. However, the road is badly maintained, and full of potholes where the tarmac has worn away, so he rolls against his now halved Drive skill and still succeeds with a 36. Looking at the Control Roll table under the Driving column, this results in a Skid. Max swerves and locks his brakes to avoid being crushed by the heavy bus. He now makes a second roll to see if he can control the skid. This time however, he rolls a 76 and slides too far, clipping the Falcon's rear end on an oncoming car and smashing his forehead against the steering wheel...

Each entry on the Control Roll table has a specific description explaining the event and what may happen.

CAPSIZE

The ship or boat tips over in the water so that it either lies on its side or completely turns turtle, preventing it from continuing further. Those aboard suffer applicable Crash Damage as it goes over. Unless it is small or possesses special technology the vessel cannot be righted, but fortunately for its crew it does not sink.

DISINTEGRATE

When control is lost the aircraft or flying beast is torn apart by excessive velocity and g-forces. Everybody dies unless they survive the initial Crash Damage and have some form of device or supernatural aid to bring them to the ground safely.

DRIFT

The swimmer is forced aside, due to water flow or to avoid an obstacle. When rolling for Movement Points travelled, roll twice and take the lower amount.

DROWN

The swimmer becomes fouled in subsurface debris or dragged under by a rip tide, all air driven from their lungs from surprise. Characters must pass a straight Swim test with no modifiers to reach the surface spluttering and spent, unable to continue further. Failure indicates they start immediately drowning (MYTHRAS page 71).

FOULING

The vessel either fouls its sailing rig or oars, or jinks desperately to avoid collision. When rolling for Movement Points travelled, roll twice and take the lower amount.

FOUNDER

The swimmer or mount gets briefly caught in an eddy or current, causing them to be pulled under the surface or be tumbled about. Movement Points are restricted to the Fumble column, and the victim must attempt another Control Roll the following Round to extract themselves from the turbulence. No other harm is inflicted unless the victim cannot breathe underwater or the current is passing through an area of outcrops – in which case apply Crash Damage as usual.

ROLL

Vehicle either hits some debris or overcorrects, resulting in it flipping over and rolling. Roll Crash Damage at one category more severe to both the vehicle and its passengers. Assuming both are still functional and the vehicle can be righted, the chase or race can be continued.

SINK

As per Capsize, but the vessel starts going down almost instantly, dragging its crew with it unless they abandon ship immediately. Those who fail to get clear due to injury, or by succeeding in a suitable skill such as Swim, are dragged down to their deaths.

SPIN

The vehicle loses all stability and spins itself to a stop, impacting something solid. Any last Movement Points are rolled on the

CONTROL ROLL TABLE

SUCCESS LEVEL	RUNNING	SWIMMING	DRIVING	SAILING	FLYING
Critical	Veer	Drift	Slew	Fouling	Stall
Success	Stumble	Wallow	Skid	Swamped	Tailspin
Failure	Topple	Founder	Spin	Capsize	Tumble
Fumble	Wipe Out	Drown	Roll	Sink	Disintegrate

CONTROL ROLL MODIFIERS TABLE

REASON	SKILL ROLL MODIFIER
Each Size Step Difference the Character, Mount or Vehicle is Larger than contacted Opponent	+1 Difficulty Grade easier
Each Size Step Difference the Character, Mount or Vehicle is Smaller than contacted Opponent	+1 Difficulty Grade harder
1 or 2 wheeled surface vehicle	+1 Difficulty Grade harder
Air cushioned surface vehicle	+1 Difficulty Grade easier
Vehicle Seriously Damaged (eighty percent or less Structure Points)	Hard
Vehicle Critically Damaged (fifty percent or less Structure Points)	Formidable
Poor Terrain Conditions	Hard
Bad Terrain Conditions	Formidable
Abysmal Terrain Conditions	Herculean
Mount or Vehicle is Modified to Handle Current Terrain Conditions ¹	+1 Difficulty Grade easier
Mount or Vehicle is Specifically Designed to Handle Current Terrain Conditions ²	+2 Difficulty Grades easier
Each previous sequentially unbroken Control Roll ³	+1 Difficulty Grade harder

1 Using snow tires during cold weather to counter icy conditions, or an outrigger on a canoe during a storm for example.
2 Such as riding a camel across sandy desert, or using a tracked vehicle in off road environments.
3 Each sequential Round of Control Rolls worsens the difficulty grade by another step, for instance a participant who suffers Crowding that follows with Brake Hard the next Round would worsen their Control Roll by one difficulty grade.

EXAMPLE TERRAIN CONDITIONS

TYPE	RUNNING	SWIMMING	DRIVING	SAILING	FLYING
Poor	Knee high undergrowth, wet surface, loose gravel	Light current, small waves	Cracked roads, wet surface	Moderate winds, high waves, rapids	Light turbulence, light crosswinds
Bad	Waist high undergrowth, muddy surfaces, loose sand	Strong current, large waves, cold water	Dirt roads, loose gravel	Strong winds, huge waves, rip tides	Moderate turbulence, strong crosswinds
Abysmal	Dense underbrush, icy surfaces, knee high water or snow	Fast rapids, whirlpools, freezing water	No road, icy surface	Hurricane winds, tsunami waves, whirlpools	Heavy turbulence, severe crosswinds, wing icing

Fumble column, and all those upon or within the vehicle suffer Crash Damage, as well as the vehicle itself.

SKID

The vehicle skids dangerously, shifting the success level down one level for rolling Movement Points travelled. In addition the driver must attempt a second Control Roll. A fail causes the vehicle to collide with an appropriate object or swerving off the road completely, inflicting half Crash Damage on the vehicle and its occupants.

SLEW

Driver briefly loses control of the vehicle whilst its wheels or tracks find new purchase. When rolling for Movement Points travelled, roll twice and take the lower amount.

STALL

The aircraft or mount is forced to sharply slow, causing it to stall briefly. When rolling for Movement Points travelled, shift the previous success level down one level. A stall has no effect if the target's movement skill roll was already a Fumble.

STUMBLE

The character or mount suffers the same penalty to Movement Points as per Veer and must also pass a second Control Roll or end up prone at the end of the Round, incurring Crash Damage if travelling fast enough.

SWAMPED

The vessel engages in a violent manoeuvre which causes water to slew over its prow or gunnels. When rolling for Movement Points travelled, shift the previous success level down one level. If open-decked, this penalty continues to be applied until the vessel is bailed or pumped out.

TAILSPIN

The flying mount or aircraft enters an uncontrolled tailspin, forcing the rider or pilot to roll for Movement Points using the Fumble column. In addition a second Control Roll must be attempted to pull out of the spin. Failure means that instead of continuing the race or chase, the Control Roll must be attempted again the following Round with the penalty for sequential Control Rolls applied. If the difficulty grade reaches Hopeless the rider, pilot and any passengers must bail out or die in the inevitable crash.

TOPPLE

Falling down at high speed automatically forces characters to roll Movement Points on the Fumble column when calculating the distance travelled that Round. In addition the athlete, rider, passengers and mount all suffer Crash Damage.

TUMBLE

The aircraft or aerial mount flips into an unrecoverable tumble, restricting all further Movement Points rolls to the Fumble column. Those aboard suffer half Crash Damage each Round from being thrown about until they somehow get clear.

VEER

The character or mount is forced to swerve to avoid collision. When rolling for Movement Points travelled, roll twice and take the lower amount.

WALLOW

The character or mount must attempt a second Control Roll. On a pass they suffer a penalty to Movement Points as per Drift. Failure on the other hand forces them to roll for Movement Points using the Fumble column.

WIPE OUT

The athlete or mount either rams into an obstacle or catches one of its legs in an unexpected hole, automatically ending its ability to race or chase due to being stunned or inflicted wounds. Roll Crash Damage as usual. Riders must additionally make a Ride test with no modifiers to throw themselves clear of their beast. Failure results in the rider suffering the Crash Damage rolled by the animal they are riding, not the normal amount suffered by the character.

CRASH DAMAGE

Failing a Control Roll often results in characters suffering an accident, whether they have fallen from a mount or are merely passengers in the affected vehicle. Crash Damage is the inevitable consequence of severe deceleration, inflicting injuries related to the speed of the person, mount or vehicle at the moment of impact.

CRASH DAMAGE TABLE

ADJUSTED MOVEMENT RATE	DAMAGE TAKEN
0 – 2	None
3 – 10	1d6 points to a random location
11 – 20	2d6 points to two random locations
21 – 30	3d6 points to three random locations
31 - 40	4d6 points to four random locations
41 – 50	5d6 points to five random locations
Each +10	Continue Progression

Note that the Movement Rate scale remains an abstract value for the sake of flexibility, despite a potential break in verisimilitude due to damage caused during an impact. Roughly speaking, the default values are based on crashes in the meters per second scale – i.e. the base Movement Rate for creatures travelling at a sprint.

A look at the table should make it apparent that crashes at high Movement Rates quickly become lethal for characters and bestial mounts. Fortunately, technology provides survival mechanisms for more advanced vehicles, helping to reduce the damage suffered by drivers and passengers in higher speed transport.

CRASH DAMAGE MODIFIER TABLE

MODIFIER	EFFECT
Each size step difference vehicle is larger than the shunted or shunting target	Vehicle reduces suffered damage by 1d6
Each size step difference vehicle is smaller than the shunted or shunting target	Vehicle increases suffered damage by 1d6
Each 10 points (or part thereof) the crashing creature is above SIZ 20	Creature suffers +1d6 damage
Character falls or jumps clear into a soft surface	Character suffers half damage
Character is wearing ancient or medieval armour	Armour does not reduce damage
Character is wearing impact-stiffening armour	Count half Armour Points to reduce damage
Character is wearing exoskeleton armour	Count full Armour Points to reduce damage
Vehicle has seatbelt	Character suffers half damage
Vehicle has full body harnesses	Character suffers one third damage
Vehicle has airbags or crash-foam	Character suffers one fifth damage
Vehicle has crash inertial fields or force fields	Character suffers one tenth damage
Vehicle has a emergency stasis field	Character suffers no damage

The same values are applied to vehicles, which can reduce damage using their Hull value and have significantly more Structure Points (see page 31). Where multiple Hit Locations are indicated, simply apply each damage roll to a random vehicle System (pages 39 and 40).

RESOLVING DISTANCE TRAVELED

Each Round, every participant must roll against their applicable movement skill – not only to determine whether any Special Effects are won, but also to figure out how far they travel. A canoe race would use Boating, whereas a biplane race would require Pilot. The success level of the roll nets the participant a number of Movement Points according to the adjusted Movement Rate of the person, mount or vehicle, i.e. their base Movement Rate plus whatever cumulative bonuses and penalties they experience due to the value of their skill, damage suffered, terrain, encumbrance, and so on.

It is the cumulative value of these Movement Points which denotes race order and how far to move on a grid or map if using physical representations.

SKILL ROLL

Critical – Participant moves the full amount of their adjusted Movement Rate

Success – Participant rolls success dice according to their adjusted Movement Rate

Failure – Participant rolls failure dice according to their adjusted Movement Rate

Fumble – Participant rolls fumble dice according to their adjusted Movement Rate, travelling a token distance

MOVEMENT POINTS DICE TABLE

ADJUSTED MOVEMENT RATE	Critical Distance	Success Distance	Failure Distance	Fumble Distance
2	2	1d2	1	0
3	3	1d2+1	1	0
4	4	1d2+2	1d2	0
5	5	1d3+2	1d2	0
6	6	1d3+3	1d2+1	1
7	7	1d4+3	1d2+1	1
8	8	1d4+4	1d3+1	1
9	9	1d5+4	1d3+1	1
10	10	1d5+5	1d3+2	1d2
11	11	1d6+5	1d3+2	1d2
12	12	1d6+6	1d3+3	1d3
13	13	1d6+7	1d4+3	1d3
14	14	1d6+8	1d4+4	1d4
15	15	1d6+9	1d5+4	1d4
16	16	1d6+10	1d5+5	1d5
17	17	1d6+11	1d6+5	1d5
18	18	1d6+12	1d6+6	1d6
19	19	1d6+13	1d6+7	1d6
20	20	1d6+14	1d6+8	1d8
21	21	1d6+15	1d6+9	1d8
22	22	1d6+16	1d6+10	1d10
23	23	1d6+17	1d6+11	1d10
24	24	1d6+18	1d6+12	1d12
Each +1		Continue Progression		

MOVEMENT RATES FOR MODERN & FUTURISTIC VEHICLES

Vehicles listed in the MYTHRAS COMPANION, and other MYTHRAS supplements, lack hard numbers for Movement Rates. Instead, they have an abstract rating called Speed, which uses the following progression: Ponderous, Sluggish, Slow, Mediocre, Gentle, Moderate, Rapid, Fast and Fleet. Although evocative, the rating can sometimes be regarded as more akin to Acceleration rather than flat out speed. After all, most contemporary vehicles can achieve similar top speeds if given enough time to build velocity.

Games Masters should apply a rough rule of thumb for vehicle Movement Rates according to the setting, technology and most important of all, the environment the race or chase is being performed in. The best policy is to ensure that each Speed category is only separated by 1-3 Movement Rate points, allowing driver or pilot skill adjustments to remain significant. Due to this necessary abstraction, it is not recommended to mix dramatically different vehicle types in a race or chase contest unless their real-life speeds are comparable.

To illustrate the principle, taking road vehicles of the late 20th Century as an example, we could say that a Ponderous vehicle grants a Movement Rate of 7 (70kph), Sluggish 8 (80kph), Slow 9, Mediocre 10, Gentle 11, Moderate 12, Rapid 13, Fast 14 and Fleet 15. Conversely Movement Rates for supersonic aircraft might translate to Ponderous 11 (1100kph, a F18 Hornet), Sluggish 14, Slow 17, Mediocre 20, Gentle 23, Moderate 26, Rapid 29, Fast 32 and Fleet 35 (3500kph, the SR-71).

Anathaym, with a Ride skill of 57%, is in hot pursuit of the wily sorcerer Kratos, who is attempting to flee Meeros astride some vile demon conjured as a steed. Anathaym's horse has a base Movement of 12m and she provides an additional 3m bonus for her Ride skill (20% of the horse's base

Movement of 12m, rounded up) for a total of 15m. In the first Round of the race, Anathaym rolls 84, failing her Ride skill. Looking up a failure on the Movement Points Dice table, her player must roll 1d5+4 for the distance

MOVEMENT RATE MODIFIERS TABLE

REASON ¹	MOVEMENT RATE ADJUSTMENT
The race or chase uses Swim	+1 per each full 20% of skill
The race or chase uses Athletics	+1 per each full 25% of skill
The race or chase uses Boating, Drive, Ride, Seamanship or Pilot skill	+10% of Base Movement Rate per each full 25% of skill
Participating creature or character is suffering a Serious Wound to a non motile Hit Location	-10% of Base Movement Rate
Participating creature or character is suffering a Serious Wound to a motile Hit Location	Base Movement Rate is halved
Participating creature or character is suffering Serious Wounds to more than half of their motile Hit Locations	Movement is reduced to 1
Participating creature or character is wearing armour	Minus half the Armour Penalty value
Participating creature or character is Burdened (MYTHRAS page 77)	Minus one third of Base Movement Rate
Participating creature or character is Overloaded (MYTHRAS page 77)	Cannot participate in the race or chase
Race or chase through poor terrain	Whatever the GM deems suitable for that hindrance
Fatigue level of creature or character is Tired	-10% of Base Movement Rate
Fatigue level of creature or character is Wearied	-20% of Base Movement Rate
Fatigue level of creature or character is Exhausted or Debilitated	Base Movement Rate is Halved
Vehicle Damaged	-10% of Base Movement Rate
Vehicle Seriously Damaged (eighty percent or less Structure Points)	-20% of Base Movement Rate
Vehicle Critically Damaged (fifty percent or less Structure Points)	-50% of Base Movement Rate
Vehicle Destroyed (zero Structure Points left)	Immobilised and coasts to a stop
Poor Visibility (Mist, Twilight, Dusty)	-20% of Base Movement Rate without suitable aids
Bad Visibility (Fog, Darkness, Sandstorm, Driving Snow)	-50% of Base Movement Rate without suitable aids

¹ A motile Hit Location is one which is used to propel that creature, i.e. a leg or wing for example.

covered, resulting in only 7 Movement Points... her poor start causing her to lag behind at the off.

The Adjusted Movement Rate column deliberately does not show units of measurement, so that it can be flexibly applied to a variety of different settings and tech levels. If running a race using unaided human athletics or animal mounts, then just use the metres per round value as listed under creatures. On the other hand, if using the table for a car chase, the Games Master can treat the scale as tens of kilometres per hour.

By extension Movement Points are abstract, based upon whatever scale is assigned to Movement Rate. The range of possible values is predicated upon the concept of momentum. Even if you fail an Athletics, Ride or Pilot roll, characters will still travel a considerable distance... just not as far as someone who rolled a better success level. This is true even when fumbling, though other bad things are likely to happen in those particular circumstances.

OBSTACLES

There are an infinite number of differing obstacles that a race or chase might encounter, based upon the genre and milieu of the setting. At sea for instance, there could be reefs, burning ships, sea monsters, or even ravenous whirlpools. Yet deciding what and where to place such obstructions is more complex than just rolling on a random list.

The paramount decision for the Games Master, is whether to run the race or chase abstractly, where the course and obstacle placements are mentally visualised, or use some form of graph paper or map upon which the participants' movements are carefully aligned. The former is simpler to run, with obstacles occurring during specific Rounds; whereas the latter allows players to

take advantage of natural features and plan their moves tactically in advance of meeting anticipated obstructions.

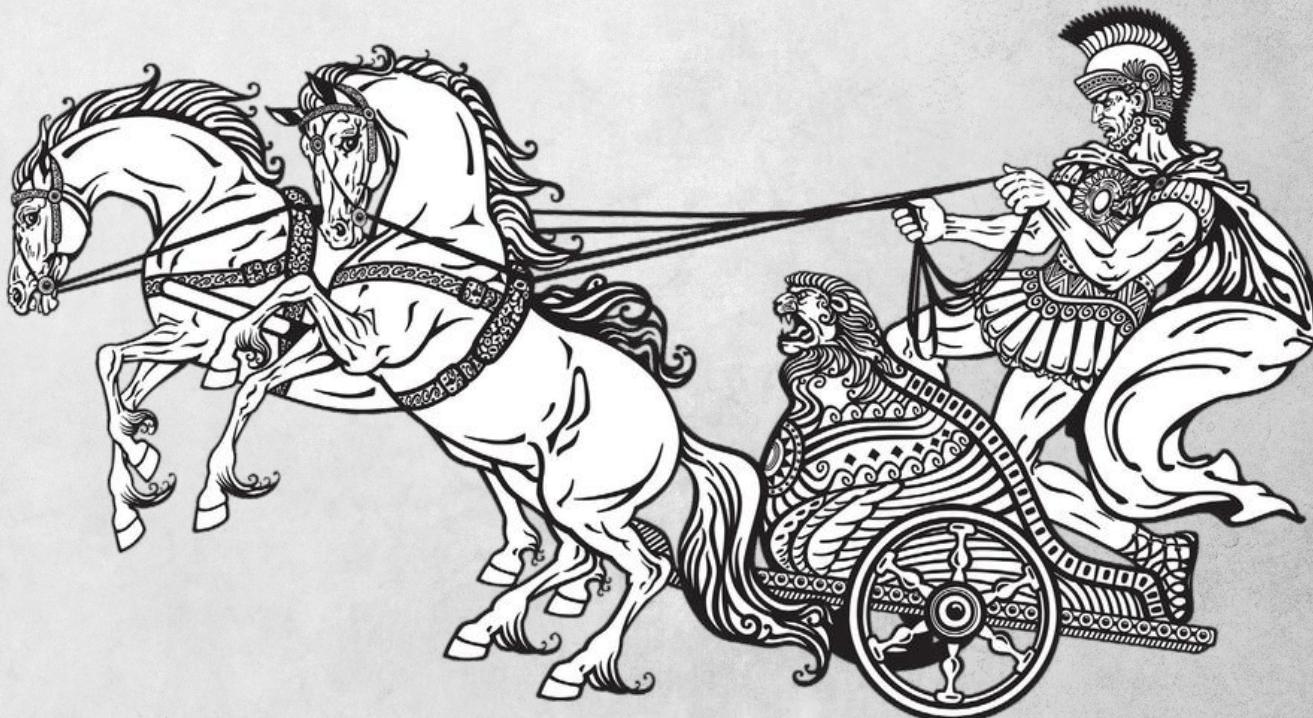
Using an underlay or map to accurately track movement just requires a decision on how many Movement Points each hex or square represents, a 1:1 ratio being the best option, unless the speeds involved are very high. The Games Master can then set out roads, buildings, trees and other obstacles which frame the racing area, and make characters expend Movement Points to steer around these features.

PURPOSE OF OBSTACLES

Obstacles can be divided into several broad categories, depending on whether they are intended to delay, restrain, damage or kill those that encounter it. Games Masters must carefully consider how dangerous they wish to make each obstacle since the race or chase participants may be aggressively gunning for each other as is.

Delaying obstacles try to hinder the participant, either by presenting a barrier deterring forward progression, or by presenting such an intimidating or moral challenge they must overcome. Emerging from a jungle at the edge of some rapids for instance, or a ramming through a wooden gate at an army check point. This type of obstacle should be conquered using alternate skills, such as Swim to jump into the water, or Willpower to ram through the wooden gate. Failure delays the participant until the following Round, forcing them to re-roll or find a way to circumvent the situation in another way.

Also included in delaying obstacles are physical encounters, such as the Arabic swordsman in Raiders of the Lost Ark, or encountering the T-Rex at the conclusion of Jurassic Park. Such opponents need not necessitate that combat break out, but certainly insert an abrupt decision point in the flow of the pursuit.



Restraining obstacles are similar to delaying obstacles, but failing to bypass them prevents that participant from continuing the race or chase, due to being trapped in some way. Examples of this might be running into a blind alley which ends in a chain mesh fence, or driving over a road bridge where the middle has collapsed. These obstacles require an unopposed roll against the appropriate movement skill to clear them, often at one or more Difficulty Grades to represent the challenge. Thus an Easy Athletics to scale the mesh fence or Hard Drive to cross the gap in the bridge. Failure results in the participant being unable to continue in that direction, or even losing access to their mode of transport.

Damaging obstacles fail to hinder the movement of a participant, instead damaging them personally, their mount or vehicle. This type of obstacle should be viewed as something to ablate the Hit Points of creatures or the Structure Points of vehicles. Simply encountering one of these obstacles forces a Control Roll on the participant, with the success level of the roll determining what happens (Control Rolls page 46). Incidents might include anything from driving over a puddle of slippery oil to skiing through a patch of dense forest.

Lethal obstacles are those which will likely kill the participant if they fail to negotiate or avoid the danger. They are similar to damaging obstacles in that they force a Control Roll, but the success level is automatically downgraded by one step. Thus a Critical would become a Success, whilst a Success becomes a Failure, and so on. Characters with Luck Points can often survive such odds, but it is wise for Games Masters to make the deadliness of the challenge clear before players commit. Trying to fly at high speed through a tight canyon or running across a fallen tree bridging a deep chasm are examples of lethal obstacles.

PLACEMENT OF OBSTACLES

Another important aspect of obstacles is how they are placed, as it potentially affects how many participants are involved. Cal-trops spread across a street will affect everyone racing along that road. Smashing through a wrought iron gate will only affect the leader in a pursuit. Whereas, a tumbling animal merely affects those behind it in race order.

The Games Master must also consider whether there is room to avoid the obstacle entirely, and if so, how many Rounds or Movement Points it costs to rejoin the race or chase. Using a pre-generated map showing alternate routes makes such abstract penalties superfluous. Participants in the race or chase can simply suffer the extra distances involved for detouring around an obstacle.

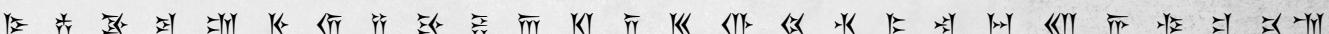
For instance a 1930s car chase travelling eastwards through central Cairo emerges into the crowded souk of Khan el-Khalili. Participants who drive headlong into the bazaar may end up killing innocent people or crashing into a market stall, but if they decide to turn aside and negotiate the side streets, it will cost them in terms of time or distance. In games where no visual aids are being used, the Games Master can impose a delay on sensible drivers of several Rounds before they can rejoin the pursuit, declare that they lose the next 30 Movement Points to complete their detour, or some other method which seems fair for the circumstance. Conversely if using a map of the city with a grid overlay, drivers who wish to avoid the souk can choose

to detour down Rbaa Al Selhdar and then up Khan Gaafar suffering the increased distance and thereby falling behind.

Some obstacles cannot be avoided if the terrain or environment precludes detours. One one hand, whilst Roman charioteers may be able to swing round wreckage in the Circus Maximus, the same cannot be said for Italian sports cars racing along a twisting single lane road crossing the Alps. In such cases an obstacle will be suffered by everyone that intersects its placement.



PYRAMIDS, PULP, & PARAGONS



This section offers some optional rules for Character Creation: the Skill Pyramid for rapidly allocating skills, and rules for creating characters of heroic stature, as found in Pulp Fiction, Comic Book, and Action Hero genres.

THE SKILL PYRAMID

MYTHRAS's skill point allocation process derives 350 points from three sources: Culture (100), Occupation (100) and Bonus Skill Points (150). Allocating these points can be time consuming, and there are no doubt times where determining a character's Culture isn't so important, or the player has a particular Occupation in mind that isn't readily served by the templates in the core rules. An alternative system for apportioning skill points, for when time is pressing or when players are eager, is presented here.

Instead of allocating points from the Cultural, Occupation and Bonus Skill Points pools, the Skills Pyramid is used instead. This divides 350 points into five blocks of fixed points, as follows:

- 1 skill at 50%
- 2 skills at 40%
- 3 skills at 30%
- 4 skills at 20%
- 5 skills at 10%

Which forms a handy pyramid. Simply cross off each value as it is allocated.

50
40 40
30 30 30
20 20 20 20
10 10 10 10 10

A FEW SIMPLE RULES

- ❖ All points from the pyramid must be allocated.
- ❖ No skill can have more than one allocation, from the pyramid.
- ❖ Customs and Common Tongue both gain +40, as per the core rules, and in addition to any allocations made from the pyramid.
- ❖ Passions which gain the values noted on page 23 of MYTHRAS, and in addition to any allocations made from the pyramid.
- ❖ No skill can exceed 80% from the result of an allocation. So, if a character has STR 16 and DEX 17, for a base of 33%, the player cannot allocate the 50 point value to a Combat Style.
- ❖ Six of the values *must* be allocated to Professional Skills.
- ❖ Characters may still choose a Culture and Occupation, and use the skills listed in the appropriate description as a guide for their allocations, or the allocations can be completely freestyle.
- ❖ It is recommended that at least one of the values be allocated to a Combat Style, but this isn't mandatory.
- ❖ The Games Master always has the final say.

OLDER CHARACTERS

The pyramid system generates standard adult characters. If players need to generate an older character, as per the guidelines on page 32 of MYTHRAS, than an extra 50 points becomes available for each age band above adult. These can be allocated as one sees fit, in blocks no greater than noted in the Maximum Skill Increase column of the Age Table, and no lower than 10 points. The additional points of age can, in this instance, be added onto skills that have already benefited from a pyramid allocation, representing greater experience.

PULP HEROICS

MYTHRAS traditionally deals with normal human beings, but occasionally a campaign requires something else, especially if it demands special heroics, or takes place in a Pulp Action setting, where heroes and villains tend to be larger than life.

Such heroes may not necessarily have super powers per se, but they are a bit stronger, a bit faster, a bit more resilient and usually a lot more strong-willed. Think of Conan, James Bond, Jason Bourne, Doc Savage, Batman – or any number of popular heroic characters. They frequently face situations where a normal human would crumble; but as heroes, they can withstand whatever the plot throws at them, and live to engage in the next adventure (relatively) unscathed.

If you intend to introduce these character types into MYTHRAS games, then make sure that all players have characters at the same level. These character types are designed to chew the scenery and drive the action; mundane characters (unless they have the benefit of magic, or some other advantage, such as Mysticism or psionics) may well be left in the shade.

PULP HERO CHARACTERS

These are traditional Pulp Heroes. They aren't superheroes or demigods, and a well-placed shotgun blast will still end their life, but they are tougher, smarter, more able, and in general, a step or two above ordinary people. Also, their lives tend to be filled with adventure. While a Heroic character can choose to attempt to settle down and lead an uneventful life, often trouble or someone in need will find their way to the character's door.

CHARACTERISTICS

When generating Pulp Heroic characters, use the Dice Roll Assign method on page 8 of MYTHRAS. Roll 4d6 and discard the lowest die, five times, and then assign the results to STR, CON, DEX, POW, and CHA. Next, roll 3d6+6 and discard the lowest die twice and assign these numbers to SIZ and INT. If using the Points Build method, players build their character from a pre-set pool of 90 points.

ATTRIBUTES

These are calculated as per normal, except that Pulp Heroic characters gain *two* Advantages chosen from the following (*note that advantages cannot be stacked*):

- +1 Action Point
- +1 Luck Point
- +1 Hit Point to each Hit Location
- Endurance rolls are one Grade easier
- Stealth rolls are one Grade Easier
- Willpower rolls are one Grade easier

All Pulp Heroic characters double their Healing Rate when suffering from Minor or Serious Wounds, although Major Wounds are handled at the character's standard Healing Rate.



SKILLS

Pulp Heroic characters gain an additional 50 Bonus Skill Points to allocate as needed, although no individual skill can receive more than 20%.

PARAGON CHARACTERS

Paragon characters are epitomes of excellence. While Indiana Jones and James Bond are Pulp Heroic characters, Conan, Doc Savage, Batman, and Sherlock Holmes are *Paragon* characters. Paragon characters aren't merely supremely competent in one area of expertise, they usually excel at several. A brilliant inventor and physicist who is also a two-fisted, crack-shot war hero, is an excellent example of a Paragon character; A billionaire playboy crime fighter who studied with the finest detective minds in the world is another. Paragon characters may well have several college degrees, independent wealth, mysterious benefactors, as well as numerous other forms of experience.

As a result, Paragon characters won't be for everyone, but if a setting needs characters who can change the destiny of the entire solar system, or take on any challenge, then a Paragon level campaign fits the bill. While both Ordinary and Heroic campaigns occasionally involve exceedingly high stakes like the fate of nations or even planets, Paragon campaigns should *regularly* do so.

CHARACTERISTICS

When generating characters using the Dice Roll Assign method on page 8 of *MYTHRAS*. Roll 4d6, discarding the lowest die six times, then assign the five results of your choice (typically, the highest five) to STR, CON, DEX, POW, and CHA. Next, roll 3d6+6, discarding the lowest die three times and assign the two results of your choice (typically, the highest two) to SIZ and INT. If using the Points Build method, players build their character from a pre-set pool of 100 points.

ATTRIBUTES

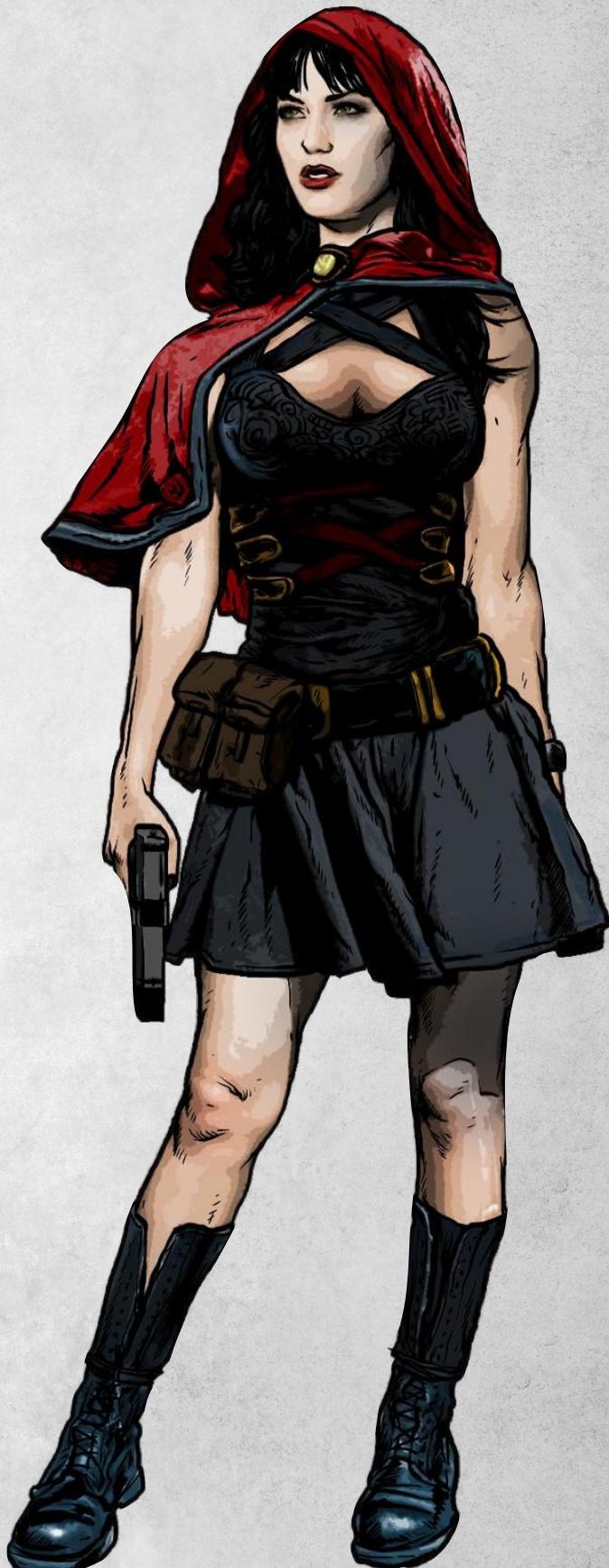
These are calculated as per normal, except that Paragon Characters gain *three* Advantages chosen from the following (*note that advantages cannot be stacked*):

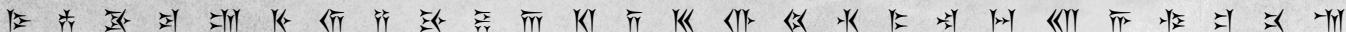
- +1 Action Point
- +2 Luck Points
- +2 Hit Points to each Hit Location
- Endurance rolls are one Grade easier
- Stealth rolls are one Grade Easier
- Willpower rolls are one Grade easier

All Paragon characters double their Healing Rate when suffering from Minor or Serious Wounds, although Major Wounds are handled at the character's standard Healing Rate.

SKILLS

Heroic characters gain an additional 100 Bonus Skill Points to allocate as needed, although no individual skill can receive more than 40 points.





MYTHRAS RESOURCES

Mythrasis has all kinds of resources available for Games Masters and players. Here's a list of where you can find free help, inspiration, ideas, and community support.

DESIGN MECHANICS NEWSLETTER

<https://mailchi.mp/83c3eb6dab02/the-design-mechanism-news>

The Design Mechanics Newsletter gives special advanced notification of new releases and TDM's plans. Subscribers qualify for TDM Store discounts that aren't offered anywhere else.

DISCUSSION FORUMS

<https://www.tapatalk.com/groups/designmechanism/index.php>

The Design Mechanism Forum offers a friendly, supportive community for discussing Mythras – whether it is rules questions, house rules, examples of online play, or thoughts and ideas for campaigns. The TDM team interact frequently, and are always on-hand to clarify various points or interpretations of mechanics. A lot of the content found in the Mythras Companion is a direct result of forum discussions. The forum is also one of the first places to carry news on rule releases or upcoming plans.

ENCOUNTER GENERATOR

The Mythras Encounter Generator offers rapid NPC and Creature character generation for a wide variety of situations and campaign types. Frequently updated, the system lets you create single or multiple statistics sets of differing power levels, and print the results for easy use at the gaming table.

http://skoll.xyz/mythrasis_eg/

PODCASTS, TWITCH, & YOUTUBE STREAMS

TDM sponsors Inwils and the InCrowd live play streams on Twitch, YouTube specials, and the Mythras Matters monthly podcast. You can find these great broadcasts at:

TWITCH TV

<https://www.twitch.tv/inwils>

MYTHRAS MATTERS PODCAST

<https://podcasts.apple.com/ca/podcast/mythrasis-matters/id1456382230>

<https://www.buzzsprout.com/266482>

YOUTUBE CHANNEL

<https://www.youtube.com/watch?v=eQiwO1BCMrc&list=PLYN9uanG7ahCH8Or3YYnEoSc8bY2OdfAq&index=2>

Mythras COMPANION

ADDITIONAL RULES FOR ENHANCING MYTHRAS GAMES

LIKE ALL GOOD STORIES, MYTHRAS has grown in the telling. As the game has expanded through supplements and settings, the rules have evolved to include a variety of additional systems that, while not essential, may prove useful to Games Masters and players alike.

The MYTHRAS COMPANION collects some of these rules together. Much of the material has appeared elsewhere, but some of it is new: Social Conflict and the Chase rules for example, were written specifically for this supplement.

All the material herein should be considered optional. None of it replaces the mechanics found in the MYTHRAS core rules, and Games Masters are, as ever, encouraged to use what suits their game style, modify what they need to, and discard or ignore what they don't.

WHAT'S INSIDE?

Tactical Combat | Social Conflict |
Sanity & Corruption | Vehicles | Races & Chases |
New Character Creation Options



TDM111