

DragonNet RPG

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Abstract

This document is a user contributed work designed for use with or in lieu of the DragonNet RPG. It is not endorsed or otherwise acknowledged by the DragonNet Team. It contains rules, developed by Haakon Riiser and Geir Atle Hegsvold, integrated in the original DragonNet document.

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Chapter 1. Introduction

1.1. What is DragonNet?

1.1.1. DragonNet RPG

DragonNet (DNet) is a Role Playing Game (RPG) developed by a group of volunteers over the Internet. The game is donated to the gaming community as described under copyright and license. We hope that you enjoy our game. We encourage you to use it; to change parts that don't fit in your game worlds; to create new monsters, spells and rules; and to share your creative efforts with other gamers.

1.1.2. Why Another RPG?

There are a lot of RPG systems out there. Almost everybody has their favorites. Everybody has played AD&D (tm). There are new games every year. Why another one? Well, we weren't happy with the other games we've seen for several reasons. We felt that if we could use what we've learned from years of gaming experience, we could develop a system that corrected the mistakes and imbalances of other games. We hope we've accomplished that.

1.1.3. *"First Kill all the Lawyers" - William Shakespeare*

As many of you know, TSR has recently cracked down on the distribution of user created materials for use with their AD&D (tm) game. The letter posted to rec.games.frp.dnd written by a TSR lawyer to a sysadmin caused quite a stir. Was there a company that provided a game where users were encouraged to develop material for the game and use it freely? We couldn't find one so we decided to develop our own.

The intellectual property owned by some game company is not what makes role-playing an enjoyable hobby. (We argue it is their intellectual property that causes many of the problems!) We decided to develop our own fantasy RPG that would meet the needs of the net.community. One that could be enjoyed without fear of legal retaliation.

1.1.4. Open Systems Development Philosophy

Unix is a popular computer operating system for two primary reasons. One: it's free (usually), and Two it uses an open system architecture. Computer operating systems and RPG's actually have a lot in common. They are simply a set of logical rules combined with a syntax. This combination results in a system where user defined modules interact. RPG mechanics are also a set of rules and syntax for the purpose of role playing or story-telling. If Unix can be successful as a free system with open system architecture, DNet should be successful as a free open-system RPG.

You already know what free means, and it's nice not to have to shell out \$20.00 for the latest RPG game. Not to mention the continual drain on your pocketbook for the latest supplement. So what does open-system architecture mean? Well simply it means that you know all the information that was used to design the system. You are free to tinker with the insides of the system. You can change it. Improve it. Distribute it. Expand it. Bend it. Fold it. Mutilate it. Staple and spindle it.

In fact we knew when we started this project we wouldn't have the time to fully develop every aspect of a good RPG. We hope you will take the opportunity to carve out a portion of reality. Study it carefully. Ponder it as you read through our Designer's Notes. Write up your new material and distribute it to the gaming world. That is after all why we started DNet. We felt it would serve our own self interest. We want to see what you can develop.

1.1.5. Design Philosophy

If you want to design materials for use with DNet you have two options. You can develop unofficial material yourself. Or you can join the DragonNet Team. Either way, you'll want to understand the design philosophy we employed in creating the DNet game.

1.1.6. The Quest for Realism

Almost all of us started RPG's with one of the early RPG systems. It was fun for a while, but as we progressed they lost some of their charm. Perhaps our character had progressed to beyond the 10th level and game balance was forever lost. Maybe we no longer felt we had enough options, or it seemed stupid that our fighter could dive off a 100 foot cliff into solid rock and pick himself off the ground with relatively minor injuries. In any event, we decided we could improve the system. We started by working within the systems framework. Soon we exhausted all the possibilities. Many of the problems were fundamental flaws in the games themselves unable to be easily fixed without causing major problems somewhere else. Next we moved on to other systems. We tried RuneQuest(tm) or RoleMaster(tm). Then we moved on to "third generation" games such as Hero (tm) or G.U.R.P.S. (tm). Still we were unsatisfied. We questioned why. These games were rich with detail. The realism we craved was there. Why did they lack the charm of those first RPG sessions?

The reason we believe is that realism is not the grail RPG designers should seek. Adding realism for it's own sake takes away the wonder of the game. The mechanics begin to bog down the flow of play. We lose the drama inherent in the plot. The story becomes dull. The game unplayed. The true alignment principle game designers should strive for is elegance. An RPG can be realistic to the extent that it uses simple, fast moving mechanics. Gritty realism is less important than plausibility. An RPG is much like a novel. Many realistic games get bogged down in the mechanics. This is as dangerous for a GM as concentrating on technique alone would be for a writer. The RPG system is there to enhance the story. The story is not a vehicle for the RPG system.

1.1.7. Simplicity vs. Complexity

Within the context of an elegant game, simplicity is key. When game mechanics are simple and can be handled quickly they contribute to an enjoyable role playing session. When they are bulky, get in the way, or require frequent die rolls or multiple table lookups we lose the sense of action, the drama of the events

happening in the game world. Complexity is an enemy that must be guarded against. If we fail to be watchful it creeps into our systems. It destabilizes game balance and slows the play. The rules drive the game. This is not what a RPG should be.

1.1.8. Key Development Principles

Simplicity. DNet should be a very simple game to play. All the numbers needed for play should be available on the player's character sheet. Non-player-character (NPC) stats should easily fit on a A5 card. Table lookups should be infrequent or non-existent, particularly during play. Only a limited number of dice should be used (d10 and d6). Dice mechanics should be similar, and there should be no more than 2 or 3 varieties. Skill and Talent checks should occur in basically the same manner. Simplicity should not however preclude the richness of systems enjoyed by experienced players.

Intuitive. DNet should be intuitive. Jargon and acronyms should be avoided. High die rolls should be good, low rolls bad. Game abstractions should make sense relative to the real world. This should not be confused with realism. DNet is not a detailed, gritty, realistic system. Abstractions have a basis in reality. As an example in AD&D (tm), hit points are an abstraction that includes luck, skill, endurance and physical health. When you lose hit points in AD&D (tm) you are not necessarily taking wounds. This kind of abstraction should be avoided.

Flexible. DNet as a licensed game will be available for all Game Masters (GMs) to tinker with. This should be encouraged, even built into the system. Each section of the game, Character Creation, Combat, Magic, etc. should have a set of basic rules that are easy to play, understand and use. Each section should also have a set of advanced rules that add flavor to the game. These advanced rules should allow characters to move seamlessly between the systems. All advanced rules would be strictly optional. GMs could pick and choose among the optional rules they will use.

Expandable. DNet is an Open-System design. As such, it should be easily expandable by the user. The game design should be such that players and GMs can easily add Species, Cultures, Careers, Skills, Spells, etc. without disturbing game balance or violating the integrity of the system.

Quality. DNet should be a high quality product. Suitable for publication by any of the major game publishing companies. It should include quality color artwork, be well written and meticulously edited. It should be made available through anonymous ftp as text, postscript, and through www as hypertext formats.

1.2. Distributing DNet

This game is available free of charge from the several on-line archives. This game may be freely reproduced and distributed electronically or in hardcopy, provided the following conditions are met:

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1.3. Terms and Concepts

To play a DNet game, there are a few terms that must be known. We've tried to keep terminology to a minimum, but it inevitably creeps in. Where we have specific terms for RPG constructs, we have tried to make them as intuitive as possible.

1.3.1. Talent

Talent (Tal) describes a character's natural ability in a particular area. A character's Strength Talent is a measure of their ability to lift loads, carry weight and deal damage in combat. Other systems refer to a character's natural abilities as attributes or abilities. We use the term Talent.

1.3.2. Training

Training (Tr) is the amount of learned experience a character has in a given Skill or area. This includes formal and informal education, obtained at a university or the school of hard knocks. A character gains training through practice, study and use of Skills. Experience can be used to increase a character's Training Level (Tr Lvl) in a Skill.

1.3.3. Skill

Skill (Sk) is the effectiveness of a character in a particular area. Skill includes both the character's natural Talents and his Level of Training.

$$Sk = Avg(Tals) + Tr Lvl$$

DNet is a Skill based system, so most of a character's abilities will be described as Skills.

1.3.4. Heaps

Heaps are numeric values that start at 0 and go up. High Heap values are bad and low Heap values are good.

Some Heaps used in DNet:

- Encumbrance
- Fatigue
- Injury

Heaps work similarly to Task Difficulties (TDs), except that they are variable. For example, when a character takes sufficient Injury, he makes a survival check by rolling dice and comparing the result (modified by appropriate Talents or Skills) to his Injury Heap.

Chapter 2. Dice

2.1. Tasks

Characters in RPGs are constantly trying to do things. Picking pockets, casting Spells, haggling the price of an item with a shopkeeper, etc. Whenever a character attempts to do something, it is referred to as a Task. DNet uses the same consistent format for all Tasks. Whether you are swinging a sword, picking a lock, or fast-talking a town guardsman, you will always use the same game mechanics.

2.2. Task Resolution

Tasks are resolved by rolling dice, adding the characters Skill or Talent to the die roll, and comparing the result to a TD. If the die roll plus the Skill or Talent is greater or equal than the TD, the Task succeeds. If it is less, the attempt fails.

Optionally, the GM may use the amount by which the attempt fails or succeeds to determine the degree of success or failure.

Two ten sided dice are rolled for Task Resolution. DNet uses an open-ended die roll method designated d10-d10* (See Reroll Method).

2.3. Weapon Impact

Two six sided dice are used for weapon Impact.

2.4. Experience

Experience Points (EP) can be awarded with Experience Dice (d6). Some GMs may not like this level of randomness, and are free to set EPs as a fixed amount as outlined in the section on experience. In that case the dice range can be used as a guide.

2.5. Reroll Method

For Task Resolution, DNet uses two ten sided dice of contrasting colors. Each dice can generate a result from 1 to 10: the 0 on the dice is considered to be a 10.

Before rolling, choose which dice will be the positive dice and which will be the negative one. In the examples below, the white dice is positive, while the black one is negative. You then roll the two dice and subtract the negative one from the positive one.

Example 2.1. d10-d10

```
White dice (+): 6
Black dice (-): 7
Result:        -1
```

When you roll a 10 on one (or both) dice, you compute the partial result and reroll the 10, adding or subtracting the new roll, as appropriate. If you also roll a 10 on the reroll, you add it to the partial result and reroll again. You reroll as long as you keep rolling 10s... or until the GM asks to verify your dice. ;)

Using this method is denoted as d10-d10* throughout the rules.

Example 2.2. d10-d10*

```
White dice (+): 10
Black dice (-): 2
Partial result: 8
White dice (+): 3
Final result:   11

White dice (+): 7
Black dice (-): 10
Partial result: -3
Black dice (-): 3
Final result:   -6
```

```
White dice (+): 10
Black dice (-): 10
Partial result: 0
White dice (+): 10
Black dice (-): 3
Partial result: 7
White dice (+): 1
Final result: 8
```

Chapter 3. Character Creation

3.1. Steps for Completing a Character

Following is a basic outline describing the steps involved in creating a character for DNet. Each of these steps will be detailed in the following sections.

1. Ask your GM what kind of character he needs in his campaign.
2. Think of a character concept you want to roleplay that fits in the campaign.
3. Ask your GM for the Experience Level of his campaign.
4. Select a Species.
5. Ask your GM for the genre of the game (Realistic, Heroic or Highly Heroic). Use this genre to determine the number of Talent Points (TPs) your character will start out with and use them to buy starting Talents.

If your GM prefers, you may roll randomly for starting Talents.

6. Select Gifts and/or Foibles if desired. Gifts have a positive EP Cost. Foibles have a negative EP Cost. Subtract these costs from your free EP.
7. Select Culture.
8. Select Career(s).
9. Record the Skills and their EP bonus that come with the Career(s).
10. Add non-Career Skills if you want, and advance Skills and/or Talents.
11. Record unused EP on your character template for later use.
12. Flesh out the character with general appearance, personality and background.

3.2. Character Concept

The character concept is a general idea of what you want your character to be like, something that you find interesting. Try to envision your character's personality, species, background, gender, and even appearance.

During the character creation you can always change and alter this concept to suit your ideas, but at least it gives you a starting point.

By answering the following six basic questions you can create a solid, believable character: Who, What, When, Where, Why and How.

Who? This question helps define the character's personality by identifying the people around him. Defining who the character is includes determining aspects such as:

- Who were the character's parents?
- Who were the character's childhood friends?
- Who are the character's friends/enemies?
- Who are the character's most common foes?
- Who does the character talk to when he's upset?
- Who does the character love/hate?
- Who does the character trust?
- Who does the character work for (if any)?
- Who started the character on the road to be an adventurer?

This question not only helps define the character, but also other NPCs in the campaign world.

What? This question answers more about the character's life, history and current status.

- What did the character do for a living before he became an adventurer?
- What prompted the character to become an adventurer?
- What color is the character's hair/eyes?

- What is the character's age?
- What does the character do in his free time - when he's not on the road as an adventurer?
- What does the character do when he's alone?
- What are the character's favorite foods, music, books?
- What is the character's personality like?
- What are the character's ethnic, educational and social backgrounds?

When? Answering this question sets the time frame for the character and for many of the other questions.

- When was the character born?
- When did the character decide to become an adventurer?
- When did the character arrive where he is now (city/planet/plane of existence)?
- When does the character get up in the morning/go to bed?
- When does the character practice his Skills?
- When does the character visit his family/friends?
- When did the character meet the other characters?

Where? Answers to this question gives the locations for the events in the characters life. They provide a home and anchor for the character.

- Where was the character born/raised?
- Where does the character live when he's not on the road adventuring?
- Where does the character practice his Skills?
- Where did the character learn his Skills?
- Where did the character go on his last vacation?
- Where is the character's favorite restaurant?

Why? These are probably the most important questions. These questions define the character's motivation and commitment to do what he sees as right.

- Why did the character first decide to become an adventurer?
- Why is the character where he is now?
- Why does the character work with the other characters?
- Why does the character use the weapon he does?
- Why did the character choose to learn and improve the Skills he has?

How? These questions round out many of the earlier questions.

- How did the character gain his weapons and his fighting Skills?
- How does the character use his abilities (silly stunts, combat tactics, etc.)?
- How does the character pass the time between adventures?
- How does the character get around every day (by foot, horse, special abilities)?
- How does the character maintain a "normal" life and still find time to be an adventurer?

These questions are just samples. You can go into as much depth as you like. When you are satisfied it's time to move on to the next step in the character creation process.

3.3. Starting Experience Points

Table 3.1. Starting Experience Points

			<i>Maximum Starting Tr Lvl (Optional)</i>				
Experience Level	EP	BC:	1	2	3	4	5
Starting	250		10	8	6	4	2

			<i>Maximum Starting Tr Lvl (Optional)</i>				
Experience Level	EP	BC:	1	2	3	4	5
Moderate	500		12	10	8	6	4
High	1000		16	14	12	10	8
Very High	2000		24	22	20	18	16

Experience Level. The average Experience Level of characters in the GM's campaign.

- Starting: Characters have few Skills. Difficult Skills have low Training Levels.
- Moderate: Characters have some Skills. Difficult Skills have moderate Training Levels.
- High: Characters have many Skills. Difficult Skills have high Training Levels.
- Very High: Characters have lots of Skills. Difficult Skills have very high Training levels.

EP. The number of EP associated with the campaign's Experience Level. EP are used for selecting a Species, buying Gifts and Foibles, and buying Skills.

The EP values listed represent the experience points that a character has accumulated throughout his lifetime. It quantifies the achievements the character has made since childhood and the experience the character has obtained from those achievements.

GMs are encouraged to assign their own EP values if those listed do not fit with the GM's personal rate of awarding experience.

BC. Base Cost. The base EP cost of a Skill.

Maximum Starting Tr Lvl (Optional). Listed as an optional rule to control how much Training a player can acquire for a Skill at character creation. It simulates the fact that at lower Experience Levels a character has not had enough time to develop Skills to high Levels of mastery. In particular, harder Skills would not have been developed as much as the easier Skills. If GMs have no problem with characters beginning with Skills starting out at any Training Level, then they can ignore this option.

The numbers in the table indicate the maximum Training Level a character may advance a given Skill to start with.

Example 3.1. Maximum Starting Training Level

If a character were just starting out, and wanted to learn Cooking (a low cost Skill with 1 EP Base Cost) and Armorer (a more difficult Skill with 4 EP Base Cost), he could advance Cooking to a maximum Training Level of 10 (at a cost of 55 EP), and Armorer to a maximum Training Level of 4 (at a cost of 40 EP).

3.4. Species

IMPLEMENT SPECIES HERE

3.5. Talents

In the DNet system, a character is defined by ten primary Talents. These are described hereafter and have been split into two categories: Mental and Physical.

1. Mental: Aura, Intelligence, Perception, Psyche, Willpower
2. Physical: Agility, Body, Manual Dexterity, Fitness, Strength

Human Talents are in the range -5, -4, -3, -2, -1, 0, +1, +2, +3, +4, +5. It should be noted that different player Species may have modifiers to some Talents, thus moving them above or below the normal human range of -5 to +5.

Table 3.2. Talent Description

Talent	Description
-10*	(Minimum Character Species Talent)
-9*	
-8*	
-7*	
-6*	

Talent	Description
-5	Minimal
-4	Sub-"human"
-3	Feeble
-2	Deficient
-1	Below Average
0	Average
+1	Above Average
+2	Exceptional
+3	Gifted
+4	Prodigious
+5	Superior
+6*	Heroic
+7*	
+8*	
+9*	
+10*	(Maximum Character Species Talent)

*Assuming modifiers for Species

3.5.1. Mental Talents

3.5.1.1. Aura (AUR)

Aura is the non-tangible complement to beauty. It represents a character's ability to impress, influence, seduce, command and lead people. Qualities such as natural charisma, personal magnetism, and sex appeal are greatly influenced by a character's aura.

3.5.1.2. Intelligence (INT)

Intelligence encompasses memory, analytical and reasoning ability, and speed of thought. A high Intelligence indicates a natural aptitude for the generation, retention, and understanding of linear thought.

3.5.1.3. Perception (PER)

Perception includes alertness and observational acuity. A character with a high Perception score has keen senses and is less likely to be surprised by unexpected developments.

3.5.1.4. Psyche (PSY)

Psyche is the emotional counterpart to Intelligence. It rates a character's ability to engage in creative, intuitive, spiritual and transcendental thought. Amongst other things, Psyche enables interaction with the supernatural, including the gods, the spirits of nature, and the mysteries of the universe.

3.5.1.5. Willpower (WIL)

Willpower is an indicator of self discipline (determination and persistence) and mental fortitude (resistance to influence, pain and stress).

3.5.2. Physical Talents

3.5.2.1. Agility (AGI)

Agility represents body control (static and motive) and connectivity. It includes balance, rhythm, and flexibility.

3.5.2.2. Body (BOD)

Represents the amount of physical mistreatment that the character can endure before his vital organs cease to function correctly, i.e. he falls unconscious or die. Generally, Body is proportional to the character's size.

3.5.2.3. Manual Dexterity (DEX)

Manual Dexterity includes hand-eye coordination, fine motricity of the arms and hands, and sensitivity of touch.

3.5.2.4. Fitness (FIT)

Fitness is an indicator of bodily health (immune system) and metabolic efficiency. Running for two hours without halt is a good example of a Fitness related activity.

3.5.2.5. Strength (STR)

Strength is a rating of physical power, both in its instantaneous explosive expression and in its prolonged and measured form.

3.5.3. Strength Table

Use the following table to determine how much your character can carry and lift based on its Strength. It is suggested that you record those numbers on your character sheet for later use.

Table 3.3. Strength, Lift, Load, Load Step and Species

STR	Lift	Load	Load Step	Humanoid Species
-20	200g	80g	8g	
-19	255g	100g	10g	
-18	340g	135g	14g	
-17	445g	180g	18g	
-16	590g	235g	24g	
-15	775g	310g	31g	
-14	1.0	410g	41g	
-13	1.4	540g	54g	
-12	1.8	715g	72g	
-11	2.4	940g	94g	
-10	3.1	1.2	120g	
-9	4.1	1.6	160g	
-8	5.4	2.2	220g	
-7	7.2	2.9	290g	
-6	9.5	3.8	380g	
-5	13	5.0	0.5	
-4	16	6.5	0.7	
-3	22	8.5	0.9	
-2	29	11	1.1	
-1	38	15	1.5	Elf
0	50	20	2.0	Human
1	65	25	2.5	
2	85	35	3.5	
3	115	45	4.5	
4	150	60	6.0	
5	200	80	8.0	
6	265	105	11	
7	350	140	14	
8	460	185	19	
9	610	245	25	
10	805	320	32	
11	1060	425	43	
12	1400	560	56	
13	1850	740	74	
14	2440	975	98	
15	3220	1290	130	

STR	Lift	Load	Load Step	Humanoid Species
16	4250	1700	170	
17	5610	2240	225	
18	7400	2960	300	
19	9770	3910	390	
20	12900	5160	520	

STR. Strength Talent.

Lift. The weight a character can lift overhead easily (in kg unless otherwise indicated).

Load. The amount of weight a character can carry before he will feel the effects of encumbrance (in kg unless otherwise indicated).

Load Step. $\text{Load Step} = \text{Load} / 10$

Humanoid Species. An example Species of a given Strength.

3.5.4. Generating Talents

There are two methods to generate Talents: Buying with a point cost method or randomly rolling.

3.5.4.1. Buying Talents

A character begins with a number of Talent Points (TPs) divided evenly into the two Talent categories, i.e. one half of the TPs must be spent on Mental Talents and the other half on Physical Talents.

The number of starting TPs depends on the genre set by the GM:

Table 3.4. Starting Talent Points

Highly Heroic	20 TP
	Average Talent = +2
Heroic	10 TP
	Average Talent = +1
Realistic	0 TP
	The adventurer is just as good as a normal human (Average Talent = 0)

The Talents are purchased at a cost equal to the Talent value.

For example, a Talent of +5 in Strength costs five TPs, while a Talent of -2 would yield two TPs to be spent on other Talents.

A character cannot have a Talent over +5 or below -5 before the Species' modifiers are applied.

3.5.4.2. Rolling for Talents

To generate values in the -5 to +5 range, the basic die roll method is to roll 2d6 then subtract 7 (i.e. 2d6-7). This method gives a -5 to +5 distribution that looks like a linear climbing ramp followed by a linear falling ramp, and has a mean of 0. The odds of rolling each extreme (-5 or +5) are 1 chance out of 36 for each roll. On ten rolls, the probability of having at least one +5 is about 25%.

Optional: A simple variant to the method presented above is to roll more dice than needed and keep only the best. For example, one could roll 3d6 and keep only the two best, ignoring the result of the lowest dice (this result is NOT added). The use of this method is left to the discretion of the GM.

Once the die rolling method has been chosen (by the GM), several procedures can be applied to generate a character's attributes. A few are:

- Make a roll for each attribute in order.
- Make ten rolls and assign the results to the attributes as you wish.
- All talents start with zero as value. Make ten rolls, pool the total and arrange points as you wish.
- Make eleven or more rolls, drop the lowest and arrange to taste.

3.5.4.3. Talent Acquisition

Talent Acquisition Formula:

$$\text{EP Cost} = ([\text{Desired Tal} + 10] * [\text{Desired Tal} + 11] - [\text{Current Tal} + 10] * [\text{Current Tal} + 11]) * 5 / 2$$

Table 3.5. Talent Acquisition Cost

Current Tal	Desired Tal										
	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0
-10	0	5	15	30	50	75	105	140	180	225	275
-9	-5	0	10	25	45	70	100	135	175	220	270
-8	-15	-10	0	15	35	60	90	125	165	210	260
-7	-30	-25	-15	0	20	45	75	110	150	195	245
-6	-60	-45	-35	-20	0	25	55	90	130	175	225
-5	-75	-70	-60	-45	-25	0	30	65	105	150	200
-4	-105	-100	-90	-75	-55	-30	0	35	75	120	170
-3	-140	-135	-125	-110	-90	-65	-35	0	40	85	135
-2	-180	-175	-165	-150	-130	-105	-75	-40	0	45	95
-1	-225	-220	-210	-195	-175	-150	-120	-85	-45	0	50
0	-275	-270	-260	-245	-225	-200	-170	-135	-95	-50	0
Current Tal	Desired Tal										
	0	1	2	3	4	5	6	7	8	9	10
-10	275	330	390	455	525	600	680	765	855	950	1050
-9	270	325	385	450	520	595	675	760	850	945	1045
-8	260	315	375	440	510	585	665	750	840	935	1035
-7	245	300	360	425	495	570	650	735	825	920	1020
-6	225	280	340	405	475	550	630	715	805	900	1000
-5	200	255	315	380	450	525	605	690	780	875	975
-4	170	225	285	350	420	495	575	660	750	845	945
-3	135	190	250	315	385	460	540	625	715	810	910
-2	95	150	210	275	345	420	500	585	675	770	870
-1	50	105	165	230	300	375	555	540	630	725	825
0	0	55	115	180	250	325	405	490	580	675	775
1	-55	0	60	125	195	270	350	435	525	620	720
2	-115	-60	0	65	135	210	290	375	465	560	660
3	-180	-125	-65	0	70	145	225	310	400	490	595
4	-250	-195	-135	-70	0	75	155	240	330	425	525
5	-325	-270	-210	-145	-75	0	80	165	255	350	450
6	-405	-350	-290	-225	-155	-80	0	85	175	270	370
7	-490	-435	-375	-310	-240	-165	-85	0	90	185	285
8	-580	-525	-465	-400	-330	-255	-175	-90	0	95	195
9	-675	-620	-560	-490	-425	-350	-270	-185	-95	0	100
10	-775	-720	-660	-595	-525	-450	-370	-285	-195	-100	0

3.5.4.4. Talent Advancement

Talent Advancement Formula:

$$\text{EP Cost} = \text{Max}(5, 5 * [\text{Tal} + 11])$$

Table 3.6. Talent Advancement Cost

Next Tal	EP Cost
.	5

Next Tal	EP Cost
.	5
-10	5
-9	5
-8	10
-7	15
-6	20
-5	25
-4	30
-3	35
-2	40
-1	45
0	50
1	55
2	60
3	65
4	70
5	75
6	80
7	85
8	90
9	95
10	100

3.6. Gifts and Foibles

Gifts and Foibles cover anything not covered by Talents. They have EP Costs, and may be bought with EPs when the character is created.

These are intended to cover special or unusual situations, like "fire resistance" or "shape change." If the genre permits, psychological Gifts or Foibles may also be permitted, such as "fear of snakes" or "high pain threshold". EP Costs are assigned by the GM or genre.

Gifts and Foibles may be set out by the GM in advance, or made up on the spot to allow good character conceptions.

Gift or Foible EP Costs will depend on how they actually affect game play for the character. A guideline for assigning EP Costs is given below.

Note that this scheme is a guideline only. If the result is unsatisfactory, the GM should alter it until it "feels" right. This scheme should just outline the general range of EP Cost values.

The base cost is 5 EP for an Gift, or -5 for a Foible. This value is then multiplied by 1 to 4, depending on whether the Gift or Foible is slight, moderate, significant or extreme:

Gift/Foible is:	Severity Multiplier
Normal:	x 0
Mild/slight:	x 1
Moderate:	x 2
Rare/severe/significant:	x 3
Crippling/exceptional/extreme:	x 4

The value is also multiplied by a factor of 1/2 to 3, depending on whether the Gift or Foible comes into play rarely, occasionally, often or all the time:

Gift/Foible:	Frequency Multiplier
Rarely comes into play:	x 1/2
Occasionally comes into play:	x 1
Often comes into play:	x 2
Always comes into play:	x 3

Note that a single quality may involve a number of separate Gifts or Foibles. Rather than trying to figure out a general sense of how giftous the package is as a whole, each major aspect of the quality should be defined and assigned EP Costs separately.

For example, a "vampire" might include:

Dies in contact with direct sunlight (always an extreme foible): -60
 Dependent upon human blood (occasionally a significant foible): -15
 Repelled by crosses and garlic (often a significant foible): -30
 Can shape-change into a bat (often an extreme gift): 40
 ...and so on.

It might seem obvious, but it is nonetheless important to state that any Gift or Foible must be evaluated according to its effect in the particular campaign. Having a fear of heights is worth no EP at all if the entire campaign is to be conducted underground.

NOTE: All Gifts and Foibles that cause mental or physical alterations, can be activated once per round, gives the character 1 Fatigue when activated, and immobilizes the character for one round after the activation is done (unless otherwise noted). This is due to the extreme mental and physical strain.

3.6.1. Sample Gifts

Beauty +5 * Severity

Beauty simply defines how good a character looks in terms of sheer physical attractiveness, when regarded by one of his/her own Species. It can be particularly important when you have no time to argue or express yourself but must still leave a good impression. Gives a +1 bonus to Seduction and similar Skills per point of Effectiveness.

Ambidexterity +20

?Animal Empathy +20

Regeneration (even limbs grow back)

1 injury/rd +200
 1 injury/min +150
 1 injury/hour +100

+100 if the regeneration brings the character back from death.

--- To be removed -----
 -Healing/Regeneration Variable
 Per INJURY point +5 * Recovery Rate
 Recovery Rate
 per 5 hours x2
 per hour x10
 per minute x600
 per round x6000
 per second x36000
 Can replace limbs +1000

(EP Cost = INJURY healed * 5 * Recovery Rate)

Nightvision (5 * 3 * 2) +30

Unless there is complete darkness, the character can see as if it was midday on a cloudy day, but in shades of gray.

Infravision (5 * 2 * 2) +20

Enables the character to "see" the heat emitted from the environment and other creatures.

Shape Change (5 * 4 * 2) +40

The character can shift into one other shape.
 May be picked several times.

Innate Skill Bonus, ISB ISB * (ISB + 1) * Skill's Base Cost / 2

Ex: Climbing, ISB +3 = 3 * 4 * 3 / 2 = +18

Sense Aura (5 * 3 * 3) +45

Characters with this gift are able to sense the "nature" of other beings. Upper planars will usually have bright/light auras and lower planars will usually have dark auras. The color and brightness reflects the creature's personality and motivation.

Invisibility (5 * 4 * 2) +40

Turns the character and a thin layer of clothing invisible for as long as the character is mentally aware. If the character falls unconscious or asleep the effect fades.

Immunities

elements (fire, cold, electricity, ...) +50 per element
non-magical weapons +100

Magic Resistance +5 per +1 to resistance

The bonus is added to all resistance rolls vs. magical attacks.

Flying (5 * 3 * 2) +30 (+10 per additional 5 m/rd)

Enables the character to fly 5 m/rd. Normal encumbrance penalties apply.

Ex: Flying 20 m/rd = +60 (+30 + 10 * 3)

Teleport +50 (+10 per additional 10 meters)

A character with this ability can teleport 10 meters in any direction.

The target area does not have to be seen, but it would certainly make it safer. (GM's discretion).

Planeshift +100

This can be quite dangerous. Before activating the ability, the character must be familiar with the target location to ensure safety. He must be able to somehow see or focus on the target location.

Telepathy

One other person +50 (+10 ?)
All within same species +500 (+100 ?)
All species +5000 (+1000 ?)

Must be within line of sight; that is, you must be able to somehow see the person you're trying to communicate with.

Don't need sleep (find a better name) (+5 * 3 * 2) +30

Immortal +50

An immortal character does not face the problem of dying from old age. He can still be die from injury, though.

3.6.2. Sample Foibles

Ugliness -5 * Severity

Reverse of Beauty gift. Gives a -1 penalty to Seduction and similar skills per point of Severity.

Abnormal voice -5 * Severity

Character stutters, squeaks, rumbles, etc. enough that people have a hard time understanding him/her. Skills that require a voice are reduced by -Severity.

Color blindness -5 * Severity

1: Character is green/red color blind and suffers a -1 penalty to any skill check requiring the use of color.
2: -2 to any skill check requiring the use of color.
3: -3 to any skill check requiring the use of color.
4: Character is unable to see much difference in colors at all. People who are able to see through the character's eyes will see that everything is a grainy black-n-white. -4 penalty

Deafness -10 * Severity

1: Character is deaf in one ear or sometimes unable to hear things being said. GM should require a PER check when the character is in a noisy or audibly distracting situation.
2: Character is often unable to hear things. GM should require a PER check whenever the character is being spoken to in a normal voice. Character can hear if being shouted at. Skills requiring hearing are

at -2.

- 3: Character must be shouted at in order for him/her to have a chance to hear what is being said. GM should require a PER check (-5 if not being shouted at) Skills requiring hearing are at -4.
- 4: Character is completely deaf.

Eyesight, poor -15 * Severity

- 1: Glasses/spectacles needed or PER is decreased by 2.
- 2: Glasses/spectacles needed or PER is decreased by 4.
- 3: Glasses/spectacles needed or PER is decreased by 6.
- 4: Character is blind.

Eyesight, missing eye -15

Character is only able to see through one eye, and thus lacks stereo vision.
PER is lowered by -5 for anything occurring on blind side.

Distinguishing mark -5

Character has something distinguishing or odd about his appearance. (an eyeball not in line with the other, an abnormally large nose, a scar, etc.) People will easily remember the character based on the mark. Skills using BEA are decreased by -1.

Mutated skin -10 * Severity

- 1: Acne, small rashes. BEA skills decreased by -1.
- 2: Albino, skin discolorations. BEA skills decreased by -2.
- 3: Skin blotches, rashes covering most of body. BEA skills decreased by -3.
- 4: Extreme skin blotches. BEA skills at -4. Sunlight causes damage.

Overweight -20 * Severity

- 1: -1 FIT
- 2: -1 FIT, -1 AGI
- 3: -2 FIT, -1 AGI
- 4: -2 FIT, -2 AGI

Phobias -5 * Severity

agoraphobia (crowds, public places, open areas)
arachnophobia (spiders)
claustrophobia (enclosed/narrow places)
xenophobia (foreigners, strangers, strange/foreign things)

Primarily handed -5 * Severity

Character is dependent on one hand more so than normal. Using other hand results in a penalty of -Severity.

Sterile -5

Character is unable to produce children. Character may suffer social consequences as a result.

Enemy (5 * Severity * Frequency)

Severity

- 1: Less powerfull than you
- 2: As powerfull as you
- 3: More powerfull than you
- 4: Way out of your league

3.7. Cultures

IMPLEMENT CULTURES HERE

3.7.1. Ancient

3.7.2. Modern

3.8. Careers

Choosing a Career does not limit a character to a certain set of Skills exclusively, nor prevent a character from gaining Skills outside their Career areas. The character will simply have more starting EPs in Skills within their Career areas. There is nothing to prevent, for example, a Hunter character from learning Skills from the Magic area at some later time, provided he has the needed EP.

The percentile breakdown of the total EP gained in a particular Career is listed after each Skill. The character will gain a total of 20 EP each month the first five years of the Career. The next five years he gains a total of 10 EP each month. After these ten years he will gain a total of 5 EP each month.

Table 3.7. Career EP

Years in career	Total EP per month
<= 5	20 EP
6 - 10	10 EP
> 10	5 EP

[EXAMPLE with Ronan]

See Master Career List for all available Careers.

3.9. Skills

A Skill is an acquired ability, one that a character learns.

3.9.1. Skill Competency

A Skill is composed of two parts:

1. Talent (Tal) (determined by the two Talents relevant to the Skill)
2. Training Level (Tr Lvl) (determined by experience with the Skill)

$$\text{Skill} = \text{Avg}(\text{Tals}) + \text{Tr Lvl}$$

Table 3.8. Skill Competency

Skill	Competency	Description
Tr = 0	No Skill	(A character who has no Training with a Skill.)
<= 0	Novice	(A character who has Training but low Talent.)
1 - 5	Apprentice	(A character being taught a Skill.)
6 - 10	Journeyman	(A character who has learned his Skill.)
11 - 15	Craftsman	(A character who is proficient with his Skill.)
16 - 20	Adept	(A character who is an expert with his Skill.)
21 - 25	Master	(A character who is a master with his Skill.)
26+	Grandmaster	(A character who is legendary with his Skill.)

All skills confer the following abilities:

- A character who has Tr > 0 in a skill can recognize the use of that Skill by another.
- A character who has Tr > 0 in a skill can recognize the Competency level of another person with the same Skill.
- A character can determine the actual Skill Level of another if the character's Skill Level is greater than the other person's.

3.9.2. Skill Costs

All Skill costs are measured in EPs, also called Base Cost. The higher BC, the harder the Skill is to learn and master.

Table 3.9. Skill Cost

Skill Difficulty	BC
Trivial	1 EP
Easy	2 EP
Average	3 EP
Difficult	4 EP

Skill Difficulty	BC
Very Difficult	5 EP

3.9.3. Untrained Penalty

When a character attempts a Task for which he has not been Trained (Skill Competency is 'No Skill'), or to which no Skill is related, he suffers an Untrained Penalty (UP).

Some Skills will have a special UP of Impossible. This indicates that the Skill cannot be attempted when Skill Competency is 'No Skill'.

$UP = 5$

Optional: The UP is generally equal to 5 but can be changed by the GM. The GM may set a higher UP for a Task that is normally performed using a Skill requiring a lot of knowledge or practice (Difficult and Very Difficult Skills). In the same way, the GM may reduce or eliminate the UP for Tasks that are primarily based on Talents (ex: holding one's breath), or that do not benefit much from knowledge or practice (Trivial and Easy Skills).

As a guideline, a UP of twice the Base Cost of the related Skill is suggested for Tasks that are normally performed using a Skill.

$UP = 2 * BC$

3.9.4. Buying Skills

3.9.4.1. Skill Acquisition

The following table can be used to look up the EP cost for advancing a Skill from a Training Level of 0 to the desired Training Level in one step. This table is most useful when creating a character and buying skills for the first time.

Skill Acquisition Formula:

$EP\ Cost = Desired\ Tr\ Lvl * (Desired\ Tr\ Lvl + 1) * BC / 2$

Example 3.2. Skill Acquisition

If Argis the ranger wants to start his Tracking Skill (BC = 4 EP) at Training Level 8, he must spend:

$EP\ Cost = Desired\ Tr\ Lvl * (Desired\ Tr\ Lvl + 1) * BC / 2$
 $= 8 * 9 * 4 / 2 = 144\ EP$

For those who prefer not to use the formula, a table is provided.

Table 3.10. Skill Acquisition Cost

Desired Tr Lvl	Skill Acquisition Cost				
	1	2	3	4	5
1	1	2	3	4	5
2	3	6	9	12	15
3	6	12	18	24	30
4	10	20	30	40	50
5	15	30	45	60	75
6	21	42	63	84	105
7	28	56	84	112	140
8	36	72	108	144	180
9	45	90	135	180	225
10	55	110	165	220	275
11	66	132	198	264	330
12	78	156	234	312	390
13	91	182	273	364	455
14	105	210	315	420	525
15	120	240	360	480	600
16	136	272	408	544	680

Desired Tr Lvl	Skill Acquisition Cost				
	1	2	3	4	5
17	153	306	459	612	765
18	171	342	513	684	855
19	190	380	570	760	950
20	210	420	630	840	1050
21	231	462	693	924	1155
22	253	506	759	1012	1265
23	276	552	828	1104	1380
24	300	600	900	1200	1500
25	325	650	975	1300	1625
26	351	702	1053	1404	1755
27	378	756	1134	1512	1890
28	406	812	1218	1624	2030
29	435	870	1305	1740	2175
30	465	930	1395	1860	2325

3.9.4.2. Skill Advancement

To increase a Skill to its next Training Level, a character must spend a number of EPs equal to the next Training Level times the Base Cost of the Skill.

Skill Advancement Formula:

$$\text{EP Cost} = \text{Next Tr Lvl} * \text{BC}$$

Example 3.3. Skill Advancement

If Argis the ranger wants to increase his Tracking Skill (BC = 4 EP) from Training Level 8 to Training Level 9, he must spend:

$$\text{EP Cost} = \text{Next Tr Lvl} * \text{BC} = 9 * 4 \text{ EP} = 36 \text{ EP}$$

For those who prefer not to use the formula, a table is provided.

Table 3.11. Skill Advancement Cost

Next Tr Lvl	Skill Advancement Cost				
	1	2	3	4	5
1	1	2	3	4	5
2	2	4	6	8	10
3	3	6	9	12	15
4	4	8	12	16	20
5	5	10	15	20	25
6	6	12	18	24	30
7	7	14	21	28	35
8	8	16	24	32	40
9	9	18	27	36	45
10	10	20	30	40	50
11	11	22	33	44	55
12	12	24	36	48	60
13	13	26	39	52	65
14	14	28	42	56	70
15	15	30	45	60	75

Next Tr Lvl	Skill Advancement Cost				
	1	2	3	4	5
16	16	32	48	64	80
17	17	34	51	68	85
18	18	36	54	72	90
19	19	38	57	76	95
20	20	40	60	80	100
21	21	42	63	84	105
22	22	44	66	88	110
23	23	46	69	92	115
24	24	48	72	96	120
25	25	50	75	100	125
26	26	52	78	104	130
27	27	54	81	108	135
28	28	56	84	112	140
29	29	58	87	116	145
30	30	60	90	120	150

3.9.4.3. Advancement Rules (Optional)

The methods presented below aim to better model the relations between Skill use, Talents and Skill advancement. Some of them can be combined with the standard method, while others replace it.

3.9.4.3.1. Training With Teacher

Teacher rolls:

Teaching Bonus = $d10 - d10^* + \text{Teachers Teaching Skill} - \text{Students Next Skill Level}$

Student rolls:

Students EP = $(d10 - d10^* + \text{Teaching Bonus} + \text{Students Avg}(\text{Tals}, \text{INT}) - (5 * \text{BC} - 10)) / 5$

Where Tals are the students Talents on the Skill he's Training and INT is the students Intelligence.

Example 3.4. Training With Teacher

Training With Teacher Example

Note: A teacher may not train a student to a higher Skill Level than that he himself has in the Skill the student is Training, minus 1.

Example 3.5. Teachers Training Limit

If Ronan wants to train his Tracking Skill to Skill Level 5, he must find a Teacher with Tracking Skill Level of at least 6.

3.9.4.3.2. Training Without Teacher

Replace Teachers Teaching Skill with UP of the Teaching Skill:

GM rolls:

Teaching Bonus = $d10 - d10^* + \text{UP} - \text{Students Next Skill Level}$

Student rolls:

$$\text{Students EP} = (\text{d10} - \text{d10}^* + \text{Teaching Bonus} + \text{Students Avg}(\text{Tal}, \text{Adv}, \text{INT}) - (5 * \text{BC} - 10)) / 5$$

Where *Tals* are the students Talents on the Skill he's Training and *INT* is the students Intelligence.

Example 3.6. Training Without Teacher

Training Without Teacher Example

3.9.5. General Skills

This section describes General Skills, i.e. those that do not require special rules. For Combat and Magic skills, please refer to sections 6 and 7 respectively.

Table 3.12. General Skills

Skill Name	BC	Talents		UP*	Default TD	TD Description
ARTISTIC SKILLS						
Acting	3	AUR	PSY	6	D/5	Convincing personification
Disguise	2	AUR	PSY	4	D/5	Render irrecoznizable
Art	3	DEX	PSY	6	D/5	Draw or paint an average image. Performing a common piece. Sculpt or carve a small piece.
Ventriloquism	4	AUR	WIL	8	D/5	Simple speech
ATHLETIC SKILLS						
Acrobatics	3	AGI	PER	6	D/5	Dropping one floor in combat
Climbing	4	AGI	AGI	8	A/0	Normal brick wall
Contortion	5	AGI	AGI	10	D/5	Passing a torso-sized tunnel
Endurance	3	FIT	WIL	0	N/A	N/A (see movement)
Juggling	2	DEX	PER	4	A/0	Juggling three normal objects
Jumping	3	STR	STR	6	ED/15	Jumping one's height
Sprinting	3	FIT	STR	0	D/5	Running 100m in 12 secs.
Swimming	3	FIT	STR	6	A/0	Swimming 1km at a good pace
CRAFT SKILLS						
Agriculture	2	INT	INT	4	A/0	Growing common plants
Armorer	4	DEX	DEX	8	A/0	Fabricating a chain mail
Blacksmithing	3	DEX	INT	6	A/0	Forging a cauldron
Bowyer	3	DEX	PER	6	A/0	Assembling a short bow
Brewing	3	INT	PSY	6	A/0	Brewing beer
Clayworking	2	DEX	DEX	4	A/0	Molding a decorated urn
Cooking	1	INT	PSY	2	E/-5	Making a simple meal
Leatherworking	2	DEX	DEX	4	A/0	Making a leather backpack
Locksmithing	3	DEX	INT	6	A/0	Making an average pickable lock
Medicine	4	INT	PER	8	D/5	Healing a broken leg
Mining	3	INT	PER	6	A/0	Tunneling in normal rock
Rope Use	2	AGI	DEX	4	A/0	Tying up a person solidly
Stonemason	2	DEX	STR	4	D/5	Cutting tower stones
Weaponsmithing	4	DEX	DEX	8	A/0	Making a dagger
Woodworking	2	DEX	DEX	4	A/0	Build a wooden chair

Skill Name	BC	Talents		UP*	Default TD	TD Description
KNOWLEDGE SKILLS						
Appraising	3	INT	PER	6	D/5	Estimating the value of gems
Astronomy	4	INT	INT	8
Biology	3	INT	INT	6
Cartography	2	INT	INT	4	D/5	Mapping a region from sight
Chemistry	3	INT	INT	6
Cryptography	4	INT	INT	8	VD/10	Deciphering a standard code
Engineering	4	INT	INT	8	D/5	Drawing plans for a catapult
Geography	2	INT	INT	4	A/0	Knowing country of city
Heraldry	2	INT	INT	4	D/5	Recognizing a coat of arms
Herbalism	4	INT	INT	IMP	D/5	Brewing a special remedy
History	3	INT	INT	6	D/5	Recalling heroic stories
Identify Artifacts	5	INT	PER	IMP	ED/15	Identifying an ancient item
Language	3	INT	INT	IMP	A/0	Understanding a foreign tongue
Law	5	INT	INT	IMP	A/0	Understanding social laws
Math	3	INT	INT	6	A/0	Arithmetics and trigonometry
Metallurgy	4	INT	INT	8	D/5	Identifying a metal
Philosophy	3	INT	PSY	6	42	Finding the right Question
Physics	3	INT	INT	6	A/0	Predicting path of projectile
Read/Write	4	INT	INT	IMP	A/0	Reading a sign.
Theology	3	INT	INT	6	D/5	Remembering rites
Tribal Memory	4	INT	PSY	8	A/0	Recite oral history
Zoology	3	INT	INT	6	D/5	Identifying animal behaviors
NATURE SKILLS						
Animal Training	3	PER	PSY	6	VD/10	Training a horse
Direction Sense	3	PER	PER	6	VD/10	Determining current direction
Fire-building	1	INT	INT	2	A/0	Building a fire without f&s
Fishing	2	INT	INT	4	A/0	Catching "a meal" in 3 hours
Foraging	2	INT	PER	4	D/5	Finding a "meal"
Hunting	2	PER	PER	4	A/0	Shooting enough for a "meal"
Navigation	4	INT	PER	IMP	D/5	Finding one's position
Riding	3	AGI	PER	6	A/0	Maintaining mount control
Seamanship	3	INT	PER	6	A/0	Rigging sails
Survival	4	INT	WIL	8	A/0	Finding shelter during storm
Tracking	4	INT	PER	8	VD/10	Finding a 4 day old trail
Weather Sense	3	PER	PSY	6	D/5	Predicting next day's weather
SOCIAL SKILLS						
Bardic Influence	3	AUR	PSY	6	D/5	Awe a crowd with performance
Begging	2	AUR	PSY	4	D/5	Begging for an average dinner
Bribery	3	AUR	PER	6	D/5	Bribing a guard
Drinking	2	FIT	WIL	4	A/0	Drink FIT + 4 litres of ale
Eating	2	FIT	WIL	4	A/0	Eat FIT + 6 kg food
Etiquette	2	AUR	PSY	4	A/0	Acting courteously
Fasting	2	FIT	WIL	4	A/0	A day without food

Skill Name	BC	Talents		UP*	Default TD	TD Description
Gambling	2	DEX	PSY	4	D/5	Win against unskilled opponent
Haggling	1	AUR	PSY	2	D/5	Getting an offer accepted
Interrogation	3	AUR	PSY	6	VD/10	Getting confession from WIL 0
Oration	4	AUR	PSY	8	D/5	Successful speech to large audience
Streetwise	2	PER	PSY	4	D/5	Obtaining "street" info
Tactics	3	INT	PSY	6	A/0	Outsmaring a Tactics 0 person
Teaching	3	AUR	INT	6	N/A	Teaching someone a new skill
Truth telling	4	PER	PSY	8	L/20	Recognizing a lie
SUBTERFUGE SKILLS						
Consealment	2	DEX	INT	4	E/-5	Consealing a dagger in the boot
Evade Pursuit	2	AGI	INT	4	VD/10	Losing pursuit (non-trackers)
Forgery	4	DEX	INT	8	VD/10	Copying an official document
Hiding	3	AGI	PER	6	VD/10	Medium shadow cover
Lipreading	4	INT	PER	8	D/5	Deciphering speech, clear view
Move Quietly	4	AGI	AGI	8	D/5	Moving without armor
Open Locks	3	DEX	INT	6	D/5	Opening standard locked door
Pick Pockets	3	DEX	PER	6	D/5	Pulling coin purse, lg crowd
Remove Traps	4	DEX	INT	8	D/5	Removing a needle trap
Searching	3	INT	PER	6	D/5	Detecting a needle trap
Set Traps	2	DEX	INT	4	D/5	Setting a foot snare

* Values listed in this column are for the optional Untrained Penalty (UP). If this rule is not being used then UP is either Impossible (IMP), 0 or 5 (GM's discretion).

3.9.5.1. Artistic Skills

Acting. Confers the ability to convincingly portray a character either from a literary work or of one's own creation. This includes improvisational acting.

Disguise. Confers the ability to alter one's general appearance in order to avoid identification and deceive opponents. Encompasses alteration of height, weight, posture and/or facial and body features. Often combined with the Acting Skill.

Art. Confers the ability to draw and paint life-like images as well as impressionistic images.

Confers proficiency in an instrument of choice.

Confers the ability to shape and mold clay, stone and wood into life-like images of various sizes and compositions.

Ventriloquism. Confers the seeming ability to project one's voice so that it appears to emanate from inanimate objects, other people, or unusual locations. Good for party tricks and for starting ale-house brawls.

3.9.5.2. Athletic Skills

Acrobatics. Confers the ability to swing from a chandelier, somersault through a stained glass window, and land on one's horse, ready to make a getaway. Can be used in combat to dodge or reduce the effects of a blow.

Enables the reduction of falling damage by such methods as slowing the rate of descent by incidental surface contact, harm minimising impact postures, and "dodging the spikes/aiming for the soft bits."

Enables safe transition along a strong rope strung between two points or any similarly narrow and (generally) high-up path.

Climbing. Lets a character scale vertical and near vertical surfaces such as smooth walls and rough cliff-faces. Harder with slippery or featureless surfaces or if burdened with accoutrements. Often combined with the Medicine Skill. :)

Contortion. Enables the manipulation of one's body in order to move through small openings, hide in absurdly small containers or edifices, and escape from bonds.

Endurance. Enables prolongation of application with regard to physically demanding and/or mentally draining tasks. A swimmer nears exhaustion towards the end of long swim; they apply their endurance skill, and if successful, can continue swimming anew, as if refreshed for half as long again. Successive uses of the skill increase task difficulty and reduce prolongation span.

Juggling. Confers an ability to manipulate balls and other objects primarily for entertainment purposes. Subsumes minor sleight-of-hand techniques.

Jumping. Confers a proficiency at spanning sudden drops such as those encountered during rooftop chases or across mountain gorges, ready leaps onto elevated stations such as tavern tables and desperation jumps out of first or second story abodes.

Sprinting. Through a combination of running and power-walking, enables movement at twice the normal rate for a fixed duration. A period of rest and recuperation is required at the end of such exertion.

Swimming. Confers the ability to float upon deep water and to traverse same in a limited fashion. Heavy accoutrements, exhaustion, wounds, cold water, and high waves make things harder.

3.9.5.3. Craft Skills

Agriculture. Confers the ability to raise plants for various reasons (crops, reforestation, etc.). This Skill also allows the character to identify plants. Includes related fields such as horticulture and botany.

Armorer. Enables the construction and repair of metal, mesh and/or material armour. NB: historically spans the trades of Armorer, Heaumer (helmets), and Targeter (shields).

Blacksmithing. Enables the working of iron to produce and repair domestic and agricultural items.

Bowyer. Enables the construction and repair of bows, x-bows, arrows, and arrowheads. NB: historically spans the trades of Bowyer, Crossbow Makre, Fletcher (arrows), Arrowsmith (arrowheads), and Stringer (bow strings).

Cooking. Enables the preparation of divers foods including flesh-meat and poultry, pasties, and confections. NB: Historically spans the trades of Cook, and Confectioner.

Clayworking. Enables the working and firing of clay pieces to produce glazed and painted jars, pots and tiles.

Leatherworking. Confers the ability to make items from leather or other skins, including clothing, armour, saddles, etc. This skill includes the ability to etch, carve and stamp leather for design and artistic value, but does not confer the artistic ability to make this work of high quality (see Drawing/Painting skill)

Medicine. (Includes First Aid) Confers the ability to attenuate pain, stop bleeding, and prevent further injury as a result of cuts, bruises, abrasions, burns, broken and sprained limbs, bites and stings (see section 6.4 - Healing*).

Enables two types of healing: emergency and palliative.

Emergency healing can lessen the severity of a new wound. Treatment must commence within 1 minute following the wounding. TD is 5 per point of injury the healer attempts to recover. Add 5 to TD for each attempt after the first on the same character inside the same day.

Example 3.7. Emergency Healing

Ronan sustains a 12 point wound;
Kara attempts to reduce it to a 9 point wound. TD will be 15.
If Ronan had been treated by Kara once already on that day,
TD would instead be 20.

Palliative healing enables natural healing to occur at the rate of 20% of (BOD + 25) per day of low activity and 10% of (BOD + 25) per day of moderate activity, provided the care-giver makes a Healing roll at TD 5 for each patient under his care.

Medicine Skill can also be use to alleviate the effects of poisoning and to diagnose and treat illnesses. A Healer who comes to the aid of a poisoned or diseased individual can attempt to reduce the Virulence of the Affliction. The Healer's TD for this action is 5 per point of Virulence the Healer attempts to remove.

Example 3.8. Healing Poisoning

Ronan drinks poison with a Virulence of 25;
Kara attempts to reduce the Virulence to 20.
Kara's TD would be 25.

This must be done before the poisoned character begins to suffer the full effects of the affliction (see Affliction in section 9.3*).

Mining. Confers a knowledge of ore prospecting, geological surveying, and extraction techniques and hazards.

Rope Use. Enables the character to tie effective knots for a variety of uses including mountaineering, restraint, building rope bridges, etc. Also includes splicing two pieces of rope together, care of rope, types and sizes of ropes needed for various jobs, etc.

Stonemason. Enables the shaping and dressing of stones used in the construction of houses, towers, and castles.

Weaponsmithing. Enables the construction and repair of knives, swords and miscellaneous weapons. NB: Historically spans the trades of Blader/Bladesmith (blades), Cutler or Swordsmith/Sword-Cutler (handles), Sheather (sheath/scabbard), Weaponsmith (everything else bar knives, bows, and swords).

Woodworking. Enables the construction of common items from wood, including furniture of all types, utensils, and even buildings. While this skill allows the construction of high quality objects, it does not confer the ability to artistically carve or paint the items into true works of art (see Drawing/Painting and Sculpture/Carving skills).

3.9.5.4. Knowledge Skills

Appraising. Enables the considered determination of the value of a range of curiosa including objets d'art, jewelry, and collectibles. Easier if the item in question can be handled; harder if applied by sight or by description or from drawing alone.

Astronomy.

Biology.

Cartography. Allows one to make accurate map from topographical measurements. Also confers the ability to make reliable maps while traveling a region or visiting a building.

Chemistry.

Cryptography. Confers proficiency in the field of codes, ciphers, and code-breaking.

Engineering. Confers knowledge of design and construction principles especially those of a public utility nature such as bridges, roads, aqueducts, harbours, and drainage works. Military Engineering concentrates on the construction of military works (including engines of destruction) for attack or defence.

Geography. Confers knowledge of matters concerning the description of a world's surface, its form and physical features, natural and political divisions, climate, resources, and populations of various countries.

Heraldry. Confers knowledge of the etiquette of chivalry, including the genealogies and armorial bearings of noble families, laws of succession, and orders of precedence.

Herbalism. Confers a knowledge of the medicinal properties of herbs and plants.

Identify Artifacts. Subsumes a general knowledge of the reputed origin and history of artefacts. Enables one so learned to recognise such items and to speculate as to their application and usefulness.

Language. Confers knowledge of a verbal communication medium whether ancient, modern, or esoteric.

NB: Dead and forgotten languages tend to have greater training requirements and higher TD ratings.

Law. Understanding social laws of a specific culture, region, etc.

History. Confers an academic type knowledge of a past civilisation ("Atlantis") or a more generalised knowledge of a specific period of history (4th Century A.D.).

May also be used for detailed knowledge of the development, stories, and events surrounding a thorp, county, province or region; the smaller the area, the more detailed the knowledge. Extends to such things as notable battlefields, regional politics, rumours, scandals, flood, fire and drought, lost treasures and the like.

Math.

Metallurgy. Confers a knowledge of metals and their behaviour under stress. Enables the identification of most types by virtue of familiarity with their physical characteristics.

Philosophy.

Physics.

Read/Write. Confers the ability to understand and prepare written communication mediums.

Theology. Confers a general knowledge of the more significant of a world's religions. Includes creation and world building lore, deity virtues and spheres of influence, liturgical rites and practices, notable heroes, orders and authorities, sanctions, holy days and places, and religious festivals.

Zoology. Confers a knowledge of animals and their characteristics including diet, behaviour, activity cycles, friends, enemies, and habitat.

3.9.5.5. Nature Skills

Animal Training. Enables the training of domestic animals and beasts so as to obey instructions and learn specified routines.

At higher TD levels can be used to train semi-wild and wild animals and at the heights of the art, confer rudimentary speech in the more intelligent and cooperative types.

Direction Sense. Confers the ability to determine true north through a combination of familiarity with heavenly aspects, sensitivity to geomagnetic flux lines, and natural psychic affinities. Harder during the day, on occluded nights, and when underground.

Fire-building. Confers the ability to start a small fire suitable for camping purposes. Ignition methods include eye-glass, flint and steel, and simple fricative. Difficulty varies according to environment and atmospheric conditions.

Fishing. Enables the use of rod, net, and weir to catch a wide variety of species including pike, carp, trout, eels, catfish, lampreys and crabs.

Foraging. Enables survival off the land by virtue of familiarity with natural food and water sources, and their extraction/safe preparation methodologies.

Hunting. Confers the ability to track and bag beasts of the hunt such as bears, wild boar, deer, foxes, hares, grouse, wild duck, and geese, by virtue of familiarity with their habitat, behaviour, and anatomy.

Navigation. The ability to find one's position using the sun/stars, currents, ...

Riding. Enables the riding of beasts of burden and conveyance over lands both clear and rough, in a safe and comfortable fashion.

Seamanship. Confers a familiarity of working life aboard a water borne vessel and the practices and hazards of such a calling. Enables the safe passage of a water-borne ship through doldrum and tempest by virtue of familiarity with the heavens and the vagaries of wind and current.

Survival. Each Survival Skill conveys survival ability based on location/climate. Examples include Woodlands, Desert, Mountains, Arctic etc. Survival allows a character to build shelter, find food and water, etc...

Tracking. Confers the ability to track all forms of ground based creatures.

Weather Sense. Enables the anticipation of forthcoming meteorological phenomena.

3.9.5.6. Social Skills

Bardic Influence. Facilitates the mood alteration of a passive listener or group of people through song, melody, humour and/or tragedy.

At higher TD levels can be used to counter the effects of sirens and the like, and heal solely by the purity of voice and/or instrument.

Bribery. Facilitates the circumvention of cumbersome laws, the cooperation of agents of inspection, and the ready consideration of petitions and entreaties and the like. Minimises the consequences of a rebuff.

Drinking. Subsumes a good knowledge of alcoholic beverages. Enables one to drink those not so skilled, under the table.

Eating. Confers an epicurean knowledge of food and wine. Depending on one's bent can also be used to out-gross those without the Skill, in pig-out competitions.

Etiquette. Confers knowledge of the proper mode of dress, behavior, and language when speaking to nobility.

Gambling. Confers the ability to master games of chance either by "reading the odds" or by subtle manipulation/substitution of game equipment and paraphernalia.

Haggling. Confers the ability to negotiate price effectively, including having an idea of when the price of an object has been inflated. To be the most effective, the use of this skill requires the character to have some idea of the true value of the item being haggled over.

Interrogation. This skill is used to extract special information through the use indiscriminate physical and mental persuasion.

Oration. Enables the conveyance of ideas and concepts to groups of people ranging from small assemblies to raucous multitudes. Often used (and abused) by religious leaders and holders of public office, whether benign or corrupt, prospective or incumbent.

Streetwise. Confers familiarity with the ways of the street. Enables neutral interaction with members of urban underclasses, the location of discrete accommodation and food sources, and access to street knowledge, strongarms for hire, outlets for the acquisition and disposal of illicit or "borrowed" property, and similar questionable activities.

Tactics.

Truthtell. Enables one to tell when a human, demi-human, or humanoid is lying by watching the subject's eyes, breathing, and so on.

3.9.5.7. Subterfuge Skills

Concealment.

Evade Pursuit. Confers knowledge in the detection and evasion of pursuit including effective hiding, switchbacks, covering tracks, etc.

Forgery. Enables the production of facsimile documents, forged artwork, and artificial imitations of valuable stones and items of jewellery.

Hiding. Enables the observation of goings-on from a position of concealment such as amidst a naturally camouflaged field or from within the depths of urban shadows. Can avoid house-to-house and all points searches by moving surreptitiously from hidey hole to darkened corner.

Lipreading. Enables the discernment of what is being said by the observation and interpretation of lip motion. Useful across a crowded room if discretion is required.

Move Quietly. Facilitates movement which avoids the rustle of clothing and the padding of footsteps. Good for sneaking up on guards and sentries.

Open Locks. Confers the ability to defeat locks and like security devices by manipulating their mechanical componentry.

Pick Pockets. Confers the ability to extract baubles and the like from the pockets and purses of unsuspecting marks.

Remove Traps. Enables the character to disarm or harmlessly set off common types of traps.

Searching. Confers the ability to find something initially hidden. When a character actively tries to find something, he's Searching for it.

Also enables the detection of mechanically based traps: whether a small poisoned needle in a jewelry box or a pressure plate activated falling block in a passage. The character assays the item/area in question and is able to detect small irregularities in construction or tell-tale differences in contrast or surface homogeneity. Higher proficiency levels confer a limited ability to sense temperature inconsistencies and magical augmentation emanations.

Set Traps. Enables the character to install and build common types of traps.

Chapter 4. Tasks

4.1. Task

A Task is a situation in which a character applies his abilities to accomplish some action. A character may use his Talents or a Skill when attempting to resolve the Task.

4.2. Task Difficulties

To aid the GM in determining TDs, the following TDs have been established relative to what an average character (Tal = 0) with minimal Training in a Skill (Tr Lvl = 1) can accomplish. Therefore, the values were derived from the following Task Resolution Formula:

$$d10-d10* + 1 \geq TD$$

Thus, when assigning a difficulty to a Task, the GM should set the TD as if the Task was being attempted by a Tal = 0, Tr Lvl = 1 character. The GM should not base the difficulty on the Skill Level of the character attempting the Task. In other words, figure out what the Task is like, then use the table below to find the description that best fits the Task. With this description, use the TD value listed.

Example 4.1. Task Difficulties

Climbing a moss covered wall by someone with Tal = 0, Tr Lvl = 1 could be described as tricky. Tricky is listed under the "Could also be described as" column for Difficult. The TD associated with a Difficult Task is 5. Thus no matter what the Skill of a character attempting to climb a moss covered wall, the Task Difficulty is 5.

If a character with Skill 3 in Climb Walls attempts to climb the moss covered wall, he uses the formula: $d10-d10* + 3 \geq 5$.

If a character with Skill 10 in Climb Walls attempts to climb the moss covered wall, he uses the formula: $d10-d10* + 10 \geq 5$.

Table 4.1. Task Difficulties

Description	TD	Odds*	Could also be described as
Easy	-5	89%	Routine, Simple, Trivial
Average	0	63%	Engaging, Fair, Intermediate
Difficult	5	25%	Difficult, Tough, Tricky
Very Difficult	10	6%	Challenging, Demanding, Tasking, Vexing
Extremely Diff	15	2.4%	Exacting, Formidable, Punishing
Limit	20	0.6%	Extreme, Ballistic
Crushing	25		Backbreaking, Monumental
Herculean	30		Epic, Staggering, Superhuman
Gargantuan	35		Stupefying
Titanic	40		Awesome
Unbelievable	50		Impossible
Inconceivable	60		Shattering
God-like	70		Legendary, Mythic
Immortal	80		Celestial, Eternal
Cosmic	100		Transcendental

*Odds are calculated for a Tal = 0, Tr Lvl = 1 character.

4.3. Task Resolution

The process of resolving a Task is called Task Resolution. It is done via a roll of the dice. The applicable Skill is then added to the die roll and the result must be greater than or equal to the TD set by the GM.

Thus the standard Task Resolution Formula is:

$$d10-d10* + Skill \geq TD$$

If situational modifiers reduce a Task Difficulty to 10 less than the Skill, a Task Resolution roll is not required; the outcome is an automatic success.

Similarly, and especially in non-crisis situations, a GM may waive the requirement for a task resolution roll when a character's skill rating is 5 points over the TD rating e.g., Skill 6, TD 1.

4.4. Task Resolution when No Skill is Used

If a character attempts a Task for which he does not possess a Skill or to which no Skill is related, he uses (Avg(Tals) - UP) in place of Skill.

The Task Resolution Formula becomes:

$$d10-d10* + (Avg(Tals) - UP) \geq TD$$

where UP is the Untrained Penalty.

Note: Talent checks are conducted using this method, since they do not involve a Skill. Because it is sometimes difficult to tell if a Task could be done using a Skill or not, it is the responsibility of the GM to set an UP of 0 for what he feels to be a true Talent check.

Example 4.2. Task Resolution when No Skill is Used

An example of a true Talent check would be holding one's breath to which a character's Fitness would be applied using the formula $d10-d10* + FIT \geq TD$.

4.5. Composite Task Resolution

There is a TD for the Task as a whole. A roll is made at an effective Skill equal to the highest Skill minus one for each additional Skill which are involved in the Task against that TD.

If the roll succeeds, the Task succeeds. If the roll fails, the Task fails.

Composite Task Resolution Formula:

$$d10-d10* + Skill - (N-1) \geq TD$$

where N is the number of Skills involved in the Task.

4.6. Contested Task Resolution

Contested Task Resolution Formula:

$$d10-d10* + Skill \geq TD + Opponent's Skill$$

Optional: If a Contested Task is based on Talent only, i.e. it does not rely on the use of a Skill, the GM may wish to double the value of each opponent's Talent, to reflect the fact that the Task depends more on their raw capabilities than on any form of experience.

Example 4.3. Contested Task Resolution Based On Talents

A contest of Strength between Joe Blow and Conan could be resolved using:

$$d10-d10* + 2 * Joe Blow's STR \geq 2 * Conan's STR$$

4.7. Combining Efforts

When many characters unite their strength, intelligence, etc. to accomplish a Task, they are often more efficient than if they were trying to accomplish the Task independently. In such a situation, the success of the attempted Task is obtained by having each character roll independently against the TD. The TD is lowered by 1 for every character working on the Task beyond the first.

The Task Resolution Formula for each character is therefore:

$$d10-d10* + Skill \geq TD - (N-1)$$

where N is the number of characters attempting the Task.

The Task is successful if at least one of the characters makes his roll.

The GM must decide, based on the Task, if more than one character can attempt the Task. If he decides that more than one character can attempt the Task, he must then decide the maximum number of characters that can take part in attempting the Task.

4.8. Graded Outcome (Optional)

For GMs who prefer a slightly less absolute (success or failure) system of determining the result of Task Resolution, the following system is provided as an option for measuring the degree of success or failure.

Table 4.2. Graded Outcome

<i>Bonus</i>	$roll \geq TD + 10$
<i>Success</i>	$TD \leq roll \leq TD + 9$
<i>Partial</i>	$TD - 4 \leq roll \leq TD - 1$
<i>Failure</i>	$TD - 9 \leq roll \leq TD - 5$
<i>Mishap</i>	$roll \leq TD - 10$

Bonus. A really good outcome which surpasses normal expectations. If the GM cannot think of a reasonable Bonus then the outcome should simply be treated as a Success.

Success. A successful outcome which achieves the desired result.

Partial. An outcome that could be categorized as somewhere between Success and Failure. The exact result is left to GM discretion.

Failure. An unsuccessful outcome which does not achieve the desired result.

Mishap. A particularly bad failure that exposes the character to additional misfortune, harm, penalty or confusion. If the GM cannot think of a reasonable Mishap then the outcome should simply be treated as a Failure.

Example 4.4. Graded Outcome

Shardra the Ranger has Tracking 4. She tries picking up the trail of a wounded bandit. The GM decides that this will be hard, as it's been raining. The Task Resolution formula becomes:

$$d10-d10* + 4 \geq 5$$

If Shardra's player's total roll is 15 or higher, a Bonus, not only does Shardra pick up the trail, she also picks up the overlying trail of a pursuing wolverine.

If she rolls 5 to 14, a Success, Shardra picks up the bandit's trail.

If she rolls 1 to 4, a Partial, Shardra only picks up enough of the trail to determine the general direction taken by the bandit.

If she rolls -4 to 0, a Failure, Shardra is unable to pick up the trail because it has been washed away.

If she rolls a -5 or less, a Mishap, Shardra picks up the wrong trail that leads her in a totally different direction.

Chapter 5. General Rules

5.1. Encumbrance

The Load that each character can carry without ill effects varies with his Strength and is given in the Strength table. When a character is loaded with more weight than his Strength allows, his Fatigue rises faster than if he was normally loaded.

The additional Fatigue that a character suffers when he is heavily loaded is equal to the Encumbrance Penalty, which is calculated from the Load and Load Step values of the Strength table. When the carried weight is lower than or equal to the character's allowed Load, then the Encumbrance Penalty is equal to 0. When the weight carried is greater than this Load, the Encumbrance Penalty is increased by one for every increment of weight equal to Load Step (or fraction of Load Step).

$$\text{Encumbrance Penalty} = (\text{Weight} - \text{Load}) / \text{Load Step (round up)}$$

Example 5.1. Encumbrance Penalty

A character with STR = 2 can normally carry 35 kg and has a Load Step of 3.5 kg. If the character chooses to carry 40 kg, i.e. he carries 5 kg more than allowed, he faces an Encumbrance Penalty of 2.

$$\begin{aligned} \text{Encumbrance Penalty} &= (40 \text{ kg} - 35 \text{ kg}) / 3.5 \text{ kg} \\ &= 5 \text{ kg} / 3.5 \text{ kg} \\ &= 1.43 \\ &= 2 \text{ (rounded up)} \end{aligned}$$

Each time this character will increase his Fatigue Heap, he will increase it by 3 (1 plus the Encumbrance Penalty). See the Fatigue rules for more details.

The Encumbrance rules only takes into account the mass of items, not their bulkiness. As always, a GM may state that the character suffers an additional penalty on his Skill checks because he is loaded with large items. For example, a GM has the right to impose a penalty of 10 on all Skill checks to a character who is carrying a canoe, even if the character has the Strength to do it. This is left to each GM, as we feel that such situations are not very common and that threatening them here would just add unnecessary complexity to the rules.

Optional: The GM can decide that the Encumbrance Penalty is also applied on some or all Skills checks in addition to contributing to Fatigue; he can also decide that Encumbrance only affects Skill checks if the Fatigue rules are not used. When the Encumbrance Penalty is applied on a Skill check, the TD is increased by the value of the Encumbrance Penalty.

Example 5.2. Skill Check With Encumbrance Penalty

If the character from the example above wants to jump over a 1.5 meters fence while carrying 40 kg, the GM can decide to apply the Encumbrance Penalty on the Skill check:

$$d10-d10^* + \text{Jumping Skill} \geq \text{TD} + \text{Fatigue} + \text{Encumbrance Penalty}$$

5.2. Falling

A character falling on hard ground suffers 1d6 points of Damage for each 2 meters of his fall. This Damage is not reduced by Armor Resistance.

5.3. Fatigue

5.3.1. Efforts

Each time a character performs an action, he accumulates Fatigue, be it mental or physical. This accumulated Fatigue makes it harder for him to perform subsequent actions. At some point, he is too Fatigued to do anything correctly and has to rest. (For simplicity, both mental and physical fatigue are encompassed by the Fatigue Heap).

Some Skills will tire a character faster than others.

Example 5.3. Efforts

Reading is less draining than moving 10 kg rocks to build a wall. Thus, the person moving rocks will get tired much faster than the person who is reading.

To take this into account, each character has a Fatigue Heap, which is initially at 0 when he is fully rested and which increases as the character performs various activities. The more exacting these activities are, the faster the Fatigue Heap increases.

Example 5.4. Fatigue Rating

Taking a second look at our above example, we could qualify reading as a light Effort, while moving rocks would be a moderate Effort. The character moving rocks would thus have to increase its Fatigue every 15 minutes, while the one reading would only increase it every hour (see the table below).

The Fatigue Heap is always increased by 1 plus the Encumbrance Penalty (see the Encumbrance rules) each time it is augmented, no matter which activity is performed. The frequency at which the Fatigue Heap is increased depends on the effort required by the Skill or activity. In the case of Skills, one or more Fatigue Ratings will be associated with various uses of the Skill, which makes it easy to find the Fatigue increment frequency. For movement, this frequency depends on the movement speed (see the movement rules). As usual, the GM can always change the frequency at which Fatigue is increased.

While many Skills will have one or Fatigue Ratings associated with them, the GM will often have to determine how wearing a Task is. In that case, we recommend that the GM describes the effort required in words and then associates this effort with the appropriate frequency for increasing Fatigue.

For example, a Task that requires a moderate-heavy effort would require to increase the Fatigue Heap every 4 minutes.

Table 5.1. Fatigue Rating

Effort	Recuperation	Frequency	Fatigue Rating
Light	...	1 hour	(1)
...	...	30 minutes	(2)
Moderate	Rest	15 minutes	(3)
...	Sleep	8 minutes	(4)
...	...	4 minutes	(5)
...	...	2 minutes	(6)
Heavy	...	1 minute (10 rounds)	(7)
Strenuous	...	5 rounds (30 secs)	(8)
...	...	3 rounds	(9)
...	...	1 round	(10)

Note: the Fatigue rules are optional for most Skill checks but is recommended for the magic and movement rules. In the magic rules, Fatigue limits the number of Spells that can be cast, while in the movement rules it limits the distance that can be covered.

5.3.2. Recuperation

A resting character recovers one Fatigue point every 15 minutes. A sleeping character recovers one Fatigue point every 8 minutes (or two every 15 minutes). Samples activities that can be considered as resting are: talking, eating, sitting, meditating, ... Of course, the character must not perform another activity at the same time.

5.4. Healing**Table 5.2. Healing Rates**

		Per day		
Activity Level	Example	w/o healer	w/healer*	Weekly Bonus
Low	Bed rest	10%	20%	+2d6

		Per day		
Activity Level	Example	w/o healer	w/healer*	Weekly Bonus
Moderate	Travelling	5%	10%	+1d6
High	Fighting	0	1	0

* conditions apply (ref. Medicine Skill)

Per day. Healing Rates per day are based on a percentage of the injured person's Body Talent increased by 25.

Activity Level. Means the most demanding level of activity undertaken during any particular day or week.

Weekly Bonus. Requires a successful Fitness roll vs Injury:

$d10-d10^* + 10 + FIT \geq \text{Injury}$

If successful, Injury is reduced by the indicated roll.

Example 5.5. Healing

A person with a BOD = -3 would heal 2 points of Injury per day without healer ($10\% * (-3+25)$) if his Activity Level was low.

Optional: Weekly Bonus = $d10-d10^ + 10 + FIT - \text{Injury}$*

Example 5.6. Weekly Healing Bonus

If the person from the above example has sustained 10 Injury and he has a FIT = 3, his Weekly Bonus would be:

Weekly Bonus = $d10-d10^ + 10 + FIT - \text{Injury}$
 $= d10-d10^* + 10 + 3 - 10$
 $= d10-d10^* + 3$*

5.5. Lift

The maximum weight that a character can lift easily is given by the Lift value from the Strength table. When Lifting weight, the following equation is used:

$d10-d10^* \geq \text{Lift TD} [+ \text{Fatigue}]$

Table 5.3. Lift

Action	Lift TD	Fatigue Rating
Lift just above ground	-15	(8)
Lift at waist height	-10	(9)
Lift at head height	-7	(10)
Lift overhead	-5	(10)

For every increase in weight equal to Load Step, increase TD by 1.

For every decrease in weight equal to Load Step, decrease TD by 1.

Final Lift TD Formula:

$\text{Final Lift TD} = \text{Lift TD} + ((\text{Weight} - \text{Lift}) / \text{Load Step})$

5.6. Load

The amount of weight a character can carry before he will feel the effects of Encumbrance (in kg unless otherwise indicated).

When a character carries a weight equal to or lower than Load, his Encumbrance Penalty is equal to 0. If the weight carried is greater than Load, then the Encumbrance Penalty is increase by 1 for every increase of weight equal to the Load Step (or a fraction of the Load Step).

Load Step = Load / 10

Load Formula (round up):

Encumbrance Penalty = (Weight - Load) / Load Step

Example 5.7. Load

STR = 0; Load = 20 kg; Load Step = 2 kg

Weight ≤ 20kg → Encumbrance Penalty = 0
 Weight = 20.5 kg → Encumbrance Penalty = 1
 Weight = 22 kg → Encumbrance Penalty = 1
 Weight = 22.5 kg → Encumbrance Penalty = 2
 Weight = 24 kg → Encumbrance Penalty = 2
 Weight = 35 kg → Encumbrance Penalty = (35 - 20) / 2 = 8

5.7. Movement

There are five basic speeds for characters movement. The Base speed is a very slow walk, the Walking speed is a good long distance pace and the Running speed is a normal jogging. The Sprinting speed is the highest speed at which most characters can go and the Max speed is the absolute maximum speed at which a member of a given Species can go (for humans, the maximum speed is that of olympic sprinters).

Table 5.4. Movement

	Human			
	km/hour	m/round	Base TD	TD increase
Base	3	5	-5	1/hour
Walking	6	10	-5	1/hour
Running	12	20	-5	4/hour
Sprinting*	24	40	-5	1/10 rounds
Max**	36	60	15	1/round

Characters have to make movement checks periodically to continue moving at the same speed. The TD is increased before making the movement check.

* For speeds below the sprinting speed, the check is made using the Endurance skill:

$d10-d10^* + \text{Endurance} \geq \text{Movement TD}$

** For speed at or over the sprinting speed, the check is made using the Sprinting skill:

$d10-d10^* + \text{Sprinting} \geq \text{Movement TD}$

If a character fails a check, he must slow down. If he was Running he starts Walking, if he was Sprinting he goes down to Running, ... The TD of the movement check remains the same (except if the character goes from Max speed to Sprinting, in which case the TD is reduced by 10).

When the character wants to move at the Max speed, he must make an initial movement check. Failure indicates that he can move at most at the Sprinting speed. The TD is not increased before this initial check.

The GM is free to change the period at which the checks are made, converting the TD increase appropriately (Sprinting could require one check per 15 minutes, with a TD increase of 1). See Advanced Movement for more complete movement rules.

5.7.1. Movement Skills

For movement slower than Sprinting, players should use the Endurance Skill in the movement check, or Fitness if their character does not possess the Endurance Skill. For movement at or above the Sprinting speed, players should use the Sprinting Skill or Strength in the movement check.

If a character does not have a Training in either Endurance or Sprinting, he does not face an Untrained Penalty (UP = 0). These Skills are considered to be common enough that everyone has a basic Training in them.

5.7.2. Chases

If a Chase takes place in a crowded environment, the participants must make an additional Agility check every round. This check is made against the current movement TD:

$d10-d10^* + AGI \geq \text{Movement TD}$

Each participant that passes the check can move at the full Sprinting speed or over, otherwise he can only move at the Running speed or less. Of course, if the character attempts to go over the Sprinting speed, he must have passed a movement check before he can make the Agility check.

If the graded outcomes system is used, a Partial indicates that the participant moves a bit slower than Sprinting (generally Sprinting minus Base, but the GM can change this). A Mishap indicates that he has tripped, or any other unfortunate event that the GM can devise, while a Bonus allows him to cover an extra distance equal to his Base speed.

If the Chase occurs on clear and level ground, the same method can be used except that Agility is replaced by Strength in the check...

5.8. Advanced Movement (Optional)

The movement rules detailed below attempt to cover in a sensible manner most game situations where movement plays a critical part. However, they might be cumbersome in situations where movement is not critical and the GM is free to use them when and as he wishes. It is only suggested that he employs the standard movement speeds (Base, Walking, Running, Sprinting and Max).

5.8.1. Movement Speeds

Movement speeds are divided in five broad categories: Base, Walking, Running, Sprinting and Max.

The Base movement speed is the reference from which the four others are calculated. The speed of a character in a melee combat situation is also equal to the Base speed (see Movement and Distances in Combat).

The Walking speed is equal to a good but sustainable walking pace, the Running speed is a moderate jogging and the Sprinting speed is a hurried run. For comparison purposes, olympic marathoners runners move at a pace between Running and Sprinting (~ 19 km/h) and the Max movement speed listed is that of the olympic sprinters (100 meters in 10 seconds).

In order to simplify the rules, it is considered that all members of a Species can sustain the speeds given in the table below, for a short period of time (until their first movement check).

Table 5.5. Movement Speeds

	Human			
	km/hour	m/round	Other Species	Fatigue Rating
Base	3	5	In Species description	(1)
Walking	6	10	2 * Base	(1)
Running	12	20	4 * Base	(3)
Sprinting*	24	40	8 * Base	(7)
Max**	36	60	12 * Base	(10)

*: 100 meters in 15 secs

** : 100 meters in 10 secs

5.8.2. Movement Checks

A character must do periodic movement checks to see if he can continue to move at a given speed despite the accumulated Fatigue. The checks are done using:

$d10-d10^* + \text{Movement Skill} \geq \text{Movement TD} + \text{Fatigue}$

At the end of each movement period, the character's Fatigue Heap must be increased by one plus his Encumbrance Penalty. The check is made after Fatigue has been increased. The Skill that is used in the check depends on the speed at which the character goes (see Movement Skills).

If the character's roll added to his Movement Skill is greater than his accumulated Fatigue plus the Movement TD, then the character can continue moving at the same speed. If not, then the character must slow down by his Base speed (a human Running at 12 km/h would slow down by 3 km/h and would thus end up at 9 km/h). A character can accelerate at any time, as long as he has been successful in his last movement check.

Note that Fatigue is necessary for the movement rules, even if it is not used in other parts of the rules. Using Fatigue with the movement rules gives pretty realistic results.

While the base TD is -5 up to the Sprinting speed, the frequency of the checks changes with the movement rate.

Example 5.8. Fatigue Frequency Check

A character needs to check only once per hour when Walking but must make a check every minute when Sprinting.

The faster the character goes, the faster he gets Fatigued.

Table 5.6. Activity vs Check Frequency

Activity Level	Check Frequency	Movement Speed	Fatigue Rating
Light	1 hour	Base, Walking	(1)
	30 minutes	3 * base	(2)
Moderate	15 minutes	Running	(3)
	8 minutes	5 * Base	(4)
	4 minutes	6 * Base	(5)
	2 minutes	7 * Base	(6)
Heavy	1 minute (10 rounds)	Sprinting	(7)
Strenuous	5 rounds (30 seconds)	9 * Base	(8)
	3 rounds	10 * Base	(9)
	1 round	11 * Base or more	(10)

Basically, the frequency of the checks double each time the movement speed increases by the Base speed.

A character can always start to Walk, Run or Sprint without a check, as long as he doesn't try to go over the standard Sprinting speed (see Heavy Sprinting) or does not suffer from heavy Fatigue. If the GM judges that a character is too tired to move, he can require a movement check before the character starts to move (no Fatigue is added to the Fatigue Heap before making this check). If the check passes, then the character moves normally. If the check fails, then the GM can either impose a maximum speed for the character or require that the character rests before starting to move. In the later case, the character can attempt to move as soon as his Fatigue Heap has been reduced by one point or more.

Example 5.9. Marathon Runner

A human runner wants to finish a marathon in about 2 hour and 10 minutes. To cover the 42 km in 130 minutes, he needs to go at about 19 km/h, which is approximately equal to 6 times the Base speed of 3 km/h. He will thus have to make a movement check every 4 minutes. (Note: running a marathon in 2h10min is a world class performance.)

Our marathon runner has an Endurance Skill of 30.

After 4 minutes of running, his Fatigue Heap is increased by one and he has to make a first movement check:

```
d10-d10* + Endurance >= -5 + Fatigue
d10-d10* + 30           >= -5 + 1
```

It is quite obvious that he has virtually no chance of failing this check.

In fact, he is almost certain of being successful in the first 25 checks (unless he rolls a fumble). This well trained runner can thus run at 19 km/h for 100 minutes (25 checks * 4 minutes/check) without any major problem. It only starts getting difficult for him in the last 30 minutes, when he has to give his last energies to maintain the same rhythm.

If a similar situation occurs in a game, it is strongly suggested that the GM does not require the players to roll for checks that are always successful unless the character fumbles. The players should not have to roll as long as their Skill is 10 points higher than the TD.

For our marathon runner, this means that we need to roll only the last seven check.

The first of these check is:

$d10 - d10^* + 30 \geq -5 + 26$

while the seventh is:

$d10 - d10^* + 30 \geq -5 + 32$

If he makes these seven movement checks successfully, he will have completed the marathon in 2 hours and 10 minutes!

5.8.3. Heavy Sprinting

The Sprinting speed given in the movement Speed table is the speed that all members of a Species can sustain for a short period of time (1 minute). If a character wants to go faster than the standard Sprinting speed, he faces a greater difficulty than just having to make more frequent checks. For each increment of speed equal to the Base speed, 5 is added to the TD.

Example 5.10. Sprinting

Thus, to run 100 meters in 10 seconds, a character would need to go at 60 meters/round, which means an increase of 20 of the TD.

In addition, the character needs to make a movement check every round.

The check that a human needs to make to run 100 meters in 10 seconds is:

$d10 - d10^* + \text{Sprinting} \geq 15 + \text{Fatigue}$

When a character wants to move at a speed greater than the standard Sprinting speed, he also needs to make an initial movement check. No fatigue is added to the Fatigue Heap before making this check (Fatigue is always added at the end of the movement period).

If a character tries to move faster than the Sprinting speed but fails his check, the maximum speed that he can reach is obtained by subtracting Fatigue from his total roll and comparing the result with the movement TD in the table below. The maximum speed that he can reach corresponds to the maximum movement TD that is smaller than or equal to his adjusted roll.

If a sprinter rolls a total 6 on his movement check and has a Fatigue of 3, then his adjusted roll is 3 and he can reach a maximum speed of 9 times the Base speed (45 meters/round for a human).

The maximum speed that a character can reach is equal to 12 times the Base speed. For a human, this speed is equal to 60 meters/round, which is equivalent to running 100 meters in 10 seconds, a feat that only olympic athletes can achieve. Of course, the GM is free to remove this limitation on maximum speed.

Table 5.7. Speed vs Movement TD

Speed	Movement TD
Sprinting or below	-5
9 * Base	0
10 * Base	5
11 * Base	10
Max	15

Example 5.11. Sprinting

An olympic athlete with a Sprinting Skill of 25 is on the starting line for the 100 meters race. As he is fully rested, his Fatigue is initially equal to 0. Upon hearing the gun, he jumps from the starting blocks.

An initial movement check is made:

```

d10-d10* + Sprinting >= Movement TD + Fatigue
d10-d10* + 25          >= -5 + 20      + 0
-2          + 25        >= 15
23          >= 15              -> success

```

This initial movement check is successful and the character is thus moving at 60 meters per round. However, since his speed is equal to 12 times the Base speed, he must make a check every round. He will thus have to make another check after one round (6 seconds) of running. His Fatigue Heap is increased by 1 due to the first round of Sprinting and his second movement check is:

```

d10-d10* + Sprinting >= Movement TD + Fatigue
d10-d10* + 25          >= -5 + 20      + 1
3          + 25        >= 16
28          >= 16              -> success

```

This second check is also successful and the sprinter makes it to the finish line in 10 seconds!

Chapter 6. Combat

6.1. Introduction

"... violence is the last refuge of the incompetent." -- Isaac Asimov

When other means of achieving objectives have failed, the party of adventuring characters may find themselves in an encounter that leads to combat. Combat can take many forms including melee, archery, arcane, etc. Good combat rules should cover all those situations, while being simple enough not to prevent the players from having fun.

Like everything else in the DNet system, combat rules seek to achieve a balance between realism, simplicity and heroism. In a completely realistic system, serious wounds often prove fatal and the GM has to take great care not to create a situation where combat is unavoidable. At the opposite, in a heroic system where the characters can endure extreme wounds without flinching, combat often becomes the preferred mean to resolve situations of conflict. In our vision, combat should not limit character development by ending it whenever it happens, nor should it prevent it by being a universal solution to all problems. Therefore, the DNet combat system is deadly enough that characters won't always seek combat as the solution to their problems, but not so deadly as to make the characters flee each time brute force is required.

6.2. Basic Premises

6.2.1. Combat Styles

There is more to combat than just swinging a weapon; most of the reflexes that make a good fighter have more to do with the way he uses his weapon than with the particular weapon used. The Skills your character has to learn to be a proficient fighter are thus named Combat Styles. The primary style for a fighter with military training would probably be "One-Handed Weapons & Shield". A northern barbarian wielding a claymore would most often use the "Two-Handed Weapon" style. A magic oriented character would probably opt for a low cost style such as "Staves", giving him basic combat abilities while letting him focus most of his efforts on magic lore.

As your character gains experience, he can advance in one or more Combat Style. Since Combat Styles are used for both attack and defense, improving them makes you both harder to hit and better at hitting your opponents.

6.2.2. The Combat Round

As in many RPG systems, combat in DNet is resolved by dividing its duration into rounds. During a round, each character can perform one action: attacking an opponent, casting a spell, reloading a bow, etc. Each combat round represents six seconds of action, giving ten rounds per minute.

During a combat round, each protagonist will get to accomplish one action, without consideration for who acts first or last. Each attack/defense confrontation is in fact an exchange of blows and the damage inflicted by the protagonists upon each other is the summation of the effects of each individual blow. It is therefore perfectly possible for two combatants to finish off each other in the same round, giving a situation similar to the final combat scene in the movie "Excalibur".

6.2.3. Combat Round Sequence

Most gamers hate it when the mechanics of combat system take more time than the actions and tactical decisions of the characters. In other words, the mechanics should not slow down the combat flow and bring down the climactic tension. The combat round sequence outlined here and described more fully later in the text will generally be most effective one for smooth combat resolution.

The combat round begins with the declaration phase, during which each player announces the actions of his character(s) and the GM states the actions of the NPCs. The order of the declaration can be arbitrary or determined by rolling for initiative. In both cases, it is advantageous to declare last, since you can decide the actions of your character in regard of what others have announced.

After all actions have been declared, the resolution phase begins. No particular order is required, as all actions are considered to be simultaneous and every character is assured that he will have a chance to attempt its planned actions. For attacks, resolution is divided in two steps: the attacker first attempts to hit the defender in a contest of Skills; if he is successful, Damage is calculated using the procedure outline above.

At the end of each combat round, after all actions have been resolved, characters that have been wounded during the round must check to see if they remain conscious and alive.

6.2.4. Impact, Damage and Injury

When you hit an opponent with a weapon, you generally intend to cause him some physical damage. The DNet system uses a specific procedure with its associated terminology to calculate this damage; the basics of the damage calculation procedure are exposed here, so that you can better understand the rest of the system. The complete procedure will be described in detail later in the combat chapter.

Every physical attack is said to cause an Impact.

Example 6.1. Impact, Damage And Injury

A hit with bastard sword made by an average human causes 2d6+5 points of Impact. If the target is wearing armor, part of the attack's Impact is absorbed by the armor, while the remaining part, if any, constitutes the true physical Damage, which is added to the target's Injury Heap. If the target suffers too much Injury, i.e. more than what is Body allows, he will pass out and eventually die.

6.3. Combat Styles

One of the fundamental premises behind the DNet combat system is that one's fighting style is more important than the actual weapon used. A fighter used to fighting with a broad sword and a shield will find it much easier to fight with a bastard sword and a shield than to fight with a broad sword alone. His combat reflexes are tuned to certain strike sequences relying on the shield to parry blows. For him, fighting without the shield means developping new strike sequences, something that is not always easy to do in the middle of a melee.

Table 6.1. Combat Styles

Style Name	BC	Talents		AM	DM	Special Characteristics
LONG RANGE STYLES						
Archery	4	DEX	PER			extreme, 0 def
Cross Bows	2	DEX	PER			extreme, 0 def
Thrown Weapons	3	DEX	PER			near, no def
MELEE STYLES						
Articulated Weapons	4	AGI	DEX	+1		entangle, +2 disarm
Articulated Weapons & Shield	5	AGI	DEX	+1	*	entangle, +2 disarm
Bolas, Whips, Ropes, Nets	3	AGI	DEX			trip/entangle, 0 def, +3 disarm
Close Weapons	2	AGI	DEX			
Close Weapons & Shield	3	AGI	DEX		*	
Dual Weapon	4	AGI	DEX	+2	-1	
Fencing	5	AGI	DEX	+2		def vs Fencing/Close only
One-Handed Weapons	3	AGI	DEX			
One-Handed Weapons & Shield	4	AGI	DEX		*	
Polearms	4	AGI	DEX	+1	-1	2nd rank, fend
Staves	2	AGI	DEX			
Thrusting Weapons	3	AGI	PER			2nd rank, fend
Thrusting Weapons & Shield	4	AGI	PER		*	2nd rank, fend
Two-Handed Weapons	3	AGI	STR		-2	2nd rank
UNARMED STYLES						
Boxing	2	AGI	FIT			hand, no def vs Wpn
Brawling	3	FIT	STR			hand, bash, -5 def vs Wpn

Style Name	BC	Talents		AM	DM	Special Characteristics
Karate	3	FIT	WIL			hand, foot, -3 def vs Wpn
Judo/Wrestling	3	FIT	WIL			hold, throw, no def vs Wpn

* Shield bonus/bash.

BC. Base Cost. This is the training cost associated with the skill.

Talents. The Talents which forms the basis for using this Skill. (i.e. The Talents acts as a modifier for use of the Skill in the targeting equation.)

AM. Attack modifier.

DM. Defense modifier.

Special Characteristics.

Range.

- Close (0 - 1 m; actually engaged in close combat)
- Near (1 - 10 m; engaged or able to move to engage this round)
- Moderate (11 - 50 m; not in melee range, but probably in missile weapon range)
- Far (51 - 100 m; not in melee range, but probably in missile weapon range)
- Extreme (> 100 m; out of all but the longest range missile weapons)

2nd rank. Extended weapon reach to attack opponents from a distance, as from behind a line of friendly shield bearers.

Fend. Basically Fend keeps opponent with shorter weapon at a distance unable to attack. Opponent who loses against Fend either cannot attack or takes automatic hit at full Damage (maximum for thrusting weapon and STR bonus).

A Fend can be started if an opponent is outside of Close range at the start of a combat round. Otherwise, a successful Fend means that an opponent who is at Close range is unable to attack in the next round. A successful Fend must occur in each subsequent round to keep the opponent at bay.

Entangle. Entangle limbs. A successful attack will entangle the limbs of the defender, unless an Agility check against a TD equal to the attacker's total roll is made by the defender. The attacker must specify that he is trying to entangle during the declaration phase.

Trip. Entangle legs and trip opponent. A successful attack will entangle the legs of the defender, unless an Agility check against a TD equal to the attacker's total roll is made by the defender. The attacker must specify that he is trying to trip during the declaration phase.

Shield Bonus. The use of a shield gives a bonus to defense of 2 plus the shield bonus, which depends on the type of shield.

Optional: Instead of the fixed +2 defense bonus, the Shield Use skill gives a +1 bonus for every 5 levels, i.e. +1 at levels 1 through 5, +2 at levels 6 through 10, +3 at levels 11 through 15, ...

Shield Bash. The ability to use shield as a weapon. Blow causes 2d6 + shield Impact + 1 point per Sise Rating of the attacker + Strength of the attacker. Defender is knocked off his feet and goes prone unless a successful Agility check against a TD equal to the attacker's total roll is made.

Def Fencing/Close only. Defense against Fencing and Close styles only.

Hand. Attacks with hands or fists do 2d6-8 Impact.

Foot. Kicking attacks to 2d6-6 Impact.

Bash. Bashing attacks include body slams and tackles. Impact is 2d6-4. A running start is required to do Damage, so no Impact is done if you are already at Close range. (possible to force backwards even if starting at Close range)

Throw. Throws include leg sweeps and judo/wrestling throws. IMPACT is 2d6-6 and is not modified by STR. Success leaves the defender prone.

Hold. Hold attacks include judo holds and wrestling pins. After a successful attack the defender must make a roll if he wants to try to break the hold.

$d10 - d10^* + STR + skill \geq \text{holder's STR} + skill$

The "skill" may be from any style which includes "hold" attacks. If the hold is successful, the attacker may choose to inflict damage:

Impact is 2d6-4 (+STR).

* Note about HANDS: There are holds and throws which require two hands, and some which require no hands. The GM may judge if a maneuver is possible or more difficult (skill penalty) in some situations, such as if the player has his hands bound.

6.3.1. Long Range Styles

Archery. Any (non-cross) bow. Rate of Fire (ROF) is generally one arrow per round.

Cross Bows. All crossbows. ROF will be determined by weapon and Strength. High Strength crossbow weapons may only allow occasional fire 1/3 rounds to 1/10 rounds. If there is a 1/1 rate of fire, damage is minimal e.g. per dagger.

Thrown Weapons. Any weapon which can be thrown. Effectiveness is greatly limited with weapons that were not designed to be thrown. Weapons designed to be thrown -- axe, knives, boomerang, darts, javelin, discus, etc. ROF is 1 per round if the weapon is appropriately carried on the body (at girdle or similar -- not in pack). When throwing into a melee situation, ROF is reduced to 1/2 rounds or roll randomly for target.

6.3.2. Melee Styles

Articulated Weapons. Any articulated weapon. Leveraged weapons (like a flail) are harder to use than a more straightforward weapon. This covers all such weapons, one or two handed, when used without a shield. If a shield is used, a penalty of -5 is applied to the Skill.

Articulated Weapons & Shield. Any one handed articulated weapon used with a shield. Leveraged weapons (like a flail) are harder to use than a more straightforward weapon. This covers all such one handed weapons, when used with a shield. If no shield is used, a penalty of -5 is applied to the skill.

Bolas/Whips/Ropes/Nets. Bolas, whips, ropes and nets.

Close Weapons. Weapons such as knives, daggers, brass knuckles, etc. Opponents must be at Close range. If not they can Fend. If a shield is used, a penalty of -5 is applied to the Skill.

Close Weapons & Shield. Weapons such as knives, daggers, brass knuckles, etc. Opponents must be at Close range. If not they can Fend. If no shield is used, a penalty of -5 is applied to the Skill.

Dual Weapon. Any 2 weapons which can be wielded with one hand. Comments: minus on defense, or limit defense as in previous post. (i.e. can not defend against weapons more than one 'class' larger than secondary weapon without loosing attack. Limit weapons to those smaller than medium with respect to character size/strength.

Fencing. Fencing defense can only occur against Fencing and Close Weapons. Against other Styles, reduce Def to 1. Parry repost style fighting with light weight weapons -- edge or point attacks. This is not for unbalanced weapons like axe or mace.

One-handed Weapons. Any non-articulated weapon which can be wielded with one hand. If a shield is used, a penalty of -5 is applied to the Skill.

One-Handed Weapons & Shield. Any non-articulated weapon which can be wielded with one hand. If no shield is used, a penalty of -5 is applied to the Skill.

Polearms. Halbards, poles with ax, blade, pick, or exotic ends of reach 2 to 2.5. Pole arms are commonly swung, having blade or pick. They have a higher moment of inertia than Two-Handed Weapons. They also have some closer grip style that allows some parry action with the either end ala quarter staff. Most wielders of pole arms do not like to use that style, preferring to use weapon from 2nd rank. If the weapon has a spear point, it may also be used in Thrusting Weapons Style.

Staves. All staves.

Thrusting Weapons. Any spear weapon. Includes pike which is a reach 3 spear. This to cover spears and such. Thrusting style does not use nether end for block, but forward shaft. Thrusting Style also includes Fend as an alternative to attack and defend. If a shield is used, a penalty of -5 is applied to the Skill.

Thrusting Weapons & Shield. Any one-handed spear weapon. Includes pike which is a reach 3 spear. (*pike is one-handed?) This to cover spears and such. This includes shield use for smaller shields. Thrusting weapon may be one handed with shield. Thrusting Style does not use nether end for block, but forward shaft. Thrusting Style also includes Fend as an alternative to attack and defend. If no shield is used, a penalty of -5 is applied to the Skill.

Two-Handed Weapons. Any non-articulated weapon which can be wielded with two hands.

6.3.3. Unarmed Styles

I would like to use a minimal list of unarmed combat styles, since it is more in the spirit of the current weapon styles. A well rounded martial artist using this list would learn Karate for the hand and foot maneuvers, Close Weapons for the usual list of Chinese peasant weapons, Judo for the throws, Staff, and One-Handed Weapon skills.

Boxing. No defence vs weapons. Hand, brass knuckles. Boxing-ring, or bare-fist style fighting.

Brawling. -5 defence vs weapons. Hand, bash. Barroom brawl style.

Karate. -3 defence vs weapons. Hand, foot. Generic style for basic Eastern martial arts. We may want to limit weapon defences for Brawling and Karate for small and maybe medium size weapons.

Judo/Wrestling. No defence vs weapons. Hold, throw. Generic style for Western-style wrestling and Eastern-style Judo.

6.3.4. Other Combat Skills

Table 6.2. Combat Styles

Skill name	BC	Talents		UP	TD	Description
Catch Missiles	4	AGI	PER	10	D/5	Catch an incoming spear
Disarm	4	DEX	STR	8	D/5	Make opponent drop weapon
Dodge	3	AGI	PER	6	N/A	Dodge two melee attacks
Evade Missiles	3	AGI	PER	6	A/0	Dodge an incoming spear

Catch Missiles. Gives the character a chance to catch missiles, but only if the player says he will try to do so in the declaration phase. The task difficulties (TD) for the various kind of missiles are given below:

Table 6.3. Catch Missiles TD

Missile	TD
Spear	D/5
Axe, dagger, etc	V/10
Arrow	ED/15
Crossbow bolt	L/20

Disarm. This Skill is used in place of a normal attack to attempt to disarm an opponent. The success check is:

$$d10-d10^* + \text{Attakers SA} + \text{Attakers STR} \geq d10-d10^* + \text{Defenders SD} + \text{Defenders STR}$$

This Skill can be used by both armed and unarmed combatants. Some Combat Styles may have modifiers that are added to your roll when you attempt to disarm an opponent.

Optional: Both opponents can add the mass of their weapon (rounded to the nearest kilogram) to their roll.

Dodge. The Dodge Skill allows the character to attempt to escape blows from two opponents for each Dodge action. It can be used in conjunction with the Style attack/defenses using the multiple actions mechanism.

For example, if a fighter wants to attack one opponent and Dodge two others, the Style actions (attack and defense) and the Dodge action (evading the blows from the two other opponents) will be rolled with a -5 penalty. If the Dodge Skill is used in conjunction with a shield, the bearer can add the shield bonus to his defense roll.

Evade Missiles. Allows character to dodge incoming missiles. The player must declare that the character will try to do so during the declaration phase. Task difficulties are:

Table 6.4. Evade Missiles TD

Missile	TD
Spear	A/0
Axe, dagger, etc	D/5
Arrow	V/10
Crossbow bolt	ED/15

6.4. Combat Sequence

This section explains in detail how combat is resolved in the DNet system. To this end, a game situation leading to combat is developed as the rules are presented.

Combat is broken down into rounds. Each round is considered to last 6 seconds. All actions that occur within a round are independent of each other and are considered to take place at the same time. Thus it is always possible for two combatants to strike each other down in the same round.

Within a combat round, attacks and defenses are viewed as a passe d'armes, not as individual strokes.

Example 6.2. Combat

Game situation: Neila and Jalik have been cautiously exploring the ruins of a temple of Hekari, an almost forgotten deity of darkness and disease, in the hope of lifting a curse that has been plaguing a pixie community for centuries. As they are about to despair, their efforts are rewarded by a hollow sound from a flagstone reveals a hidden passage. After doublechecking their torches and pushing the stone safely aside, they engage in the shadows of a stairway.

The characteristics and appropriate skills and equipment of the two characters are given here for reference purposes.

Neila (Bob's character)

Mental Talents: AUR: 0; INT: 1; PER: 0; PSY: 1; WIL: 2

Physical Talents: AGI: 2; BOD: 2; DEX: -2; FIT: 1; STR: 3

Combat Styles:

	Tals + Tr = Skill			
One Handed W. & Shield:	0	+ 8	= 8	Attack: 8 Defense: 8+2+4 = 14
Dodge:	2	+ 7	= 9	Defense: 9+4 = 13

Equipment:

War Hammer (Impact = 2d6+4)
 Kite (defense bonus = 4)
 Soft leather bezaunted armor (Resistance = 6)

Jalik (Roger's character)

Mental Talents: AUR: 1; INT: 1; PER: 2; PSY: 0; WIL: 0

Physical Talents: AGI: 3; BOD: 1; DEX: 2; FIT: 0; STR: 0

Combat Styles:

	Ta + Tr = Skill			
Dual Weapons:	3	+ 6	= 9	Attack: 9+2 = 11 Defense: 9-1 = 8
Dodge:	3	+ 5	= 8	

Equipment:

2 small swords (Impact = 2d6+2)
 a 2 meters wooden pole
 Quilt armor (Resistance = 3)

6.4.1. Declaration

At the beginning of every combat round, the GM must ask every player to declare the actions of his character for the round. The GM must also state the actions of all NPCs and monsters during that phase. Once stated, these actions cannot be changed, unless the GM feels that there has been a misunderstanding; in that case, every player should be allowed to redeclare the actions of his character.

The declaration order does not really matter as long as the actions of all protagonists are stated. A fixed order, such as going around the table will generally speed game play.

Note that a character can attack multiple targets only if he is in close range (0 to 1 meters) of both targets at declaration time.

Example 6.3. Declaration

Game situation: Jalik and Neila reach the bottom of the stairs about 5 meters below the ground level.

GM: In the torchlight, you can see that the floor is littered with bones.

Roger: "[Whisper] Cover me." I slowly crouch to inspect the bones.

GM: They look like humanoid bones, generally human sized.

Roger: I inspect the walls, looking for holes or any trace of a mechanism.

GM: You spend 5 minutes doing as careful an inspection you can without stepping on the floor. The walls are plain and smooth. You don't see any obvious crevasse.

Roger: I slowly pass the wooden pole along the floor and the walls.

GM: (rolling a few dice to make good impression) Nothing happens.

Bob: "[Whisper] It looks ok?"

Roger: "[Whisper] Yes... I go first, you follow me 4 steps behind."

I advance in the passage, tell me when I notice anything different.

GM: After 4 meters, the floor is clear of bones. The transition is gradual.

Roger: I continue.

Bob: I still follow about 2 meters behind.
 GM: You walk two more steps and hear a concert of clicking sounds as the bone quickly move along the floor to reassemble into three distinct shapes. Two of the shapes are near Neila, while the third is behind Jalik's back. What do you do?
 Bob: "[Loud] Watch your back!". Neila attacks the nearest shape and will dodge the two others if necessary.
 Roger: Jalik drops his pole and takes out his two swords. He will also attack the nearest shape.
 GM: Jalik's attack won't happen until next round, but they won't be able to attack this round either. Neila, you realize that you can bash at the nearest one without worrying about dodging the other.

6.4.1.1. Initiative (Optional)

Some role players find that basing the declaration order on the Talents of their characters allow for more strategy during combat. A declaration method which allow the characters with the best Perception to react to the actions of others is presented here.

Determining initiative:

1. Roll 1d10
2. Add Perception (you may get negative results)

Actions are then declared starting with the lowest initiative roll to the highest. This gives a chance to characters with the highest Perception to adjust their actions to those of others.

All players should roll for initiative and the GM should also roll it for NPCs and monsters. In large combats, the GM may wish to roll initiative for groups of monsters or even for all monsters at the same time.

6.4.1.2. Alternate Initiative (Optional)

Another method to determine initiative is to base the characters reactions on the speed of their weapon and their Agility Talent. The more agile characters will act faster than those less agile.

1. Roll d3 (d6 if surprised)
2. Add Weapon Speed (WS)
3. Subtract Agility

Also with this mechanism actions are resolved starting with the lowest initiative roll to the highest.

The result is the Time Unit (TU) in which you start to act w/o penalties. After the initial initiative roll, simply add your WS each time you want to make an attack and sum the numbers.

One TU is roughly equal to 1 second.

Next TU you can act w/o penalties = Current TU + WS

6.4.1.2.1. Initiative Modifiers (Optional)

You can choose to act earlier with a penalty of -5 per TU to early, or you can increase your chance of success by delaying up to 5 TUs and gain a +2 bonus for each TU.

Max Bonus = +10

6.4.2. Action resolution

Once all actions have been declared, they are resolved using standard Skill checks. The order of the resolution does not matter (Unless you use the optional alternate initiative mechanism) since all actions within a round are considered to be simultaneous. Again, resolving the actions in a fixed order will speed up the game and simplify combat.

While there are no strict limits to the actions that can be attempted during combat, we will focus here on the actions that are directly related to the resolution of combat.

6.4.2.1. Targeting

The determination of an attack outcome is achieved using the targeting equation:

$$d10-d10* + SA [+ Sk mods] \geq d10-d10* [+ TD mods] + SD [+ Sk mods]$$

If the left hand side is greater than or equal to the right hand side, then the attacker scores a hit and should proceed to determine Damage.

While this expression may seem complex, it summarizes a very simple process:

1. Both the attacker and the defender roll d10-d10*, as in a Skill check.
2. The attacker adds his Attack Skill (SA) to his roll, while the defender adds his Defence Skill (SD) to his roll.
3. They also add any situation combat modifiers that the GM judge necessary to their respective rolls.
4. If the attacker's total is greater than or equal to the defender's total, then the attacker is successful in his attack and should now roll for Damage.

The targeting roll can be modified by situation combat modifiers. These situation combat modifiers are chosen by the GM and are broken into two categories:

- Task Difficulty Modifiers (TD mods): modifiers that affect the difficulty of the combat Task.
- Skill Modifiers (Sk mods): modifiers that affect the Skill of the combatants.

Table 6.5. Task Difficulty Modifiers

Condition	Modifier
Target Semi-prone	-1
Target Prone	-2
Target Partly Immobile	-4
Target Immobile	-8
Target Invisible	+5 (Varies)
Target out of range	+1 / 10% beyond weapon's range
Target Size	(SR Attacker - SR Target)

Table 6.6. Skill Modifiers

Condition	Modifier
Semi-prone	-1
Prone	-2
Partly Immobile	-4
Immobile	-8
Poor Footing/Environment	-1 to ... (Left to GM discretion)
On higher ground than opponent	+1
Charging	+2 Attack, -2 Defense
Set to receive a charge	+2 Defense (assuming Attacker is charging)
Hasted	+2
Slowed	-2
Invisible	+5 (Varies)
Feinting	+5 (Optional)
Additional Action Attempted	-5 per additional action
Injury	-1/5 points or
	-1/([BOD + 10] / 2) (Optional but more realistic)
Fatigue	-1/point (Optional)

The modifiers apply to both attack and defense skills, unless noted. Modifiers that apply only to the attack skill are identified with "+X Attack", while those applying only to defense are noted with "+X Defense".

Optional: For NPCs, the GM may replace the defender roll by a constant value of 0 to accelerate combat resolution:

$$d10-d10* + SA [+ Sk mods] \geq 0 [+ TD mods] + SD [+ Sk mods]$$

This increases the effects of a difference between the Skill levels of the attacker and defender, i.e. the opponent with the Skill will win more often than when both opponents roll for defense.

Of course, the GM can decide that neither PCs, nor NPCs roll for defense.

Example 6.4. Action Resolution

Game situation:

(first round) Neila swings her war hammer at the nearest skeleton.
 -> Bob rolls 3 and adds Neila's attack skill of 8 for a total of 11.
 -> The game master rolls -2, adds the skeleton guardian defense skill of 8 and a skill modifier of -2 due to the fact that the guardian is still taking shape, for a total of 4.
 Neila hits the skeleton and sends crushed bones flying. In the meantime, Jalik wields his two swords.

(sixth round) Neila is still engaged with two Guardians; she has suffered a few hits but has nearly destroyed the first while dodging the other. Jalik has also hit is Guardian a few times, while taking only two hits. Neila's attack:

-> Bob rolls 23 (!), adds Neila's attack skill of 8 and subtracts 5 because of the multiple actions (attacking and dodging) for a total of 26.
 -> Game master rolls -7 (!) and adds the skeleton defense skill (8) for a total of 1.

==> Neila scores another precise hit on the first skeleton.

1st skeleton's attack:

-> Game master's roll: $-9 + 8 = -1$

-> Bob's roll: $-2 + 14 - 5 = 7$

==> Neila blocks the skeleton attempts.

2nd skeleton's attack:

-> Game master's roll: $3 + 8 = 11$

-> Bob's roll: $-1 + 13$ (dodge skill) $- 5 = 8$

==> The skeleton hits Neila.

Jalik's attack:

-> Roger's roll: $6 + 11 = 17$

-> Game master's roll: $-1 + 8 = 7$

==> Jalik successfully stabs at the skeleton.

3rd skeleton's attack:

-> Game master's roll: $7 + 8 = 11$

-> Roger's roll: $7 + 8 = 11$

==> The skeleton hits Jalik.

Skeleton Guardians

Physical Talents: BOD: 0; AGI: 0; STR: 2

Mental Talents: INT: -8; PER: 0;

Combat skills:

	Skill	
Claw attacks:	8	Attack: 8 Defense: 8
Dodge:	5	

Special:

Claw IMPACT: 2d6

Natural Resistance: 5

-2 to combat skills while taking shape.

Fights until destroyed (no Unconsciousness checks)

6.4.2.1.1. Realistic Combat (Optional)

You can split up both your attack and defence into smaller portions of your total Skill, but you must use at least 1 Skill point to do an action.

Keep in mind that your SA and SD is in fact only one Skill. The numbers may not be equal due to Attak- and Defence Modifiers (AM/DM).

Thus, the amount of Skill you wish to use in an attack, a feint, a defence or whatever is subtracted from both SA and SD.

As long as either your SA or SD is greater than 0 you may continue to do actions. If your SA is reduced to 0 you may not attack anymore. And if your SD is reduced to 0 you may not defend anymore.

The only situation where you may continue to defend even if your SD is 0, is if your SA is greater than 0. Then you can use your remaining SA as SD.

Note: You can use SA as SD, but not the other way around.

When both your SA and SD is equal to 0, you must wait in WS TUs before you can do actions again. Or, if you are using the Optional Combat Modifiers, act later/earlier with corresponding modifiers.

Example 6.5. Realistic Combat

Neila

Physical Talents: AGI: 2; BOD: 2; DEX: -2; FIT: 1; STR: 3

Mental Talents: AUR: 0; INT: 1; PER: 0; PSY: 1; WIL: 2

Combat Styles		Ta + Tr = SA/SD
One Handed W. & Shield	2 + 6	= 8/8
Dodge	2 + 7	= 0/9

Equipment	Type	IMPACT	SPD	DEF
War Hammer	B	+5	1	
Kite Shield		-2		+4

Jalik

Physical Talents: AGI: 3; BOD: 1; DEX: 2; FIT: 0; STR: 0

Mental Talents: AUR: 1; INT: 1; PER: 2; PSY: 0; WIL: 0

Combat Styles	Ta + Tr + AM + DM = SA/SD	SPD
Dual Weapons:	3 + 6 + 2 - 1 = 11/8	1
Dodge:	3 + 5 + 0 = 0/8	

Equipment	Type	IMPACT	SPD
2 Shortswords	S/T	0/0	1

Neila and Jalik decides to do some combat practice.

They start out beyond each others reach. Both rolling for initiative (d3).

Neila rolls a 2 + 1 (WS) = 3.

Jalik rolls a 1 + 1 (WS) = 2. Jalik has initiativ.

(In situations like this, its not nesessary to roll for initiative unless both insist on attacking first.)

He decides to wait, focus his attention and observe Neila.

[In game terms: +2 bonus/TU to whatever action he decides later on.]

Now Neila has decided to see if the saying "Attack is the best form of defence" holds true. But she knows Jalik is a skilled fighter and will try to feint for a opening in his defence.

[In game terms: 2 points of her skill will go into an initial feint, 4 points will go into the actual attack. The remaning 2 will be held back in case of a counter attack from Jalik.]

She takes a few quick steps forward toward Jaliks right, holding her shield between herself and Jalik, seeing Jalik drawing his defence to her feint, she takes one long fast step to the right and lashes out at his left flank.

[In game terms:

Neila feints attack: $d10-d10^* + 2 + 5$ (feint bonus)
 $-10 + 2 + 5 = -3$ (a terrible feint)

Neila attacks: $d10-d10^* + 4$
 $3 + 4 = 7$

]

Jalik, seeing Nelias obvious feint, decides to play along, feinting a defence where Neila expectes him to. Jalik decides for himself that due to Nelias terrible feint, she will focus her energy mainly on the following attack. With his left hand sword he decides to focus most of his skill to parry her attack, and then counter with his right hand sword to lash out at her shield flank, aiming for her (hopefully) exposed left leg.

[In game terms: 2 points of his skill will go into playing along with the feint, 6 points will go to the left hand defence and the remaining 5 points (3 from

his attack skill + 2 bonus points) will go to his last right hand attack.

Jalik feints defence: $d10-d10^* + 2 + 5$ (feint bonus)
 $4 + 2 + 5 = 11$ (a good feint)

$11 > -3$ (Neilas feint attack) -> Jaliks feint succeeded.

Jaliks left hand parry: $d10-d10^* + 6$
 $9 + 6 = 15$

$15 > 7$ (Neilas attack) Jalik successfully parries Neilas attack.]

Neila, realising her failure as Jalik easily parries her attack and counters, can do nothing but use her remaining skill to defend herself as best she can.

[In game terms:
 Jaliks right hand attack: $d10-d10^* + 5$
 $5 + 5 = 10$

$10 > 6$ (Neilas shield bonus + remaining defence).

Jalik hits Neilas left flank. Roll damage.]

Because this is only a practice session, Jalik holds back his attack enough for Neila to just get a tiny scratch. She staggers backward to a defensive position, preparing herself for a new clash of arms.

In this situation, I guess we can say that attack was NOT the best defence. :)

This entire combat scene lasted only a few seconds. Both Jalik and Neila must now regain concentration, focus and whatever before they can act without penalties. This is determined by their weapons SPD. They must wait in Time Units equal to their SPD. This means they must both wait 1 Time Unit. Then they start all over again.

6.4.2.1.2. Called Shots

Targeting a specific body part is referred to as a Called Shot. While targeting vital organs can increase the deadliness of an attack, those vital organs are often small and thus more difficult to hit.

The table below gives Impact modifiers for some human body parts. These modifiers are based on the probability of hitting a vital organ in the targeted part. The effect of hitting non-vital organs is left to the game master.

For example, a serious blow to the hand might cripple its victim in addition of doing normal Impact.

Listing all such consequences is beyond the scope of these rules.

Table 6.7. Impact Modifiers vs Body Parts

Impact Modifier	Body Part
+10	Head
+15	Throat
+20	Eye/Heart

When making a Called Shot, the targeting roll of the character is modified by the Size Rating (SR) of the body part targeted. This SR can be determined from the Size Rating table below. You can either estimate the average dimension of the targeted part and look for a matching number in the size column, or just scan the examples for a part of similar size.

Targeting equation for called shots:

$$d10-d10^* + SA \geq TD - SR$$

Called Shots are generally applied to missile weapons. In melee combat battling an opponent larger than you does not make him much easier to hit since he also benefits from an extended reach.

Most values listed are for human body parts. You can convert to the species being targeted very simply, by adding the Size Rating of the Species to the Size Rating of the human body part.

Body Part SR = Human body part SR + Species SR

Example 6.6. Body Part Size Rating

SR of human arm = -4
 SR of weejon arm = SR of human arm + SR of Weejon
 = -4 + -3
 = -7

What happens if a player targets an opponent's eye or another body part and miss by one on his attack roll? Since we don't want to get into overly complicated and cumbersome mechanics, we leave this to the interpretation of the GM. It could either be treated as a complete miss, a hit to a nearby bone that only does normal Impact or a full hit to the head. Situational modifiers that may influence this decision include the movement speed of the opponent, the fact that he may be wearing a helmet, etc.

Table 6.8. Size

Size Factor	SR	Size	Creature, body part or object
0.0155	-15	3cm	Human eye
0.0205	-14	4cm	
0.0270	-13	5cm	
0.0357	-12	6cm	
0.0471	-11	8cm	
0.0623	-10	11cm	
0.0822	-9	15cm	
0.108	-8	19cm	Human hand, Human throat
0.143	-7	26cm	Dagger
0.189	-6	34cm	Human head
0.250	-5	45cm	
0.329	-4	59cm	Human arm
0.435	-3	78cm	Human leg
0.574	-2	1.0m	Human chest
0.758	-1	1.4m	
1.0	0	1.8m	Human, Elf
1.32	1	2.4m	
1.74	2	3.1m	
2.30	3	4.1m	
3.04	4	5.5m	
4.01	5	7.2m	
5.29	6	9.5m	
6.98	7	13m	
9.22	8	17m	
12.2	9	22m	
16.1	10	29m	

Size Factor. A number showing a creature's size relative to humans. $\text{Size Factor} = 1.32^{\text{SR}}$

SR. Size Rating, to be used in called shots. $\text{SR} = \log_{1.32}(\text{Size Factor})$

Size. The average size of a creature or object with a certain SR. Mainly based on height, but also factors in width.

Creature, body part or object. An example creature, body part or object of a given size rating.

6.4.2.2. Targeting with Missile Weapons

Missile Weapon Styles are handled as standard Skills, with a TD that is mainly dependent on the distance between your character and its target. For simplicity, the base TD does not depend on the weapon used and is given in the following table:

Table 6.9. Targeting with Missile Weapons

Distance	Range	Base TD
Near	0 to 10 meters	0
Moderate	11 to 50 meters	5
Far	51 to 100 meters	10
Extreme	> 100 meters	15

The targeting equation is:

$$d_{10} - d_{10} * + \text{Missile Weapon Skill} \geq \text{TD}$$

Since all missile weapons are not equal in effectiveness, an effective range is associated with each one. When the target is beyond a weapon's effective range, additional penalties are applied to the task difficulty. The TD increases by 1 for each 10% over the weapons effective range (round up). As usual, the GM can either apply this rule as a strict rule, as a simple guideline or even completely dismiss it. Sometimes, it is simpler to just consider all situational modifiers and make a quick decision on the TD.

Missile weapons also have a maximum range beyond which they cannot send a missile. This maximum range is normally listed in the weapons description.

Damage and called shots are handled in the same manner as for melee attacks.

Example 6.7. Targeting

In the following examples, we use one weapon of each group: a dagger, (effect. range: 15m; max. range: 40m), a short bow (effect. range: 90m; max. range: 225m) and a heavy arbalest (effect. range: 60m, max range: 330m).

Situation 1: Target is 8 meters away.

TD is 0 with all three weapons, since the target is near and within their effective range.

Situation 2: Target is 20 meters away.

TD is 9 with the dagger since the target is in medium range (TD 5) and is 5 meters over the dagger's effective range. $(20 - 15) / 1.5 \approx 3.3 = 4$.
TD is 5 with both the short bow and arbalest, since the target is within their effective range.

Situation 3: Target is 100 meters away.

Such a dagger throw is "impossible" since the target is beyond the dagger's maximum range.
TD is 11 with the short bow since the target is far (TD 10) and is 10 meters over the bow's effective range. $(100 - 90) / 9 \approx 1.1 = 2$.
TD is 17 with the heavy arbalest since the target is far (TD 10) and is 40 meters over the bow's effective range. $(100 - 60) / 6 \approx 6.7 = 7$.

Situation 4: Target is 500 meters away.

Don't even think about it...

Targeting TD Formula:

$$\text{TD} = (\text{Range} - \text{Effective Range}) / 10\% \text{ of Effective Range}$$

Optional: In some situations, it makes sense to take into account the size of the target. In these cases, the TD can be modified by subtracting from it the SR of the target.

Example 6.8. Size Rating Adjustments

Hitting a giant (SR: 4) standing 20 meters away with a short bow has a TD of 1, while hitting a weejon (SR: -3) at the same distance has a TD of 8.

As a reference, humans have a SR = 0. The game master is free to apply this rule whenever he wishes.

Size Rating Adjustment: Adjusted TD = Standard TD - SR

6.4.2.3. Damage and Injury

When a successful hit has been scored, Damage is computed by subtracting the defender's Resistance from the attacker's Impact.

$$\text{Damage} = \text{Impact} - \text{Resistance}$$

The attacker's Impact is the sum of his Strength and his weapon's Impact:

$$\text{Impact} = \text{Weapon Impact} + \text{STR}$$

The Resistance of the defender is the sum of his Natural Resistance and his armor's Resistance:

$$\text{Resistance} = \text{Natural Resistance} + \text{Armor Resistance}$$

Armor Resistance is always a positive value that depends on the type of armor being worn. Natural Resistance is a value representing the natural body covering of a species (see the species description). Natural Resistance can be negative. Because of this, Resistance can be negative as well.

If Damage is lower than 0, then it is considered to be 0. A Damage of 0 or less is considered to be just a scratch. If Damage is greater than 0, then it should be added to the Injury heap.

$$\text{Injury} = \text{Injury} + \text{Damage}$$

Example 6.9. Impact and Injury

Game situation:

(first round)

To determine the Impact done by Neila's hit on the skeleton, Bob rolls 11 on 2d6+4 (the war hammer Impact) and adds Neila's STR for a total of 14. The GM subtract the Natural Resistance (5) of the Guardian from Neila's Impact and adds 9 to the Guardian's Injury Heap (previously at 0).

(sixth round) (Note that Damage calculations are normally done just after determining if an attack was successful. All Damage calculations are presented here in the same section for explanation purposes)

- > Neila hits the first skeleton for 11+3=14 points of Impact. This increases the skeleton's Injury by 9 to a total of 36.
- > The second skeleton hits Neila for 8+2=10 for a Damage of 4 after the attack has passed through the armor (Resistance=6). This brings her Injury heap to 26.
- > Jalik hits the third skeleton for 6 points of Impact. Only 1 point passes the skeleton's Natural Resistance, bringing its Injury Heap to 24.
- > The third skeleton does 13 points of Impact to Jalik. His armor only absorbs 3 points, adding 10 points of Damage to Injury, for a total of 18.

6.4.2.3.1. Bonus Impact (Optional)

$$\text{Bonus Impact} = [\text{SA} [+ \text{SA mods}] - (\text{TD} [+ \text{TD mods}] + \text{SD} [+ \text{SD mods}])] / 2 = (\text{Total SA} - \text{Total SD}) / 2$$

This is the same formula used for standard targeting, only instead of just comparing the sides we find how much greater the left hand side is. If the Bonus Impact is less than 0, the attack misses.

Note that for every 2 points of success above the TD, the Bonus Impact is increased by 1.

$$\text{Total Impact} = \text{Bonus Impact} + \text{Weapon Impact}$$

6.4.2.4. Multiple Actions in Combat

The Multiple Actions mechanism is used frequently in combat. When a character wants to defend against multiple opponents, he has to buy Multiple Actions for a penalty of 5 on all his Skills. Each additional Combat Style action gives both one attack and one defense.

Example 6.10. Multiple Actions in Combat

If a character attacks and defends against two opponents, his two attacks and two defenses are done with a -5 penalty. Similarly a character attacking one opponent and dodging two others would have a -5 on his rolls in both his Combat Style and Dodge Skill.

Actions that are not related to combat also impose a -5 penalty on all Skill checks when they are performed while the character fights. If a character wants to catch an object while fighting, he would face a -5 penalty on both his catching roll and his attack and defense.

Note that the defense Skill of the character can never be lowered below 0 by any penalty, since a defense of 0 is that of a moving target within range. It is considered that your character cannot do worse if he tries to defend than if he does not try to.

6.4.3. Survival checks

At the end of the combat round, after all actions have been resolved, every combatant that has been injured during the round (i.e. that has seen his Injury Heap increase) must make Unconsciousness and Death checks.

An Unconsciousness check is made by rolling $d10-d10^*$ and adding 25 plus the character's Willpower and Body. If the total is greater than or equal to Injury, then the check is successful and the character stays conscious.

Unconsciousness: $d10-d10^* + 25 + BOD + WIL \geq Injury$

It is not necessary to make an Unconsciousness check if $25 + Body + Wilpower$ is over Injury by 10 points or more.

A Death check is similarly made by rolling $d10-d10^*$ and adding 40 and the character's Body. If the total is greater than or equal to the Injury, then the check is successful and the character stays alive.

Death: $d10-d10^* + 40 + BOD \geq Injury$

It is not necessary to make a Death check if $40 + Body$ is greater than Injury by 10 points or more.

Optional: If the Graded Outcomes rules are used, a partial outcome indicates that the character is not Unconscious but suffers from such pain that he is not able to do anything beside moaning and screaming. He remains generally aware of what is happening around him.

Example 6.11. Survival Checks

Game situation:

(first round) The Injury heap of the first Skeleton Guardian is now equal to 9. Since this is much lower than 40 plus the Body of the skeleton, there is no need for a Death check (the skeleton does not check for Unconsciousness, see description).

(sixth round)

-> Bob's roll for Neila: $-3 + 25 + 2 (WIL) + 2 (BOD) = 26 (Injury)$
Neila remains conscious enough to continue the fight.
-> Roger's roll for Jalik: $-2 + 25 + 0 (WIL) + 1 (BOD) > 18 (Injury)$
Jalik remains conscious.
-> GM's roll for the 1st skeleton:
 $-6 + 40 + 0 (BOD) < 36 (Injury)$
The skeleton crumbles into a heap of broken bones.
-> The Injury of the third skeleton (24) is much lower than his $BOD (0) + 40$, so there is no need for a death check.

6.5. Unarmed Combat

6.5.1. Unarmed Attacks

There are five types of unarmed attacks. For game mechanics, they are handled the same way as weapons are handled in armed combat styles. They have an associated damage, reach, etc, just as weapons do. An unarmed defender against a weapon gets no defence or a penalty, depending on the fighting style being used.

Table 6.10. Unarmed Attacks

NAME	ACTION	IMPACT	REACH	MASS	LENGTH	HANDS	SPEED
hand	B	-8	C	0	0	1	
foot	B	-6	C	0	0	0	

NAME	ACTION	IMPACT	REACH	MASS	LENGTH	HANDS	SPEED
bash	B	-4	C	0	0	0	
throw	B	-6	C	0	0	1*	
hold	B?	0	C	0	0	1*	

6.5.2. Unarmed weapon types

Attacks with hands or fists do 2d6-8 IMPACT.

Kicking attacks to 2d6-6 IMPACT.

Bashing attacks include body slams and tackles. IMPACT is 2d6-4. A running start is required to do damage, so no IMPACT is done if you are already at close range. (possible to force backwards even if starting at close range)

Throws include leg sweeps and judo/wrestling throws. IMPACT is 2d6-6 and is not modified by STR. Success leaves the defender prone.

Hold attacks include judo holds and wrestling pins. After a successful attack the defender must make a roll if he wants to try to break the hold.

$d10-d10* + STR + skill \geq \text{holder's STR} + skill$

The "skill" may be from any style which includes "hold" attacks. If the hold is successful, the attacker may choose to inflict damage:

IMPACT is 2d6-4 (+STR).

* Note about HANDS: There are holds and throws which require two hands, and some which require no hands. The GM may judge if a maneuver is possible or more difficult (skill penalty) in some situations, such as if the player has his hands bound.

6.5.3. Unarmed Combat Styles

I would like to use a minimal list of unarmed combat styles, since it is more in the spirit of the current weapon styles. A well rounded martial artist using this list would learn Karate for the hand and foot maneuvers, Close Weapons for the usual list of Chinese peasant weapons, Judo for the throws, Staff, and One-Handed Weapon skills.

Table 6.11. Unarmed Styles

Style Skill Name	BC	Tal	Adv	AM	DM	Special Characteristics
Boxing	2	AGI	FIT			hand, no def vs Wpn
Brawling	3	STR	FIT			hand, bash, -5 def vs Wpn
Karate	3	WIL	FIT			hand, foot, -3 def vs Wpn
Judo/Wrestling	3	WIL	FIT			hold, throw, no def vs Wpn

Boxing. No defence vs weapons. Hand, brass knuckles. Boxing-ring, or bare-fist style fighting.

Brawling. -5 defence vs weapons. Hand, bash. Barroom brawl style.

Karate. -3 defence vs weapons. Hand, foot. Generic style for basic Eastern martial arts. We may want to limit weapon defences for Brawling and Karate for small and maybe medium size weapons.

Judo/Wrestling. No defence vs weapons. Hold, throw. Generic style for Western-style wrestling and Eastern-style Judo.

6.6. Movement and Distances in Combat

6.6.1. Combat Movement

While it may be possible for some characters to cover 60 meters in a standard 6 seconds round, this is not a typical character nor a character loaded with equipment. Even if he was, he would be in no condition at the end of the round to carry out other actions. Moreover this speed allows for only the gentlest of turns; Combat movement involves turns and other actions.

The maximum speed that a character can move at in melee and still be able to perform other actions without penalty is the base movement speed. A human character might move up to 5 meters during a round and attack without penalty.

If a character wants to move faster than the Base movement speed in melee combat, the GM can require him to make an Agility check against a TD ranging from 0 to 5. A character can always move at the Base movement speed without a check (as long as he is not crippled).

When moving in a combat situation, a character must increase his Fatigue Heap at least every 5 rounds (30 seconds). He may have to increase his Fatigue more often if he manages to move very fast (above the sprinting speed).

6.7. Fatigue in Combat

In combat, be it melee or missile combat, the Fatigue heap must be increased every 5 rounds (30 seconds), no matter what actions are performed (fighting, moving, dodging, tending a wounded comrade, ...). As usual, Fatigue is increased by 1 plus the Encumbrance Penalty.

If a character does not perform any action (he just stands there), then his Fatigue does not increase.

6.8. Battle

Chapter 7. Magic

7.1. Introduction

Like every other aspect of DNet, the magic system is essentially made up of skills and tasks which use those skills. In the specific case of the magic system, the skills are those which give a character the capability to cast a magical spell, and the tasks are: first, the use of source skills to access the power for the spell, and second, the use of conductor skills to actually cast the spell.

Example 7.1. Fireball Spell

To cast the "Fireball" spell involves two tasks, the first of which requires the application of the "Power of Energy" skill and the second of which requires the application of the "Fire Focus" skill.

Magic often varies from gameworld to gameworld, but the mechanics of how magic works are still the same. In here we will use examples of how magic works of the type of magic found in Corellus. The guidelines presented for created types of magic and spells are just that: guidelines.

7.2. Magic Skills

There are two categories of magic skills in the DNet system. These are source skills and conductor skills. For a character to successfully cast a spell, he or she must successfully use source skills to make magical power available, and then conductor skills to use that power.

Example 7.2. Skills For Fireball Spell

A magus' "Fireball" spell requires the caster to use the "Elemental Power of Energy" source skill and then the "Elemental Fire Focus" conductor skill.

Thus, the character must succeed on two task resolutions: the first to gather the necessary magical energy (source), and the second to use the energy made available (conductor).

7.2.1. Sources

Source skills represent the ability of the caster to draw upon a particular source of supernatural energy and make that energy available for the casting of a spell. Sources are much like outlets in the modern world. Outlets are useless by themselves, but when their energy is used by an appliance, technological wonders occur. So, too, are source skills useless by themselves, but when their energy is used by a conductor skill, magic happens.

Whenever a caster wishes to cast a spell, he must make the energy for that spell available by using one or more source skills. Making the energy available is a simple matter of making a task check using the source skill required of the spell at the Source Task Difficulty (TD) of the spell.

Example 7.3. Source Skill For Fireball Spell

The "Fireball" spell has a Source TD of 13 and to use that spell the caster must first make the Source task check:

```
d10-d10* + "Elemental Power of Energy" Skill >= 13
```

If the task check fails, the caster is unable to gather the energy required for the spell and the spell fizzles. If the composite task check succeeds, the character has successfully gathered the energy, and may proceed to harness that energy using the appropriate conductor skill.

7.2.2. Conductors

Where source skills represent an ability to draw upon a particular source of supernatural energy, conductor skills represent an ability to use that energy in a particular way. Where a source skill is an outlet in the modern world, a conductor is an appliance. Without electricity, appliances are useless by themselves, but when they are given energy to work with they can do amazing things. So, too, are conductor skill useless without energy from a source skill, but when they have that energy, magic happens.

We must also take the analogy one step further. Not all appliances can plug into all outlets throughout the world; they must have compatible voltages and have the same type of current. Conductors, too, can only be used with those sources with which they are compatible. Energy from any other incompatible source is useless to them. The sources with which a given conductor is compatible are listed in the description for that skill.

Once a caster has gathered the energy from a source, he or she can utilize that energy by using a conductor skill. Similar to using source skills, harnessing and shaping energy using conductor skills is a simple matter of making a task check using the conductor skill required of the spell at the Conductor Task Difficulty (TD) of the spell.

Example 7.4. Conductor Skill For Fireball Spell

The "Fireball" spell from above has a Conductor TD of 5 which uses the "Elemental Fire Focus" conductor. Therefore, to finish casting this spell (once energy has been made available from the appropriate source), the caster must make this task check:

```
d10-d10* + "Elemental Fire Focus" Skill >= 5
```

If the composite task check fails, the caster was unable to successfully conduct the spell's energy and an unpredictable result may occur; the power was not properly "focused." Once the conductor task check has succeeded, the spell is cast.

Optionally, a failure of the source check can cause damage to the caster.

7.2.3. Source Skill List

Table 7.1. Source Skills

Skill Name	BC	Tal*	Adv	Compatible Conductor(s)
Celestial Power of Darkness	3	INT	INT	the Celestial Foci
Celestial Power of Daylight	3	INT	INT	the Celestial Foci
Elemental Power of Energy	3	INT	INT	the Elemental Foci
Elemental Power of Entropy	3	INT	INT	the Elemental Foci
Kundalini	5	WIL	WIL	the Chackras
Spirit of [spirit]	3	AUR	AUR	Communion with Spirits
Doctrine of [deity]	4	PSY	PSY	Piety to [same deity]

*All Sources have an UP of Impossible.

Celestial Power of Darkness. The Celestial Power of Darkness is one of the two Celestial Powers, those source skills used by Celestial Magi. This particular source allows a magus to call upon 'negative' magical energy to use with the Celestial Foci, those conductor skills compatible with the Celestial Powers and used by Celestial Magi. Darkness, when used with a Celestial Focus, destroys or diminishes that which falls under the purview of that Focus. The Power of Darkness is not an evil power, as many seem to believe, it is simply one of the destructive powers of the universe.

Celestial Power of Daylight. The Celestial Power of Daylight is the 'positive' Celestial Power. It is used to build up and enhance in ways depending upon which aspect of the power the magus chooses to focus into form and reality.

Elemental Power of Energy. The Power of Energy plays the role for Elemental Magi that the Power of Daylight plays for Celestial Magi. This power creates, enhances, and builds up the elements.

Elemental Power of Entropy. The Power of Entropy is the opposite of the Power of Energy. Its role is similar to that of the Power of Darkness of the Celestial Magi. It tears down, destroys, and subdues the elements under its control. It is the unrelenting force in the universe that will not rest until all is destroyed. Again, this Power is not evil inherently, only when used for evil deeds.

Kundalini. Kundalini is the raw energy which exists in the Astral Plane. The Psionic draws upon Kundalini and uses it through different Chakras (the associated conductors) to achieve different effects. The Psionic is more versatile than the Magi, but less powerful at manipulating his reality. None surpass the Psionic's mastery of the mind, however.

Spirit of spirit. The Spirit world is the domain of the Shamanic spell-caster. For each type of Spirit the Shaman wishes to contact and commune with, the Shaman must have a Source skill. After the Spirit has been contacted using this Source skill, the Shaman must commune with the Spirit using the Communion conductor skill to attempt to explain to the Spirit what is desired, and to convince the Spirit to do as it is asked.

Doctrine of deity. The power of the gods is available to those who call themselves Priests. Priests worship one (or, rarely, more) deity who answers his Priests' prayers and requests in the form of Miracles (spells). In order to have one's prayers heard by a deity, the Priest must have a skill in that deity's Doctrine. This skill represents how well the Priest knows the teachings and requirements of the deity necessary to get part of the deity's attention. The higher the character's skill in Doctrine, the greater portion of the deity's attention is gained. Once the Priest has successfully contacted the deity with a Doctrine skill, he must pray the deity does as he wishes, the success of which is determined by the Priest's Piety skill to that deity.

7.2.4. Conductor Skill List

Table 7.2. Conductor Skills

Skill Name	BC	Tal*	Adv	Compatible Source(s)
Air Elemental Focus	4	INT	INT	the Elemental Powers
Earth Elemental Focus	4	INT	INT	the Elemental Powers
Fire Elemental Focus	4	INT	INT	the Elemental Powers
Water Elemental Focus	4	INT	INT	the Elemental Powers
5th Elemental Focus	4	INT	INT	the Elemental Powers
Aurora Celestial Focus	4	INT	INT	the Celestial Powers
Comet Celestial Focus	4	INT	INT	the Celestial Powers
Firmament Celestial Focus	4	INT	INT	the Celestial Powers
Light Celestial Focus	4	INT	INT	the Celestial Powers
Moon Celestial Focus	4	INT	INT	the Celestial Powers
Stars Celestial Focus	4	INT	INT	the Celestial Powers
Sun Celestial Focus	4	INT	INT	the Celestial Powers
Astral Chackra	3	WIL	WIL	Kundalini
Body Chackra	3	WIL	WIL	Kundalini
Dream Chackra	3	WIL	WIL	Kundalini
Emotion Chackra	3	WIL	WIL	Kundalini
ESP Chackra	3	WIL	WIL	Kundalini
Mind Chackra	3	WIL	WIL	Kundalini
Reality Chackra	3	WIL	WIL	Kundalini
Temporal Chackra	3	WIL	WIL	Kundalini
Piety to [deity]	4	AUR	AUR	Doctrine of [same deity]
Communion with Spirits	5	PSY	PSY	Spirit of [any spirit]

*All Conductors have an UP of Impossible.

Elemental Air Focus. The focus of air is the ethereal aspect of the elemental powers. It controls winds and gravity. With the energy of air, a magus can fly above his enemies, or blow thunderstorms over their heads. The entropy of air can cause suffocation of his enemies, or bring things down to earth.

Elemental Earth Focus. The earth is the focus of physical power. This aspect of energy affects all things with solid physical form. With this power the magus may raise up great mountains, or bring them crashing down upon his foes. The earth aspect of entropy allows the magus to destroy the physical. With it he can disintegrate physical objects and beings, or create doorways where none were before.

Elemental Fire Focus. Fire is the form of true power. Fire is heat, warmth, life, and energy. By mastering the aspect of fire, a magus can hurl balls of flame towards his enemies, or keep warm on a cold winters night. He can cause forest-fires in the dead of winter, or light a dark passage. Using entropy, the magus can hurl balls of ice, or stamp out natural or magical flames, or even put out the fire within each person.

Elemental Water Focus. The water focus is the domain of the seas and the lakes. It has complete control over liquids in all its forms. It can bring water into being for the benefit of the magus, or drown the magus' enemies. It can also create patches of ice, or slippery stones. The entropy aspect of this focus destroys water, soaks it up. This aspect can turn an enemy into parched dry bones instantly, or dry up a lake which happens to be in the way.

The 5th Elemental Focus. Powerful Elemental Magi have theorized the existence of a 5th Element of unknown properties which could be used with the Energy or Entropy sources of Elemental magic. Unfortunately, no one has yet discovered this elusive Element, or determined its probable nature. Perhaps the sages of DnExotica will, in time, solve this perplexing mystery :).

Current theories include the concept of an Element of Nothingness, or Void, an Element of Pure Magic, an Element of Spirit, an Element of the Aether, that which fills the Void, or a Quintessential Element. It is believed that once the 5th Element is discovered, many of the mysteries of Elemental magic will be solved.

Celestial Aurora Focus. The aurora, which appears in the northern night sky, is the most beautiful and entrancing of all celestial elements. Through the study of this wondrous effect, magi are able to draw upon and use its ability to charm and entrance the observer. With this focus, the magus may charm an enemy and calm his friends. With the darkness of the aurora, a magus may strike fear into his enemy, remove charmed influences from his friends, and prevent beguiling effects from manipulating himself or others.

Celestial Comet Focus. The comet is the messenger of the heavens. Continually moving at blinding speeds throughout the night sky, it is the master of all movement. By studying the properties of the comet, the magus is able to use its movement for himself. With this focus he can instantly move anywhere in the world, or, in combination with the focus of the firmament, he can even move out of this world. The darkness of the comet prevents movement, imprisoning and trapping enemies, and preventing others from coming near.

Celestial Firmament Focus. The light of the sky and the heavens above is the study of the firmament. Those magi who strive to understand the magnitude of the firmament, are able to transcend this reality and get a glimpse into other realities of infinite varieties. Through this study, magi can commune with gods or angels or demons. In combination with the field of comet, magi are even able to walk the infinite planes of existence. Through the study of the night sky, the darkness of the heavens, magi are able to block off the conduits through which these inter-planar communion occur. With this discipline, magi can return foreigners to their home realities, and prevent their return, or stop the communication of other magi with extra-planar beings.

Celestial Light Focus. Light is purity incarnate. This focus allows the magus to wield true power, without manipulation. With it bolts of pure magical energy can spring forth from the casters hand, or magical effects can be detected or enhanced. The dark allows the magus to cancel the magic of others or inhibit magic.

Celestial Moon Focus. The moon is the mistress of mysteries, the lady of the night. Under her pale glow, reality takes on new dimension. By studying the moon, magi are able to use her light to mask reality, to make what isn't really there come to life. With this power, magi can weave strange and powerful illusions of things which only exist by the light of the moon, though the moon does not need to actually be shining for the magus to draw upon her power. Those who study the dark side of the moon, on the other hand, can see through all pretenses and appearances to the stark reality underneath, though the vision is not always a pleasant one. Illusions have no affect on those who wield the power of the dark side of the moon, and all that was once hidden comes clear.

Celestial Stars Focus. The stars in their infinite formations hold the knowledge of all that was, all that is, and all that will be. Through the study of starlight, the magus can glean some small inkling into the vastness of the universe and can divine what is and what will come. Through knowledge of the light of the stars, all knowledge comes clear. However, by manipulating the dark stars, magi are able to obscure the meaning the stars hold. They can prevent less powerful magi from discerning particular knowledge, or even misdirect such inquiries.

Celestial Sun Focus. The sun is the giver of life, the celestial orb that brings warmth and health to all the realms. Therefore, the sun is the focus of life. The celestial magus who masters the sun aspect of daylight masters life itself. He is capable of healing, or even of bringing those which were dead back to the realms of the living. However, the one who masters the darkness aspect of the sun learn the true meaning of death, and with that knowledge can bring death to others and undo the work of the sun.

Astral Chakra. This is the Chakra that allows the Psionic that in addition to the normal capabilities of drawing power from the Astral Dimension, allows the Psionic to also travel into this dimension and to summon creatures from the Astral dimension.

Body Chakra. Man is not made of only a mind, but also a physical body. Through the use of this Chakra, the Psionic can utilize the Astral energy to enhance his physical attributes.

Dream Chakra. This powerful Chakra allows the Psionic to achieve superhuman feats, as he accomplishes them not in this world, but the world of his dreams. Of course, the unnaturally good is tempered with the unnaturally bad--most Dream powers carry some penalty, as they are under control of the Psionic subconscious, and not his conscious mind.

Emotion Chakra. This Chakra deals with the emotional, colorful side of the mind, whereas Mind deals with the cold, logical side of the mind.

ESP Chakra. Clairvoyance, reading the future, picking up auras would be included in this Chakra. It would also affect how much the psionic can perceive while in the astral plane.

Mind Chakra. The Psionic's most powerful tool is his mind. Utilizing the Chakras of mind allows the Psionic not only to delve deeper into his mind than he normally would be capable of doing, but it also allows him to delve into the mind of others when it is used in conjunction with other Chakras.

Reality Chakra. This Chakra is about imposing a Psionic's will over reality. Control over Fire, Air, Water, and Earth would be included in this Chakra. A psionic wouldn't be able to manipulate these elements as well as an elemental magus. An example of this Chakra would be a fire-starter (pyrogenic).

Temporal Chakra. This Chakra would be allow the psionic to affect the flow of time and to perceive in things in the future and/or past. Examples of this would be (in conjunction with other Chakras) slowing down metabolism, fortune telling, speeding healing, etc.

Piety to deity. The Piety skills represent how devout and reverent a character has learned to act towards a particular deity. Because the nature of worship required by separate deities is different, there is a unique Piety skill for each deity. Pragmatically, the Piety skills are what keep Priests on the 'good' sides of their deities. That is to say, the Piety skill helps to convince the deity to act in the best interests of the Priest, after the Priest has gotten part of the deity's attention, instead of, say, killing the priest. :)

Because the Priest must be able to gain a part of the deity's attention before making his request, the Priest must first have at least 1 level of training in the Doctrine skill of a deity before he may be trained in the Piety skill of that deity.

Communion with Spirits. The Communion conductor is what allows those who weave Shamanic spells to commune with the denizens of the Spirit world. It is this communion which allows the caster to communicate to the Spirits his or her desires. Without this, the Spirits would be powerless to help the caster. The skill level a caster possesses in the Communion skill represents how capable the caster is of communicating complex wishes to Spirits.

Before using the Communion skill, the caster must first contact the Spirit with which he wishes to commune using the appropriate Spirit skill, and he must, therefore, have some skill in a Spirit skill before gaining training in the Communion skill.

7.3. Fatigue and Casting Time

Casting spells is neither instantaneous, nor easy. While some very simple spells can be cast in one or two seconds and with little effort, most spells take at least a full round to cast and leave the magic user fatigued.

When casting a spell, the magic user has to channel the magical energy, which is a very demanding activity for the magus body. The fatigue created by the spell is thus proportional to the amount of energy tapped, i.e. to the Source Task Difficulty. The Fatigue heap of the magus is increased by one plus one fifth of the Source TD, rounding up, after the spell has been completed. If the spell fails, the magus suffers from only half the normal Fatigue associated with the spell. This Fatigue affects all subsequent actions, including other spells cast by the magus.

While tapping a Source of magical energy takes time, it is a fast process which does not impact much on the casting time of the spell. Harnessing and shaping that energy into a useful spells takes more time and the casting time of a spell therefore depends on the Conductor TD. The casting time of a spell is equal to 5 plus the Conductor TD in seconds. The spell goes off in the round during which its casting ends.

Example 7.5. Fatigue And Casting Time For Fireball Spell

The "Fireball" spell has a Conductor TD of 5 and thus takes 10 seconds to cast, going off in the round after the casting has begun. A spell with a casting time of 18 seconds would go off in the third round of the casting.

In the DNET system, each round lasts 6 seconds, so that there are 10 rounds per minute.

OPTIONAL: If Fatigue is not used with the rest of the rules, the game master may wish to simplify its application for the magi. One option is to increment Fatigue normally when casting a spell, but not to apply it as a penalty to subsequent actions. As a limiting factor to spell casting, the magi are only able to cast spells for which their Source skill is greater than their Fatigue heap.

Example 7.6. Alternate Fatigue

If a magician has a skill of 15 in the "Elemental Power of Energy", he could only cast the Fireball spell as long as his Fatigue heap remains below 15.

7.4. Magic Types Guidelines

Magic can come in many types and flavors. The GM will probably decide on the types of magic depending on the type of world that is being played in. The magic types in the standard world 'Corellus' provide good examples of how to set up the types of magic.

The first thing that needs to be decided is what types of magical energy are available for use. These are the sources that the players can use. Are there any restrictions on these sources (e.g., priestly sources have the restriction that the priest must be in good favor with that deity). Sources have a base EP cost associated with them that reflects how hard it is to draw on that source.

The next decision is, how can these sources be manipulated. These will be the conductors. The conductors also usually have a base cost associated with them. Other modifiers can be used from the table above.

The game master can also decide that each form of magic is associated with a different vision of the world and that a single individual cannot embrace more than one.

Example 7.7. Magic Limitations

A magician specialized in the Elemental theory would not be able to perform any Celestial spell, and might also have some difficulty with Psionics.

Once again, this kind of limitations are very world specific.

A template for magic types can be found in section 9.5.

7.5. Magic Spells

The casting of magic spells is the primary task to which source and conductor skills are put. The variety in types of spells is as infinite as a player's imagination. Spell effects may be small or large, blatant or subtle. Types of spells range from powers of the mind to pyrotechnics of the skies. Yet even with all of these differences, there are some basic rules and guidelines governing the creation and use of spells in the DNet system.

7.5.1. Casting Spells

Casting a spell operates just like any other task in the DNet system with two minor exceptions:

1. Successful spellcasting requires two consecutive, successful task checks: the first to make the energy available to the caster, using source skill(s), and the second to harness that available energy using conductor skill(s). No conductor check is needed if the source check is failed
2. Secondly, spellcasting is much more tiring work than most activities. To reflect this, the caster's fatigue heap is incremented by one plus one fifth of the Source TD the spell the caster attempts to cast. If the spell fails, the caster only suffers from half the normal Fatigue increase.

Other differences may occur beyond those mentioned above, depending on the spellcaster(s), the spell(s), and the skill(s) involved.

For example, some conductor skills require spells to be researched or otherwise learned before they can be used.

In the standard rules, no spell requires any spell component, obvious incantation or specific gesture. It is not meant that such requirement are inappropriate, only that their application is left to the game master. Some optional rules that integrate those elements may be included with the standard rules in the future.

7.5.2. Spell Attributes

All spells have many of the same basic attributes. These attributes bear no relation to a character's attributes, except in that they serve to define the basic nature of the spell in the same way that character attributes serve to define the basic nature of a character. The basic attributes and their values are:

Source(s). Each spell must also define which source(s) of energy are used to draw the power required by the spell.

Source TD. The total TD associated with gathering the energy from the source(s).

Conductor(s). Each spell must also define which conductor(s) must be used to harness the energy once it is gathered from the source(s).

Conductor TD. The total TD associated with making use of the conductors.

Fatigue. The Fatigue created by the spell.

Casting Time. This value represents the amount of time it takes to successfully cast the spell. This value is the Conductor TD of the spell, in seconds.

Duration. This value represents the length of time the spell lasts once it has been successfully cast.

Range. This value represents the maximum distance, in meters, from the caster that the spell effect may be centered or initiated.

Volume of Effect. This value represents the volume of space which is directly affected by the casting of this spell. (Note that secondary effects, like falling rocks, may extend beyond this range.)

Spell descriptions may augment or supersede this list of attributes.

7.5.2.1. Sample Spell

Fireball

```
Source: Elemental Power of Energy
Conductor: Elemental Fire Focus
Source TD: 13
Conductor TD: 5
Fatigue: 4
Casting time: 2 rounds (10 seconds)
Duration: 1 round
Range: 40 meters
Volume of Effect. A sphere with a radius of 5 meters
```

Allows the mage to create a ball of fire of 10m radius at up to 40m from the caster. Any person within the ball must make an AGI roll against a TD of 5 to receive only half damage. The fire causes 2d6+1 of damage to anyone who misses the resistance roll. The center of the fireball is located at most 1 meter from the area determined by the mage.

7.5.3. Making Spells

The procedure and rules used for making a new spell are entirely dependent upon the types of conductor skills to be used by the Spell. Some conductors require research and memorization, some require learning, others allow for 'on-the-fly' creation. Please see the conductor skill lists for specific rules.

Standard spell creation rules have been designed for use with the magic rules presented in this chapter. They mainly consist in a set of standard tables designed to calculate the Source and Conductor Task Difficulties. All spells provided with the DNET system have been created using those tables and all spells submitted will see their Source and Conductor TD evaluated using them. You are free to ignore them completely if you find them too cumbersome.

7.5.4. Tweaking Spells (VERY OPTIONAL)

Note: All the material presented in this section is optional.

The ability to tweak a spell allows a spellcaster to modify one or more of the basic attributes of a spell, or (depending on the spell) some of the specific effects of the spell.

Example 7.8. Tweaking Spells

Putting more energy into a simple "Fireball" spell can increase the damage it does, which is not a basic attribute.

For those spellcasters restricted to previously learned or researched spells, the ability to tweak those spells they already know is a godsend. However, the degree to which spells may be tweaked is limited, as are the ways in which they may be tweaked.

When a caster tweaks a spell, he changes an aspect of the spell result by changing either the Source TD, Conductor TD or both. Which aspects of a spell may be tweaked, and to what degree at what cost, are generally specific to the spell being cast. However, there are two general 'tweaks' which should be available to almost all casters and for almost all spells:

- 1. The fatigue caused by a spell may be reduced by using more finesse. For every point by which the Source TD is decreased, the Conductor TD is increased by 2. Fatigue and casting time are adjusted to reflect the changes.*
- 2. The casting time of a spell may be reduced by using more brute force. For every point by which the Conductor TD is decreased, the Source TD is increased by 2. Fatigue and casting time are adjusted to reflect the changes.*

Almost all other 'tweaks' change the Source or Conductor TD (and subsequently both the casting time and the fatigue incurred) of the spell. Examples of aspects of a spell which might be capable of being tweaked in this way include:

- Duration*
- Range*
- Volume of Effect*
- Damage*

If the game master is very familiar with the magic system, he can guess the variations in Source and Conductor TD on the fly when a mage attempts to tweak a spell. Otherwise, it is suggested to use the spell creation tables from the standard spell creation system.

7.6. General Principles of Magic

Table 7.3. Magician Skill Competency

Skill	Competency	Description
1 - 5	Apprentice	Minor self-control, sense the most obvious, immediate vicinity, line of sight, basic knowledge, general impressions, detect resonance.
6 - 10	Journeyman	Moderate self-control, minor control outside self, minor manipulation of appearances, affect simple life patterns (plants and microscopic lifeforms), control/manipulate simple/single events, re-direction, equilibrium is maintained.
11 - 15	Craftsman	Major self-control, moderate control outside self, moderate manipulation of appearances, minor fundamental manipulation/transformation, minor creation (plants and microscopic lifeforms), affect moderate life patterns (insects).
16 - 20	Adept	Extreme self-control, major control outside self, major manipulation of appearances, moderate fundamental manipulation/transformation, moderate cre-

Skill	Competency	Description
		ation (insects), affect complex life patterns (mammals and reptiles).
21 - 25	Master	Extreme control outside self, major fundamental manipulation/transformation, major creation (mammals and reptiles), affect any life pattern.
26+	Grandmaster	Pretty much no limit.

Example 7.9. Magical Effect TDs

TD = 5:

Find true north, heal bruises and stop minor bleeding on yourself, slightly heighten your senses, change hair/eye color, add/remove a few years of wrinkles on self, determine someone's actual age, sense general emotions of one person or area.

TD = 10:

Heal open fleshwounds and minor bone fractures on yourself, alter weight, height or length of arms or legs with app. 10%, heal or destroy simple life patterns, co-locate perception, read surface thoughts, slow effects of poisons/deaths, mentally give simple impulses to others (love/hate/rage/friendliness).

TD = 15:

Regenerate lost limbs, heal broken bones and severed muscles on yourself, alter self with app. 50%, add a finger/toe, create a rose, destroy a bee hive, co-locate self, read subconscious thoughts, calm/arouse emotions, mental communication, cheat death for a few years, take appearance of a cat, neutralize poisons/diseases.

TD = 20:

Heal any wound on yourself, add/remove an arm/leg permanently, co-locate others, control conscious thoughts/emotions, cheat death for a few decades, transform yourself into cat.

TD = 25:

Create a dog or a humanoid or a clone of yourself, cheat death for a few centuries, transform your mother into a cow :), heal any wound (except death) on anyone, control subconscious thought/emotion, reprogram personality.

The listed examples do not apply to every magical focus. See the description of the foci to determine what each one can do.

7.6.1. Paradigms and Magic

Think of reality as a medium that has strong preferences for a specific paradigm, in any given place. Different places (can) have different paradigms. In any given place, then, there is one paradigm. That paradigm has a lot to do with what the residents believe now (and/or have believed in the past). It is important to understand, however, that while any paradigm is just a way of doing reality, each paradigm is richly self-consistent, and that a local area's paradigm changes much more slowly than the beliefs of any individual resident. The momentary beliefs or confusions of residents is not the sum of local reality.

Each paradigm is a system of explanations and methods for doing things. Two systems are involved with every instance of magic.

1: The local static reality.

2: The magician's paradigm.

When you think about an act of magic, consider: did the two systems agree (mostly) about the method/concept behind how the act was done? The second thing to consider is, did anyone recognize that the two systems did not agree (if they didn't)?

All the magic a magician does must have an explanation native to his own paradigm. Magicians never do "raw magic," but they do know how to explain everything they know how to do.

Next, it's important to understand that local realities are independent and self-consistent.

7.6.1.1. Vulgar vs Nonvulgar

Something is nonvulgar when the method used to produce a reality-impacting event is "believable" by the standards of the local paradigm. Otherwise, it is vulgar. Vulgarity does not hinge on what people in fact see. Vulgarity does not hinge on any "trick" or bogus explanation for a magical effect, only on the real

explanations used by the local paradigm and the magician's paradigm. People cannot sway the vulgarity of an isolated act of magic. They can either witness it, or not. Vulgarity is solely an issue of whether the magician chooses to use methods from within his paradigm that conform (adequately) to the local paradigm, and is not an issue involving the perceptions of specific people.

7.6.1.2. Witnessed vs Not Witnessed

"Witnessed" happens only when people recognize that a specific event and method violates the static reality. If they don't see it at all, it's "without witnesses." If they believe in the way they think it was done, but that way is not the way it was really done, it's "without witnesses."

7.6.2. How Paradigms Affect Spell Success

If the effect is nonvulgar: subtract 5 from TD.

If the effect is vulgar, but without witnesses: add 5 to TD.

If the effect is vulgar, and with witnesses: add 10 to TD.

7.6.3. The Laws of Magic

We are now ready to go into a description of the basic ways in which magical phenomena seem to behave. The Laws of Magic are not legislative laws but, like those of physics or of musical harmony, are practical observations that have been accumulating over the course of thousands of years, with remarkable similarity in almost every known human culture. Those of you who prefer to remain skeptical as to the reality of psychic phenomena and the systems of magic developed to control them will at least find these Laws an interesting and detailed guide to what psychologists and anthropologists so patronizingly refer to as "magical thinking."

Those of you who play magicians as characters will find these Laws a remarkably concise guide to the ways in which most magicians, at least on this world, believe magic to work. Most of the technical motivations of magic-using characters, before, during and after using magic, will be based on these laws.

Along with each Law listed, I'll include key words to help in memorization. These phrases are gross generalizations, but have the advantage of being brief and easy to remember.

It's entirely possible that there are other Laws of Magic, however, I'm currently unaware of any that are held to by most magicians on this planet. Individual game designers and referees are free to invent new ones for their game universes, but they will probably give the most accurate magic simulations if they are congruent to these ones listed.

7.6.3.1. The Law of Knowledge

Essence: Understanding brings control; the more that is known about a subject, the easier it is to exercise control over it.

Remarks: This Law is so fundamental that hardly any work on magic has ever been published without mentioning it. The comments in Chivalry & Sorcery are quite appropriate here: "The Magick User might be compared to a combination philosopher-sage-research scientist only those activities which directly aim at increasing one's mastery of Magic itself can give the magician any experience worthwhile to him." These comments are most accurate for intellectual magicians of the theurgical sort but are more or less true of most other magic users as well.

Keywords: Knowledge is power.

7.6.3.2. The Law of Self-Knowledge

Essence: The most important kind of magical knowledge is about oneself; familiarity with one's own strengths and weaknesses is vital to success as a magician.

Remarks: Most magicians quickly discover their own flairs and flaws. After all, this is a large part of what Apprenticeship is all about. This is also why "Evil Magicians" are comparatively rare in the real world (especially in the "higher ranks") because a dedication to "Evil for Evil's sake" is almost always due to a lack of introspection and self-awareness.

Keywords: Know thyself.

7.6.3.3. The Law of Cause & Effect

Essence: If exactly the same actions are done under exactly the same conditions, they will usually be associated with exactly the same "results"; similar strings of events produce similar outcomes.

Remarks: Magicians have at least as much belief in cause and effect as modern physicists do, they just know that a good ritual, like a good poem or a good bread recipe, isn't always absolutely predictable.

Keywords: Control every variable and you control every change, lotsa luck!

7.6.3.4. The Law of Synchronicity

Essence: Two or more events happening at the same time are likely to have more associations in common than the merely temporal; very few events ever really happen in isolation from nearby events.

Remarks: If you manage to pin a professional debunker against a wall (be careful, they get nasty when cornered) you'll find that the word "coincidence" is a scientific term of exorcism, used to banish the demons of non-material, and therefore unscientific, causality.

Keywords: Coincidence is seldom mere.

7.6.3.5. The Law of Association

Essence: If any two or more patterns have elements in common, the patterns interact through those common elements, and control of one pattern facilitates control over the other(s), depending (among other factors) upon the number, type and duration of common elements involved.

Remarks: This is probably one of the most important of the magical Laws and is directly connected to most of the others.

Keywords: Commonality controls.

7.6.3.6. The Law of Similarity

Essence: Effects are liable to have an outward physical or mental appearance similar to their causes.

Remarks: Having an accurate image/sound/smell of an object or being facilitates control over it or them.

Keywords: Look-alikes are alike.

7.6.3.7. The Law of Contagion

Essence: Objects or beings in physical or psychic contact with each other continue to interact after separation.

Remarks: Everyone your character has ever touched has a psychic link with him, though it is (probably) pretty weak unless the contact was intense and/or repeated frequently. Naturally having a part of someone's body (nails, hair, spit, blood, etc.) gives the best contagion link. Almost as good are objects of clothing, handkerchiefs, bedsheets, etc., that have absorbed sweat or other bodily fluids from the being your character wishes to magically influence.

Keywords: Magic is contagious.

7.6.3.8. The Law of Positive Attraction

Essence: Like attracts like; to create a particular reality you must put out energy of a similar sort.

Remarks: This Law is often used in attraction spells, by saturating the aura of the magician or client with symbols and energies similar to those wanted. It's also commonly cited for moralistic purposes to discourage unwanted magical behavior, on the grounds that behaving badly will attract evil or bad luck. This Law may refer to morphic resonances; the tendency for energy shapes to complete themselves, or perhaps wave entrainment, which is the ability of particular vibrations to set up matching vibrations in nearby energy patterns. If either of these phenomena happen with psychic energy fields, they could easily cause the effects usually referred to by this Law.

Keywords: That which is sent, returns.

7.6.3.9. The Law of Negative Attraction

Essence: Like attracts unlike; energy and actions often attract their opposites.

Remarks: People say that like attracts like, but they also say that opposites attract. This paradox can be reconciled by contemplating the classic yin-yang symbol. The two halves of the yin-yang are opposite in color, but they are identical in shape; thus opposite and similar on two different levels of reality (or universes of discourse). Yet the two halves both attract and repel each other in an eternal circular dance (see the Law of Polarity below).

Any phenomenon more complex than a bacteria can be viewed on several levels, so you can usually find ways in which any two phenomena can be seen as either opposite or similar, depending on which of these Laws of Attraction you are interested in emphasizing.

The reason this hasn't been clear before is that Western Dualism usually picks one aspect of existence that two phenomena have and insist that it is the only important aspect as far as judging the phenomena to be similar or opposite.

Keywords: Opposites attract.

7.6.3.10. The Law of Names

Essence: Knowing the complete and true name of an object, being or process gives one complete control over it.

Remarks: This works because a name is a definition (yes, even Harold, Marie, Xunte, and Jasmine were at one time) as well as a contagion link. Perhaps more importantly, it works because knowing the complete and true name of something or someone means that you have achieved a complete understanding of its or his nature. This is why, in most pre-industrial cultures, people are given secret names as well as public names, and why the sharing of a secret name is such an act of trust because the secret name is considered to be very close to, if not identical with, the person's true name.

Keywords: What's in a name? Everything!

7.6.3.11. The Law of Words of Power

Essence: There exist certain words that are able to alter the internal and external realities of those uttering them, and their power may rest in the very sounds of the words as much as in their meanings.

Remarks: Many words are names and most have known definitions. Barbarous words of power are (currently, if not originally) nonsense words that nonetheless can release certain psychic phenomena and states. Very many magical tools require words to be in-scribed upon them and/or to be said over them during their creation.

Keywords: A word to the wise is sufficient.

7.6.3.12. The Law of Personification

Essence: Any phenomenon may be considered to be alive and to have a personality, that is, to be an entity or being, and may be effectively dealt with thusly.

Remarks: This Law is based on fundamental human thought processes and does make doing magic, especially with abstract concepts, much easier. Most magicians who do weather magic, for example, personify the winds and the clouds, and thus find focusing their APK (atomic psychokinesis, psychokinesis done upon the molecular, atomic or subatomic levels) upon the atmosphere much easier.

Keywords: Anything can be a person.

7.6.3.13. The Law of Invocation

Essence: It is possible to establish internal communication with entities from either inside or outside of oneself, said entities seeming to be inside of oneself during the communication process.

Remarks: Either Invocation or Evocation can control the spirit communication processes known as inspiration, conversation, channeling (mediumship), and temporary possession.

Keywords: Beings within...

7.6.3.14. The Law of Evocation

Essence: It is possible to establish external communication with entities from either inside or outside of oneself, said entities seeming to be outside of oneself during the communication process.

Remarks: Evocation is the Law that controls most summonings.

Keywords: ... Beings without.

7.6.3.15. The Law of Identification

Essence: It is possible through maximum association between the elements of oneself and those of another being to actually become that being to the point of sharing its knowledge and wielding its power.

Remarks: This is the Law that controls most lengthy or permanent possession phenomena.

Keywords: You can become another.

7.6.3.16. The Law of Infinite Data

Essence: The number of phenomena to be known is infinite; one will never run out of things to learn.

Remarks: The best possible example of this is the Internet. You could spend 24 hours per day, seven days per week, and still never see 1% of the information that's out there and most of human knowledge isn't on the Net yet (as of 1998, anyway).

Keywords: There's always something new.

7.6.3.17. The Law of Finite Senses

Essence: Every sense mechanism of every entity is limited by both range and type of data perceived.

Remarks: Many real phenomena exist which may be outside the sensory scanning ability of any given entity.

Keywords: Nobody can see everything. Just because it's invisible doesn't mean it's not there.

7.6.3.18. The Law of Personal Universes

Essence: Every sentient being lives in and quite possibly creates a unique universe which can never be 100% identical to that lived in by another.

Remarks: So-called reality is in fact a matter of consensus opinions. There is no single Reality that exists (whether people like it or not that odd idea is popular due to monotheistic theologies and the Scientism they spawned) instead there are multiple and frequently contradictory realities all existing simultaneously. This Law may or may not be the same as the Law of Infinite Universes.

Keywords: You live in your cosmos and I'll live in mine.

7.6.3.19. The Law of Infinite Universes

Essence: The total number of universes into which all possible combinations of existing phenomena could be organized is infinite.

Remarks: Some people consider this Law to refer to the alternate probability worlds of science fiction, however, it has a much wider application.

Keywords: All things are possible, though some are more probable than others.

7.6.3.20. The Law of Pragmatism

Essence: If a pattern of belief or behavior enables a being to survive and to accomplish chosen goals, than that belief or behavior is "true" or "real" or "sensible" on whatever levels of reality are involved.

Keywords: If it works, it's true.

7.6.3.21. The Law of true Falsehoods

Essence: It's possible for a concept or act to violate the truth patterns of a given universe (including an individual's or group's part of a consensus reality) and yet to still be "true", provided that it works in a specific context.

Remarks: A data pattern may be true on one level of reality and false on another, depending upon the circumstances involved.

For example, on the normal scholarly level of reality the Thunder Gods are parts of the quaint mythologies of our ignorant ancestors and therefore false, but on the level of reality involved in magical Rain-Making they are very real indeed.

Keywords: If it's a paradox it's probably true.

7.6.3.22. The Law of Synthesis

Essence: The synthesis of two or more opposing patterns of data will produce a new pattern that will be truer than either of the first ones were, that is, it will be applicable to more realities (or levels of reality).

Remarks: This new pattern will not necessarily be a compromise but may be something new.

Keywords: Synthesis reconciles.

7.6.3.23. The Law of Polarity

Essence: Any pattern of data can be split into (at least) two patterns with opposing characteristics, and each will contain the essence of the other within itself.

Remarks: Polarity should not be confused with dualism, a mistake that Westerners have been making for four thousand years and which has quite possibly led to more all-around misery than any other theological concept in history. Dualism assumes that opposites are at war with one another; polarity assumes that they embrace. The creators of D&D did the game world a major favor when they made neutrality a part of the political and moral alignments in their game. The "Law vs. Chaos" and "Good vs. Evil" alignment systems so common in fantasy games are dangerous oversimplifications but the addition of neutrality and amorality (not to mention the new alignments that have been invented by players and referees, such as hungry, weird, or whimsical) have added far more creativity in character creation and play.

Keywords: Everything contains its opposite.

7.6.3.24. The Law of Dynamic Balance

Essence: To survive, let alone to become powerful, one must keep every aspect of one's universe(s) in a state of dynamic balance with every other one; extremism is dangerous on both the personal and the evolutionary levels of reality.

Keywords: Dance to the music.

7.6.3.25. The Law of Perversity

Essence: Also known as Murphy's Law, Finagle's Law, etc.: if anything can go wrong, it will - and in the most annoying manner possible.

Remarks: Magical associations sometimes operate in the reverse of what was wanted; meaningful coincidences are just as likely to be unpleasant as they are to be helpful (especially if a lot of emotion goes into the related situations). Even if "nothing can possibly go wrong", some element of the universe may change so that things will go wrong anyway.

This Law is probably based on the use of countermagic by one's own subconscious mind, for whatever devious or even neurotic reasons it may have. My guess is that it also ties in with the Anti-Psi talents. This Law explains why some people's magic seems to work backwards. Emotionally healthy magicians have less problems with this Law than unhealthy ones do, and once a magician has reached the Master/Mistress rank his "klutz factor" tends to go down accordingly. The

klutz factor (or "fumble factor") is used by many referees to dampen down the effectiveness of high-level magicians who are unbalancing their game universes, but it has a basis in fact as well as in game playability.

Keywords: These can only be: If anything can go wrong, it will.

7.6.3.26. The Law of Unity

Essence: Every phenomenon in existence is linked directly or indirectly to every other one, past, present or future; perceived separations between phenomena are based on incomplete sensing and/or thinking.

Keywords: All is One.

7.6.3.27. Additional Notes on the Laws

Several of these laws are obviously a part of the metaphysical background of magic rather than part of its day-to-day techniques. Some, such as Invocation and Evocation, or Infinite Universes and Personal Universes, may actually be the same principles seen from different viewpoints. A few of the Laws usually seem to be subsets or intersections of other laws, as the chart clearly shows.

7.6.3.27.1. Similarity, Contagion & The Golden Bough

The best known of the laws in Western literature are Similarity and Contagion, both of which are subsets of Association, and both of which are famous thanks to the writings of Sir James Frazer, especially the multi-volume Golden Bough. The one-volume edition, edited by T. Gaster and published under the name The New Golden Bough, is well worth reading if you haven't the steam to go through all 10,000+ pages of the original but you'll miss a lot of good stuff. Many fictional and nonfictional works in occultism, fantasy and science fiction (not to mention anthropology) published since Frazer's time blithely assume that these two are the only laws involved in magic despite the fact that ample evidence for the other laws is often present within these works themselves. Apparently, few scholars care to credit "ignorant savages" and "primitive ancestors" with being able to organize their observations into coherent systems of thought, let alone into complex philosophies.

It should be remembered that similarities do not have to be visual ones, in order to use the Law of Similarity. Sounds, smells, textures, tastes, etc. can certainly be used, as well as abstract similarities that exist only in the mind of the magician. As for Contagion, the phenomena involved do seem to have falling-off patterns, or "half-lives". The longer it has been since the contact was last made or used, the weaker the contagion link will be. But these sorts of half-lives, represent far too delicate of a variable to worry about in game magic, unless an individual referee may care to wing it on such judgements.

These Laws combine frequently. Blood from an aardvark can always be used to control more aardvarks than the original donor, because aardvark blood will always be very similar to aardvark blood. Control spells will work best on the original source of the contagion sample (and parts of the body are usually the best samples) but a body sample can always be used to boost the efficiency of a spell done on any entity with a similar body (and this body does not always have to be organic - a magician having problems with technological devices might choose to carry transistors or wiring samples around).

7.6.3.27.2. Invocations & Evocations

The Law of Invocation is the main law used by Shamans and other Mediums because it deals with various types of possessions. The Law of Evocation, however, is used by Goetic Magicians and Necromancers to summon various spirits, human or nonhuman, many of which may be parts of the subconscious or superconscious minds of the magicians themselves. However, the various spells used in roleplaying games for Summoning Monsters have nothing to do with evoking them. These spells actually seem to be methods for seeking out (via Telepathy or the Clair-Senses) the nearest "monster" of the sort desired and of either helping or forcing them to Teleport to the summoner.

7.6.3.27.3. Universe Hopping

The Law of Infinite Universes could be used by magicians attempting to send an object or being (including themselves) to another universe, or to retrieve something or someone from another universe, as in various gateway spells. While it is not mentioned by name, this law is actually the one used by the protagonists to universe-hop in the (In-)Complete Enchanter series by Pratt & de Camp (who may have been the first folks to suggest using symbolic logic equations to describe the Laws of Magic).

7.6.3.27.4. Tactical Polarity

The Law of Polarity can be used for tactical purposes in magical combat, since every target is going to have a "weak spot" of some opposite characteristic hidden deep within. Even the most stalwartly Good magician is going to have a spot of Evil somewhere inside, though the higher his rank and the better his emotional health, the weaker that spot will be (not only will it be harder to get to, but it will be less useful to exploit).

The problem in most cases is to figure out just what constitutes the opposite of a complex object or being. A Northern Fire Giant would have spots of Southernliness, cold and dwarvishness inside his physical and psychic structure, but only the cold spot would make a good flaw to concentrate upon in most cases unless you could amplify his Southernliness to make him more hospitable!

7.6.3.27.5. Perversity & Wishing

The Law of Perversity can provide a number of amusing and infuriating incidents in both real and game magic. In the occult community, one of the most popular sayings around the world is "Always be careful what you ask for, you may get it!" This leads into the subject of backfiring wishes, but wishes themselves are such an irrational and absurd gimmick to throw into game magic systems that it isn't even worth discussing them. They seem to be used mostly as a way to cheat Fate and thus the game. The only magical excuse, explanation or plausible reason for postulating the reality of the wishing phenomena is to assume that there exist gigantically powerful mega-gods (probably of the Whimsical alignment) who are contacted through the wishing devices and who delight in performing full-scale miracles for (or to) stupid mortals. For those who insist on wishing their characters out of every mess their bad play has caused, I have only an old occult blessing: May your every wish come true.

7.6.3.27.6. Combining Laws

As a matter of practical use, the Laws are seldom if ever applied in isolation. Usually two or more are combined.

For example: a party of travelers is going through the wilderness when they come upon a hostile dragon. Their only mage, Belinda the Befuddled, decides to try a Command Dragon Spell, so she reaches into her pouch and pulls out a wand made of dragon bone (Similarity) which is carved with the likeness of a dragon (Similarity) and with several runes (Words of Power). One end is capped with a dragon scale (Contagion, since she found it in the woods the previous night and it actually belongs to the dragon in question, but it also works as Similarity) and the other end is tipped with a crystal carved into the likeness of a dog's paw (Similarity, to the deity about to be invoked). Calling upon the divine name of Mighty Manfred the Dragon Slayer (Names, Invocation) the magician pulls in extra mana from her deity, which she then sends forth with several Words of Power in Auld Wurmish (a dragon language, and therefore more Similarity), Mesmerically sending her commands to the dragon. Snarfblatt the Mighty promptly forgets about his intention to eat the travelers and instead flies away to look elsewhere for lunch. With great dignity, Belinda faints from relief.

7.6.4. How the Laws Affect Spell Success

There should be a way to add to a character's chances of success, when the magician uses one or more of the Laws of Magic in the spell design. One way of doing this is shown in the table below, in which particular uses of laws add Possibility Increments (PIs) to any spell's Possibility of Spell Success (PoSS).

Using that system, Belinda the Befuddled got quite a bit of improvement in her chances for success, with credit for using Similarity five times, Words twice, and Contagion, Invocation & Names once each. Even though she's only using a single Psi Talent (Mesmerism) and probably couldn't have done it without help from Mighty Manfred, still her multiple use of the Laws could easily boost her success possibilities to her Magical Luck Limit for her rank.

7.6.4.1. Effects of the Laws of Magic on Possibilities of Spell Success

1: For every usage of a Law of Magic (except those listed below) in the casting of a spell, add 1 to the PoSS. If the same Law is used more than once, add the appropriate bonus for each usage.

2: For every usage of the Law of Similarity: add 1-4, depending upon the degree of similarity involved.

Attempting to cast a spell on a gnome. Having a crude drawing of a dwarf (another type of small humanoid) is barely worth 1. Having a coffeetable Book of Gnomes is worth 2. Having a realistic painting of the gnome in question is worth 3. If photographs are possible in the game universe involved, one might push the bonus up to 4 for having a photo of the gnome.

3: For every usage of the Law of Contagion: add 1-5, depending upon the degree of contagion involved.

Attempting to heal a damaged comrade from a distance. Having shaken hands with her several times is barely worth 1. Having an item of her clothing or weapons is worth 2. Having a lock of her hair is worth 3. Having kissed her a lot recently, or having had more intense contact, may well be worth 4-5 depending on just how friendly you got! Being able to touch the target of a spell during the casting period will usually add 2.

4: For every usage of the Law of Names: add 1 for using the target's "public name", add 2 for using the target's "childhood name" or adult "pet name", add 3 for using the target's "secret name", and add 6 for using the target's "true name". Target beings will usually know their own names in the first three categories, but only a supernatural entity is liable to know their own or someone else's "true name".

Note: An Invocation or Evocation bonus cancels out any connected Names bonus.

5: For every usage of the Law of Invocation or the Law of Evocation: add 1-4, depending on one's own Piety; 1 for low Piety, 2 for average Piety, 3 for high Piety, 4 for highest Piety. Some referees may prefer to use the character's "State of Grace" for this.

6: For every usage of the Law of Perversity: add 3 if and only if Negapsi is one of one's Gifts. Otherwise, subtract 3 or "crock" the results of the spell. If the referee or the player determines that a given magician is suffering a "streak of bad luck", expect the Law of Perversity (at referee's option) to start making things even worse.

7.7. Parapsychology, the Apologetic Science

The people who have studied psi phenomena and powers quickly divided everything into two categories: Extrasensory Perception and Paraphysics (thats "mind over matter"). I have added a third category: Hypercognition ("super fast thinking"), plus a new area called Anti-Psi for the barbarians.

7.7.1. Extrasensory Perception

Extrasensory Perception is the reception of data without using the normal sense channels.

7.7.1.1. Telepathy

Telepathy: the direct communication of data between minds. The data may be pictures, ideas, sensations, or emotions. The simpler the message, the more likely it is to get through and the greater distance it will go. As a rule, emotions and associations travel best. Derived from Greek "far-sensing."

7.7.1.2. General Extrasensory Perception

GESp: together, the clair-senses are called GESp, or General ExtraSensory Perceptions.

7.7.1.2.1. Clairvoyance

Clairvoyance: the reception of data which seems visual without the medium of another mind. A common type of clairvoyance is when you seem to see an image of a person or thing in your room. Often this image is connected with sudden death. This is called a "veridical hallucination" by some. Derived from the French "clear-seeing."

7.7.1.2.2. Clairaudience

Clairaudience: is data input as normal sound even though the actual hearing of sound is impossible. Most spontaneous clairaudience takes the form of hearing "voices" or "sounds" connected with recent death or tragedy. Also derived from the French "clear-hearing."

7.7.1.2.3. Clairgustance

Clairgustance: as above but using the sense of taste.

7.7.1.2.4. Clairolfaction

Clairolfaction: as above but using the sense of smell.

7.7.1.2.5. Clairtangency

Clairtangency: as above but using the sense or touch.

7.7.1.2.6. Clairempathy

Clairempathy: most people say that a place or object has good or bad "vibrations" and leave it at that. A haunted house, for example, usually has some pretty heavy "vibes." When clairempathy is limited to objects, it is often called "psychometry," a term we will not use.

7.7.1.3. The Total Empath

The Total Empath: is someone who simply absorbs the local "atmosphere" wherever he may be. Sometimes called "sensitives" these people are as a rule totally defenseless against psychic attack or even undirected strong emotion in their vicinity. They tend to die young, from emotional exhaustion, or wind up in mental institutions.

7.7.1.4. Psychic Vampires

Psychic Vampires: Some empaths can control this absorption and literally drain others of their psychic energy. Sometimes known when habitually irresponsible as "psychic vampires". These people are on the border of Extrasensory Perception and Anti-Psi.

7.7.1.5. Astral & Mental Projection

Astral & Mental Projection: these are defined as being GESp combined with concepts of "travelling" either through normal space or through various "astral planes." The difference between the types of projection is that in astral projecting you hallucinate the image of a slightly translucent body, called the "astral body", which rises from your physical body and carries your center of consciousness with it. In those rare instances when the agent has a maimed or crippled body, his astral body is usually perfect and unblemished. The famous "silver cord" that shows up often, but not always, in astral projection is basically an umbilical one connecting the navel of the astral body to the navel of the physical one. This cord can grow to be almost infinite length. Some experienced agents talk about looping the cord around trees or telephone poles to anchor themselves. Should your silver cord be cut, many claim, you would surely perish. Mental projection is said to be easier than astral projection and the reason is, I think, that agent actually generates his astral body and silver cord to comfort him in his fear that he might be separated permanently from his physical body. As for the argument that astral bodies have been photographed, I suggest that that strong-willed person is using some Paraphysic talent to further enhance his astral body.

Though many occultists today consider "astral planes" to be simply various parts of the mind, to the agent these planes are completely real and solid to his astral body. If an agent were to meet another agent upon these planes, both are capable of damaging each other's astral body, damage which is firmly believed to be reflected on the physical body.

Most personifications which the agent meets during astral projection are patterns within his own metapattern, and we all have some pretty nasty demons locked up in our subconscious. An agent who meets another actual agent in the astral plane is probably using the astral planes as an input device for telepathy.

7.7.1.6. Animal Psi

Animal Psi: involves many different phenomena of unusual nature either occurring between humans and animals or between animals and animals or animals alone. Some of these are familiar to all of us; the dog or cat that travels thousands of miles to find his home after being lost; the dog who howls at his master's death, and so forth. Some laboratory experiments have been done which demonstrate the occasional use of telepathy between humans and animals.

7.7.1.7. Plant Psi

Plant Psi: got its greatest publicity when a researcher decided to hook an EEG machine to some plants and record their reactions when he injured tissue by slicing or burning. He found that he didn't have to actually touch the plants to cause a reaction, the mere thought of hurting the plant caused the needle to swing wildly.

7.7.2. Paraphysics

Paraphysics are types of psi involving apparently mental control over matter.

7.7.2.1. Psychokinesis

Psychokinesis: the psi talent having the most laboratory evidence accumulated in its favor, it seems to have been shown that people can move matter and control what should be the random movement of small objects such as dice. When an object or person floats across the room, this form of PK is called levitation. This has some connection with the traditional skills of Eastern adepts in making objects heavier or lighter, something we would call Mass Control.

7.7.2.2. Teleportation & Apportation

Teleportation & Apportation: are the instant moving of people and things (respectively) from one point to another without going through space as we know it. Teleportation has been done only in fiction, myth, and scripture, though sufficient enough to raise suspicion. Apportation has been done in the laboratory. Living creatures which were apported always died.

7.7.2.3. Atomic PK

Atomic PK: the use of PK upon matter at molecular, atomic, and subatomic levels. As we shall see, the smaller the object, the easier it is to use PK on it. Thus there is no reason not to extend PK on down to these levels. Some types of APK are:

7.7.2.3.1. Transmutation

Transmutation: the alteration of the basic structure of matter by rearranging electrons, protons, neutrons, and so on. Changing water to wine or lead to gold would be transmutation instead of "miracle" or "alchemy."

7.7.2.3.2. Psychopyresis

Psychopyresis: the igniting and control of fires, done by speeding up atoms with APK.

7.7.2.3.3. Psycholuminescence

Psycholuminescence: the control of photons and thus of light. This could account for halos, auras, mysterious lights, and a host of similar phenomena. From occult literature, it would seem that Psycholuminescence is the easiest form of APK to do. This probably has something to do with the fact that the photon is one of the smallest known subatomic particles.

7.7.2.3.4. Weather Control

Weather Control: the moving of large amounts of air molecules and maybe water molecules, around. Much easier to do where the weather is less stable.

7.7.2.4. Cellular PK

Cellular PK: the use of PK on living cells. People can be killed by curses without knowing that they have been cursed. People have been cured of genuine physical diseases at places like Fatima and Lourdes, as well as by local witch doctors. Hypnosis has been used to speed up the rate of cell regrowth in damaged tissue, healing burned skin, for example, in two or three days; without leaving scars. Spontaneous cures in cancer are almost always associated with a change in attitude on the part of the patient, who simply refuses to die. There is a phenomenon I call CPK Assimilation in which the healer exhibits the same symptoms as the patient for a short time, after which the disease vanishes from healer and patient alike. The Pomo Shamaness Essie Parrish contracted arthritis and diabetes this way.

7.7.2.5. Recurrent Spontaneous PK

Recurrent Spontaneous PK: the cause of what are normally called "poltergeists" or "noisy ghosts." Almost all RSPK activity involves the movement of objects through space; the rest are matters of RS-APK where objects explode or implode. The movement of objects during RSPK form a "Vortex Field," known in mathematics as the "Exponential Decay Function," which is a formula for describing the conversion of energy from one form to another. In this case, it seems, the Vortex Field describes the conversion of Psychic energy to Kinetic energy.

7.7.3. Hypercognition

Hypercognition: superfast reasoning, often using data received via ESP, usually at the subconscious or unconscious level, resulting in an accurate statement and presented to the conscious mind as "flash" or "inspiration" or as a "hunch." If you do this and arrive at a statement about the future, it is called Precognition, about the past and it is called Retrocognition.

7.7.4. Anti-Psi

Anti-Psi: this is the realm of those talents that frustrate, avoid, destroy, or generally mess up regular psi talents.

7.7.4.1. Catapsi

Catapsi: the generation of "static" that cancels out psi powers within its range. It seems that the rabidly skeptical person is usually pretty good at generated prodigious amounts of Catapsi. Catapsi is the psychic equivalent of "white noise," energy being broadcast in random patterns, blocking coherent ones.

7.7.4.2. Splodging

Splodging: a widespread general broadcasting of emotion so strong that it drowns out all other competing psi, and so strong that it even normally untalented people can pick it up. It usually occurs in anxiety states, and the Splodger is rarely aware of the fact that he is doing it. It has been called the equivalent of the "Psychic Yell" and often makes its recipient quite uncomfortable.

7.7.4.3. Apopsi

Apopsi: this is the talent for being completely immune to any psi activity directed toward one. These people are the exact opposites of The Total Empath. Just as the Catapsi-er tends to have a hostile personality, the Apopsi-er tends to have a very withdrawn, unemotional nature.

7.7.4.4. Negapsi

Negapsi: the "reversal" of any psi activity in the vicinity. If you are blessing a Negapsi-er it turns to a curse, and a curse to a blessing. If he tried to do Precognition it turns out to be Retrocognition. If he tries to score high on an ESP test, he score BELOW average.

7.7.4.5. Reddopsi

Reddopsi: this is the ability to instantly return any psi aimed at you back to the point of its origin. If someone tries to curse a Reddopsi-er the curse will simply be sent right back to the curser, often without the Reddopsi-er consciously realizing it.

Chapter 8. Miscellany

8.1. Experience Awards

Experience Points (EP) are awarded in five categories

- a. Adventure/goals fulfilled
- b. Bard's tale/heroics
- c. Conflict/danger
- d. Forethought/ingenuity
- e. Growth/interaction

1-6 dice can be awarded in each category depending on the significance of the event or session.

Table 8.1. Experience Dice Award

Significance	Dice (d6)	Constant
None	0	0
Noteworthy	1	4
Impressive	2	8
Spectacular	4	16
Legendary	6	24

Example 8.1. Simple examples by category

- (a1) surviving one session whilst actively adventuring (i.e., in the midst of potential danger and/or intrigue)
- (a4) successfully completing a campaign requiring a significant expenditure of time and resources in an environment of considerable danger
- (a6) as above but one of those "save the world" type conclusions
- (b2) a character rescues a hostage from bandits
- (b4) loot in hand, a character leaps off a balcony, grabs the swinging chandelier, completes a somersault through a stained glass window, and lands safely on the snow covered ground outside
- (c0) Ronan defeats an orc
- (c1) a character wins a Dragonshah tournament
- (c2) a character defeats an opponent but is seriously wounded
- (c4) a character leads an army and scores a crushing victory
- (c6) David beats Goliath
- (d1) a character takes a simple precaution that saves the party's bacon (they spiked the door)
- (d2) a character exhibits a novel use of an attribute or skill
- (d4) by logic, deduction, and a touch of intuition, a character uncovers a major plot element that leads to the successful conclusion of an adventure
- (e1) a character attends a social engagement and makes a good impression

on the assembled nobility

- (e2) a character displays convictions of belief in the face of ridicule
- (e4) a character saves the life of a servitor
- (e4) using only accrued clout and connections, a character successfully initiates a socio-political "power-play" from a distance
- (e6) a character with a barbarian background becomes king of a mighty nation through reputé, force of arms, and power politics

8.1.1. Using experience dice

Once the experience dice have been awarded by the Game Master, the player has three options:

1. He can roll the dice and get a number of experience points equal to their total.
2. He can play safe and get a number of experience points equal to 4 times the number of experience dice (1 dice = 4 EP).
3. He can divide his experience dice between the two options above, choosing to roll some of them and to cash in the remaining ones. The player must decide how many dice will be rolled before he starts rolling.

Of course, the Game Master may rule that some options are not available if he feels that they are detrimental to the game.

Example 8.2. Using Experience Dice

Say a player is awarded 10 experience dice. The player could:

- 1) Roll all 10 dice, which would generate from 10 to 60 points, with an average of 35.
- 2) Exchange the 10 dice for 40 experience points.
- 3) Roll 3 dice and cash in the remaining 7, which would generate between 31 and 46, with an average of 38.5.

8.1.1.1. Experience Dice During Play (Optional)

During a game session, if a character has some experience dice saved up, he may use them for purposes other than skill advancement.

In this case, Experience Dice can be used for:

- *Improving a Task Resolution (d10-d10*) roll*
- *Increasing an Impact roll*

To avoid a penalty, a player must declare the use of experience dice BEFORE he makes his roll. He should tell the GM that he wishes to modify his pending dice roll with some experience dice. After the GM has been told how many experience dice are going to be used in this way, the player rolls the total of the original dice plus how ever many experience dice he told the GM he was going to use.

If a player wishes to modify a die roll AFTER he has rolled the dice, he must do so at a penalty of three times the cost; therefore, the player pays three experience dice for each die added to the roll.

8.2. Affliction

Affliction is the general term given to any condition which will affect a character adversely, such as poison and disease. The mechanics for determining the results of disease or poisoning are the same.

8.2.1. Mechanics

All poisons and diseases have a Virulence rating. In basic terms, the virulence is a measure of the strength of the poison or disease; the difficulty a person has in overcoming it's effects.

There are two stages of affliction: Partial Effects and Full Effects. The effect on a creature will vary from affliction to affliction. Some example afflictions will be given below.

A character will suffer partial effects from the affliction if they fail to make their Afflicted roll, and likewise, they will suffer the full effects if they fail to make their Resistance roll, as given below:

Afflicted: $d10-d10^* + \text{BOD} + \text{WIL} \geq \text{Virulence}$

Resistance: $d10-d10^* + \text{BOD} + \text{FIT} + 5 \geq \text{Virulence}$

Each affliction will also be given an Onset Time. It is after the Onset Time has passed that a character is allowed to make their Afflicted roll.

Should a character succeed in making their Afflicted roll, they will suffer no adverse effects from the affliction. Should the Afflicted roll be failed, and after the Onset Time has passed again, the character is allowed to make their Resistance roll. If the character makes their Resistance roll, the affliction will proceed no further and the character will recover in $(\text{Virulence} - \text{WIL} - \text{FIT})$ days.

If the Resistance roll is failed, the character will suffer, in addition to the partial effects, the full effects of the affliction, and, if they survive, will recover in $(\text{Virulence} - \text{FIT})$ days.

8.2.2. Dosage

Doseage for all afflictions is given as LD50 Doseage. The LD50 doseage is defined as the dosage that will cause death in 50% of the creatures exposed to that doseage. The LD50 doseage is given or must be determined for each poison or disease.

For the administration of either larger or smaller doseages, the following table is used to determine Virulence:

Table 8.2. Virulence

Dose	TD	Description
.125	10	
.25	15	
.5	20	(Half the LD50 Dose)
1.0	25	(LD50 dose)
2.0	30	(Double the LD50 Dose)
4.0	35	
8.0	40	

For each doubling in administered dose, +5 is added to the TD. GM's should note that, for poisons, an increased doseage administered will increase the chance of the poison being detected.

Virulence Formula: $\text{Virulence TD} = 25 + 5 * \log(\text{Multiple}) / \log(2)$

Multiple Formula: $\text{Multiple} (= \text{Dose} / \text{LD50}) = 2^{((\text{TD}-25) / 5)}$

All LD50 doseages are given assuming roughly human body size and weight.

8.2.3. Sample Afflictions

8.2.3.1. Poisons

Sodium Cyanide

LD50: 1.1 g

Onset Time: 5 minutes

Partial Effects: -3 to STR, -3 to FIT, 2d6 pts of injury

Full Effects: -2 STR, -2 FIT, 3d6 pts of injury

Comments: has a distinctive burnt almond taste. When put in acid, generates hydrogen cyanide gas.

Tetrodotoxin

LD50: .001 g

Onset Time: 2 minutes

Partial effects: -3 DEX, -1 AGI

Full effects: -2 DEX, -1 AGI, 3d6 pts of injury

Comments: Found in puffer-fish, and with a low LD50 would be good for coating weapons, but also effective as ingested poison. Neurotoxin.

Sarin

LD50: .001 g

Onset Time: 2 minutes

Partial effects: -1 DEX
 Full Effects: -2 DEX, 5d6 pts of injury
 Comments: Nerve gas. Effective as contact poison, inhaled, or ingested.
 Neurotoxin.

Bungarotoxin

LD50: .012 g
 Onset time: 10 minutes
 Partial effects: -2 STR, -2 FIT
 Full effects: -1 FIT, 3d6 pts injury
 Comments: Common neurotoxin from snakes.

Amanitin

LD50: .01 g
 Onset time: 30 minutes
 Partial effects: -2 STR, -2 FIT
 Full effects: -1 STR, 3d6 pts injury
 Comments: Poison found in some poisonous mushrooms. If whole mushrooms or pieces are eaten, then the LD50 dose becomes 10 g. Concentrated form effective ingested and injected.

Imp's Sting

LD50: One sting
 Onset time: 10 seconds
 Partial effects: Comatosed in 10 days.
 Full effects: Death within 1 minute.
 Comments: This is the main reason imps are so feared.

8.2.3.2. Diseases

8.3. Guide to Species Creation

You need to follow these steps to create a species:

1. Deciding the general idea of the species
2. Can a PC be from this species?
3. Height, weight and lifespan
4. Adjusting Talents
5. Base Speed
6. Natural Resistance
7. Innate ISB, Gifts and Foibles
8. Calculating EP cost
9. Cultures
10. IMPACT done by a species weapons

8.3.1. Deciding the general idea of the species

If you decide to create a new species then you normally have an idea of how the species will look like and what are its special characteristics (i.e. attributes, abilities, ...). If not, try to visualize a general picture of the species and which role it will play in your world.

8.3.2. Can a PC be from this species?

If you want to create a new race for players then you need to calculate the EP cost. This is the number of points that must be spent to choose this species as a player character's race. Even if you create only a new monster then it will be a good way to measure the strength of the species. Everything that gives the new species some sort of power will raise the EP cost. And everything disadvantageous to it will lower it. Balanced advantages and disadvantages will keep the cost near 0.

8.3.3. Height, weight and lifespan

You then have to define the average

- height in m,
- weight in kg and
- lifespan in years.

According to this you can also see which Size Rating the species has. This is an additional value that will be used in combat. Humans have a size rating of 0.

8.3.3.1. Size Rating

You can determine the Size Rating (SR) of your species from the Strength and Size Rating Table given below. Find the average height of your species in the Humanoid Height column and note the corresponding SR. Note that this SR is valid if your species has the same proportions as a human, i.e. if it has the same ratio as a human between height and width. If the species is larger for its height than a human, raise its SR value appropriately. If it is slimmer, lower its SR.

The following table can be used to determine a number of factors relating to a creatures size and strength.

Table 8.3. Size, Strength and BODY Rating Table

Size Factor	STR Factor	SR	STR	Height	LIFT	LOAD	LS	BODY
0.0623	0.0039	-10	-20	11cm	200g	80g	8g	-23
0.0715	0.0051	-9	-19	13cm	255g	100g	10g	-23
0.0822	0.0068	-9	-18	15cm	340g	135g	14g	-23
0.0944	0.0089	-8	-17	17cm	445g	180g	18g	-23
0.108	0.0118	-8	-16	19cm	590g	235g	24g	-22
0.125	0.0155	-7	-15	22cm	775g	310g	31g	-22
0.143	0.0205	-7	-14	26cm	1.0	410g	41g	-21
0.165	0.0271	-6	-13	30cm	1.4	540g	54g	-21
0.189	0.0357	-6	-12	34cm	1.8	715g	72g	-20
0.217	0.0472	-5	-11	39cm	2.4	940g	94g	-20
0.250	0.0623	-5	-10	45cm	3.1	1.2	120g	-19
0.287	0.0822	-4	-9	52cm	4.1	1.6	160g	-18
0.329	0.108	-4	-8	59cm	5.4	2.2	220g	-17
0.378	0.143	-3	-7	68cm	7.2	2.9	290g	-16
0.435	0.189	-3	-6	78cm	9.5	3.8	380g	-14
0.500	0.250	-2	-5	90cm	13	5.0	0.5	-13
0.574	0.329	-2	-4	1.0m	16	6.5	0.7	-10
0.659	0.435	-1	-3	1.2m	22	8.5	0.9	-8
0.758	0.574	-1	-2	1.4m	29	11	1.1	-6
0.870	0.758	0	-1	1.6m	38	15	1.5	-3
1.0	1.0	0	0	1.8m	50	20	2.0	0
1.15	1.32	0	1	2.1m	65	25	2.5	4
1.32	1.74	1	2	2.4m	85	35	3.5	8
1.52	2.30	1	3	2.7m	115	45	4.5	13
1.74	3.04	2	4	3.1m	150	60	6.0	18
2.00	4.01	2	5	3.6m	200	80	8.0	25
2.30	5.29	3	6	4.1m	265	105	11	32
2.64	6.98	3	7	4.8m	350	140	14	42
3.04	9.22	4	8	5.5m	460	185	19	51
3.49	12.2	4	9	6.3m	610	245	25	63
4.01	16.1	5	10	7.2m	805	320	32	75
4.60	21.2	5	11	8.3m	1060	425	43	90

Size Factor	STR Factor	SR	STR	Height	LIFT	LOAD	LS	BODY
5.29	28.0	6	12	9.5m	1400	560	56	107
6.08	36.9	6	13	11m	1850	740	74	128
6.98	48.8	7	14	13m	2440	975	98	156
8.02	64.4	7	15	14m	3220	1290	130	169
9.22	85.0	8	16	17m	4250	1700	170	211
10.6	112	8	17	19m	5610	2240	225	239
12.2	148	9	18	22m	7400	2960	300	281
14.0	195	9	19	25m	9770	3910	390	322
16.1	258	10	20	29m	12900	5160	520	378

Size Factor. A number showing a creature's size relative to humans.

$$SF = 1.32^{SR} \Rightarrow Ht/1.8$$

Strength Factor. A number showing a creature's strength relative to humans.

$$STRF = 1.32^{STR}$$

SR. Size Rating, to be used in targeting rolls (OPTIONAL).

$$SR = \log(SF)/\log(1.32) \Rightarrow \log(Ht/1.8)/\log(1.32)$$

STR. Strength Talent.

$$STR = \log(STRF)/\log(1.32)$$

Height. The average height of a humanoid creature with a certain STR, given that it has the same proportions as a human.

$$Height = 1.8 * SF$$

$$Lift. = 50 * STRF$$

$$Load. = 20 * STRF$$

$$LS. \text{ Load Step} = Load/10$$

Table 8.4. Size Table

Size Factor	SR	Height	BODY	Humanoid Species
0.0017	-15	3cm	-25	Human eye
0.0623	-10	11cm	-23	Human throat/Pixie
0.0715	-9	13cm	-23	
0.0822	-9	15cm	-23	Human groin
0.0944	-8	17cm	-23	
0.108	-8	19cm	-22	Human head
0.125	-7	22cm	-22	
0.143	-7	26cm	-21	
0.165	-6	30cm	-21	Human foot
0.189	-6	34cm	-20	
0.217	-5	39cm	-20	
0.250	-5	45cm	-19	
0.287	-4	52cm	-18	
0.329	-4	59cm	-17	Human arm/Leprechaun
0.378	-3	68cm	-16	
0.435	-3	78cm	-14	Weejon
0.500	-2	90cm	-13	Hobbit/Kobold
0.574	-2	1.0m	-10	Gnome
0.659	-1	1.2m	-8	Dwarf/Goblin

Size Factor	SR	Height	BODY	Humanoid Species
0.758	-1	1.4m	-6	Dryad
0.870	0	1.6m	-3	Wood Elf
1.0	0	1.8m	0	Human/Orc
1.15	0	2.1m	4	High Elf/Orog
1.32	1	2.4m	8	Centaur/Minotaur
1.52	1	2.7m	13	Ogre
1.74	2	3.1m	18	Firbolg/Troll
2.00	2	3.6m	25	Balor
2.30	3	4.1m	32	Mountain Giant
2.64	3	4.8m	42	Hill Giant
3.04	4	5.5m	51	Stone Giant
3.49	4	6.3m	63	Frost Giant
4.01	5	7.2m	75	Cloud Giant
4.60	5	8.3m	90	Storm Giant
5.29	6	9.5m	107	Titan
6.08	6	11m	128	
6.98	7	13m	156	
8.02	7	14m	169	Tarrasque
9.22	8	17m	211	
10.6	8	19m	239	
12.2	9	22m	281	
14.0	9	25m	322	
16.1	10	29m	378	Gargantua

Table 8.5. Strength Table

STR Factor	STR	Height	LIFT	LOAD	LS	BODY	Humanoid Species
0.0039	-20	11cm	200g	80g	8g	-23	Pixie
0.0051	-19	13cm	255g	100g	10g	-23	
0.0068	-18	15cm	340g	135g	14g	-23	
0.0089	-17	17cm	445g	180g	18g	-23	
0.0118	-16	19cm	590g	235g	24g	-22	
0.0155	-15	22cm	775g	310g	31g	-22	
0.0205	-14	26cm	1.0	410g	41g	-21	
0.0271	-13	30cm	1.4	540g	54g	-21	
0.0357	-12	34cm	1.8	715g	72g	-20	
0.0472	-11	39cm	2.4	940g	94g	-20	
0.0623	-10	45cm	3.1	1.2	120g	-19	
0.0822	-9	52cm	4.1	1.6	160g	-18	
0.108	-8	59cm	5.4	2.2	220g	-17	
0.143	-7	68cm	7.2	2.9	290g	-16	
0.189	-6	78cm	9.5	3.8	380g	-14	Weejon
0.250	-5	90cm	13	5.0	0.5	-13	Hobbit/Kobold
0.329	-4	1.0m	16	6.5	0.7	-10	Gnome
0.435	-3	1.2m	22	8.5	0.9	-8	Goblin
0.574	-2	1.4m	29	11	1.1	-6	Dryad
0.758	-1	1.6m	38	15	1.5	-3	Wood Elf

STR Factor	STR	Height	LIFT	LOAD	LS	BODY	Humanoid Species
1.0	0	1.8m	50	20	2.0	0	Human
1.32	1	2.1m	65	25	2.5	4	High Elf/Dwarf/Orc
1.74	2	2.4m	85	35	3.5	8	Centaur
2.30	3	2.7m	115	45	4.5	13	Orog
3.04	4	3.1m	150	60	6.0	18	Troll/Minotaur
4.01	5	3.6m	200	80	8.0	25	Ogre
5.29	6	4.1m	265	105	11	32	Firbolg
6.98	7	4.8m	350	140	14	42	Mountain Giant
9.22	8	5.5m	460	185	19	51	Hill Giant
12.2	9	6.3m	610	245	25	63	Stone Giant
16.1	10	7.2m	805	320	32	75	Frost Giant
21.2	11	8.3m	1060	425	43	90	Cloud Giant
28.0	12	9.5m	1400	560	56	107	Storm Giant
36.9	13	11m	1850	740	74	128	Titan
48.8	14	13m	2440	975	98	156	
64.4	15	14m	3220	1290	130	169	Tarrasque
85.0	16	17m	4250	1700	170	211	
112	17	19m	5610	2240	225	239	
148	18	22m	7400	2960	300	281	
195	19	25m	9770	3910	390	322	
258	20	29m	12900	5160	520	378	Gargantua

Table 8.6. Body Table

Size Factor	SR	Height	BODY	Humanoid Species
0.0623	-10	11cm	-23	Pixie
0.0715	-9	13cm	-23	
0.0822	-9	15cm	-23	
0.0944	-8	17cm	-23	
0.108	-8	19cm	-22	
0.125	-7	22cm	-22	
0.143	-7	26cm	-21	
0.165	-6	30cm	-21	
0.189	-6	34cm	-20	
0.217	-5	39cm	-20	
0.250	-5	45cm	-19	
0.287	-4	52cm	-18	
0.329	-4	59cm	-17	Leprechaun
0.378	-3	68cm	-16	
0.435	-3	78cm	-14	Weejon
0.500	-2	90cm	-13	Hobbit/Kobold
0.574	-2	1.0m	-10	Gnome
0.659	-1	1.2m	-8	Goblin
0.758	-1	1.4m	-6	Dryad
0.870	0	1.6m	-3	Wood Elf
1.0	0	1.8m	0	Human/Orc/Dwarf

Size Factor	SR	Height	BODY	Humanoid Species
1.15	0	2.1m	4	High Elf/Orog
1.32	1	2.4m	8	
1.52	1	2.7m	13	Centaur/Minotaur
1.74	2	3.1m	18	Troll
2.00	2	3.6m	25	Ogre
2.30	3	4.1m	32	Firbolg
2.64	3	4.8m	42	Mountain Giant
3.04	4	5.5m	51	Hill Giant
3.49	4	6.3m	63	Stone Giant
4.01	5	7.2m	75	Frost Giant
4.60	5	8.3m	90	Cloud Giant
5.29	6	9.5m	107	Storm Giant
6.08	6	11m	128	Titan
6.98	7	13m	156	
8.02	7	14m	169	Tarrasque
9.22	8	17m	211	
10.6	8	19m	239	
12.2	9	22m	281	
14.0	9	25m	322	
16.1	10	29m	378	Gargantua

8.3.4. Adjusting Talents

The steps above will tell you in which way you may change the Talents of the species. The average attributes of a human are all 0 and ranges normally from -5 to +5. When you adjust a Talent, you decide how much it will differ from the human standard. You do this by adding or subtracting a specific value.

Example 8.3. Adjusting Talents

The new species is taller and lighter than a human but more flexible and agile. This could mean:

Talents modifiers: AGI +1, FIT -1, STR -1

The resulting EP cost would be -20. This could offset the cost of another advantage.

The Talents are:

Table 8.7. Physical Talents

AGI	Agility	Body control; balance; rythm; flexibility
BOD	Body	Resistance to injury; proportional to size
DEX	Manual Dexterity	Hand-eye coordination; fine motricity of the arms and hands; sensivity to touch
FIT	Fitness	Bodily health; resistance to hardship, injury or disease
STR	Strength	Rating of Physical power for short and prolonged use

Table 8.8. Mental Talents

AUR	Aura	Non-tangible complement to beauty; charisma
INT	Intelligence	Memory; analytical and reasoning ability; speed of thought
PER	Perception	Includes alertness and observational acuity

PSY	Psyche	Creativity, Intuition, affinity to the natural and supernatural
WIL	Willpower	Self discipline and mental fortitude (i.e. mental fitness)

For a detailed description of the attributes please refer to the character creation guide in the rules.

8.3.4.1. Body Talent

A good way to estimate the average BODY Talent of your new species is to set it in proportion with its size relatively to humans. The average human BODY is equal to 0 and the average human size is 1.8 meters. The species average BODY can be calculated from:

Humanoid species Weight = Species Height² * 25

Humanoid species BODY = SQRT(Species Weight) * 5/1.8 - 25

However, if a species is more bulky than humans for its height, then its BODY should be set higher than what the formula suggests. In the same manner, a very slim species should have a lower BODY value than that calculated.

8.3.4.2. Strength Talent

In order to determine how strong a species is on average, you can use the table in the Size Rating section. The Strength factor column indicates how strong the species is relatively to humans, while the LIFT column indicates the maximum mass that an average member of the species can lift overhead most of the time.

Example 8.4. Strength

If your giants can lift ~500 kg overhead most of the time, you should give them a STR of +12 (LIFT = 560). On the other hand if you want your giants to be only ~5 times stronger than the average human, then you should give them an average STR of +6 (Strength Factor = 5.29).

Once again, the table is just a tool: you don't have to use it if you don't wish to.

8.3.5. Base Speed

This is not an attribute but results directly from them. Decide which speed is a logical result from its Talents and the species size. The base speed is normally given in both meters/round and km/h. To find the speed in km/h, multiply the speed in meters/round by 0.6. Inversely, to find the speed in meters/round, divide the speed in km/h by 0.6.

Table 8.9. Standard speeds

	Human			
	km/hour	m/round	Other Species	Fatigue Rating
Base	3	5	In species description	(1)
Walking	6	10	2*Base	(1)
Running	12	20	4*Base	(3)
Sprinting*	24	40	8*Base	(7)
Max**	36	60	12*Base	(10)

To decide which Base Speed is reasonable, look at the speed ratings for humans: -> walking speed = Base Speed * 2

-> running speed = Base Speed * 4

-> sprinting speed = Base Speed * 8

-> maximum speed = Base Speed * 12

This means that a species with a Base Speed of 6 meters/round walking at a normal pace is as fast as a human who is jogging.

It is suggested that you specify the base, walking, running, sprinting and maximum speeds in the species description, to simplify the life of game masters and players. In general, these speeds will be calculated from the formulas above. If you want to use different formulas for your species, please write them beside the calculated speeds.

For example, the quantum leap monster could have base speed of 30 meters/round

with a walking speed of 90 meters/round (Base Speed * 3) and a maximum speed of 120 meters/round (Base Speed * 4).

8.3.6. Natural Resistance

Natural Resistance (NR) represents the toughness of the species skin, tissues and bones and their ability to withstand impact. It is the biological equivalent of a suit of armor, which protects the character from cutting, tearing and bludgeoning impacts.

A Natural Resistance of 0 corresponds to the resistance of the human skin, tissues and bones. Smaller species will probably be more fragile, while bigger ones will likely be more resistant. For humanoid species similar in proportions to humans, it is recommended to set a Natural Resistance equal to their Size Rating (SR) value (which can be found from the height of the species in the Strength and Size Rating Table).

Note that Armor Resistance (the resistance of chain mail, ...) is the same for every species, but that the resistance value used in combat is the sum of the species Natural Resistance and the Armor Resistance.

Natural Resistance = Size Rating (for humanoid species)

8.3.7. Innate ISB, Gifts and Foibles

IMHO this is one of the main reasons why players want to have characters from another race. Each specific species has something that makes it unique: Gifts that help them to survive and foibles that are the burdens layed on the shoulders of that race. This combination may make it interesting to play a member of this species.

8.3.7.1. ISB (= Innate Skill Bonus)

An innate skill bonus is a bonus to a skill that all members of a species possess. This bonus is applied when a character has learned this skill and uses it. Generally, Innate Skill Bonuses apply only to physical skills.

The EP cost for ISB is calculated by: $ISB\ Cost = ISB * (ISB + 1) / 2 * Base\ EP\ Cost\ of\ Skill$.

Example 8.5. Innate Skill Bonus

Centaurs have an ISB +3 to running.
The skill costs 3.
This means the EP cost is: $3 * 4 / 2 * 3 = 18$.

8.3.7.2. Gifts

A gift is an advantage that is innate to all members of a species. It is normally a physical advantage. The cost of the gifts are logically added to the EP cost.

8.3.7.3. Foibles

These are physical or even psychological disadvantages that make it more difficult to play the character. Their 'cost' will be subtracted from the EP cost.

8.3.8. Calculating EP cost

Now you have all the informations that you need to calculate the species' EP cost. As I mentioned above you will have to pay the EP cost when you create a character from a specific race.

The EP cost is calculated by applying the following modifiers:

1. Sum all Talents modifiers. Add twenty times this value to the Species EP Cost (the result can be negative).
2. Add (Base Speed - Human Base Speed) * 5 (in meters per round)
3. Add Natural Resistance * 20
4. Add all costs for ISB
5. Add all costs for gifts
6. Subtract all costs for foibles

8.3.9. Cultures

Now the statistic of the species are finished. These statistics should be the same for all worlds in which this species will appear. The only difference between the species on several worlds may be the cultures founded by them. Add the cultures that will be the most likely formed by members of this species. You find culture descriptions at the end of this book. They need only to be adapted to this race. All the informations concerning cultures will be given in the next chapter.

8.3.10. IMPACT done by a species weapons

Many humanoid species will use weapons that are scaled versions of human weapons. For example, a pixie could wield a needle size sword and a giant could use a club the size of a tree.

In order to maintain consistency across species, the IMPACT of such weapons should be approximately equal to the sum of the IMPACT of the equivalent human weapon and the species average Strength. The idea behind this scaling is that a smaller and lighter weapon will do less damage than a larger one of similar shape.

Species weapon IMPACT = Human weapon IMPACT + Species average STR

Example 8.6. Species Weapon Impact

The IMPACT of a pixie bastard sword would be equal to:

Pixie bastard sword IMPACT	=	Human bastard sword IMPACT	+	Average Pixie STR
	=	2d6 + 4		- 20
	=	2d6 - 16		

(For those who find this value ridiculously small, pixies are 10 cm creatures and their swords would do no more than a scratch to a human.)

Chapter 9. Master Lists

9.1. Master Species List

9.1.1. Fantasy species

9.1.1.1. Human

World:	Planescape	
Author:	Geir Atle Hegsvold	
Version:	1.0	
Cultures:	Civilized	
Can be a PC?	Yes	
EP cost:	0	
Average Ht:	180 cm	
Average Wt:	80 kg	
Size Rating:	0	
Lifespan:	60 years	
Mental Talents:	All are average	
Physical Talents:	All are average	
Natural Resistance:	0	
Speed:	5 m/rd; 3 km/h	
Innate Gifts:	None	
Innate Foibles:	None	
Cultures:		
Description:		

9.1.1.2. Imp

World. Planescape

Author. Geir Atle Hegsvold

Version. 1.0

Cultures. See description.

Can be a PC? Yes.

EP cost. 345

Average Ht. 60 cm.

Average Wt. 5 kg.

Size Rating. -4

Lifespan. Immortal (+50)

Mental Talents. AUR +2, INT 0, PER +2, PSY 0, WIL -2 (+40)

Physical Talents. AGI +2, BOD -17, DEX +2, FIT 0, STR -9 (-440)

Natural Resistance. -4 (-80)

Speed.

- Base: 2 m/rd, 1.2 km/h (-15)
- Walk: x2
- Run: x4
- Sprint: x8
- Max: x12

Innate Gifts.

- Don't need sleep (+30)
- Fly 20 m/rd (+60)
- Immune to cold (+50)
- Immune to electricity (+50)
- Immune to fire (+50)
- Immune to non-magical weapons (+100)
- Invisibility 1/rd (+40)
- Magic resistance +5 (+25)
- Poison: Imp's Sting (+100)
- Sense aura (+45)
- Shape change (2 forms) 1/rd (+80)
- Regenerate 1 injury/rd (+200)

Innate Foibles.

- Ugly -4 (-20)
- Hurt by silver (1 injury/rd on contact) (-20)

Cultures. These creatures do not really have a society. Imps fit in with whatever plans their baatezu masters dream up, and they follow these schemes to the best of their abilities. They may be weak and low, but they are smart enough to know that they had better do what they are told. That is the only way they can advance.

Most importantly, imps realize that they have sidestepped one of the most dangerous things about being a larva. By accepting the changes thrust upon them, they avoid being turned into lemures, or other fodder for the Blood War.

Description. The Lower Planes are full of larvae. Some of them are brought to the attention of greater fiends and twisted into new and interesting forms. When a baatezu twists a larva in just the right way, it becomes an imp.

The poor imps are rigidly regulated and watched over by their baatezu masters. When a mortal is judged "worthy," the fiends may make a gift of an imp to that poor basher. Oho! It is no good gift! From that point on, the imp starts to corrupt the mortal and drag his heart, inch by inch, closer to the grasp of the baatezu.

Chant is imps that do well can be turned into baatezu. If one of these little creatures is willing to start small and work up through the ranks, it could go far.

Imps are about 60 cm tall, have wings and can fly. They also have poison in their bodies. A lucky imp can even take out a dragon with a well-placed sting. An imp can change its shape into any two of these forms: large spider, raven, goat, or giant rat.

Imps muddle through centuries of existence as neuter beings. When they have done enough good jobs to please their masters, they are assigned a gender according to the traits of their work.

Imps are usually too busy to sleep. Their fiend masters and their mortal masters always send them out to do evil things. Many imps do not care; they do not need sleep at all. But sometimes they get tired of running around and they hide in one of their animal shapes so they can rest somewhere.

As far as food goes, imps eat whatever they can get, as long as it is meat. The creatures do not care if the meat is alive or dead, or if it has been steeped in fear or gehreleth slime. It just has to be meat.

When the baatezu twist larvae into imps, they wring a few special powers into their new servants. All imps have a strange ability to sense if you have something bad in mind, and they can turn invisible to hide from anything that worries them. They also love fire, cold, and lightning. And Believe it or not, these puny creatures are very resistant to magic.

But like baatezu they keep a good distance when it comes to anything made out of silver. Good for them they have such an amazing regeneration rate.

Also, imps are good at talking other berks into doing things. Their tongues are like Elysium honney-cookies, dipped in the poisonous waters of Vudra.

If slain off their home planes, imps just reform back home after a year and a day. But if you kill an imp on Baator, they are blasted into eternal oblivion.

Like most small infernal creatures, imps act weak to tough berks and tough to weak ones. To those they serve, they are ingratiating and endlessly helpful. But they lord their little might over any sods unfortunate enough to come under their power.

Most of them are also very concerned about their potential advancement. If you offer one a hand up on the food chain, you might earn its loyalty, at least for a small time. But oho! These alliances don't last long, and if you count that they will, you might as well count yourself right into the dead-book, because that's exactly where the little horrors would like to put you, mortal.

9.1.2. Sci-fi species

9.2. Master Career List

9.2.1. Ancient careers

9.2.1.1. Acrobat/Actor

Acrobats and Actors were important parts of Medieval life. The travelling circus (as we still know it today) originated long before the Middle Ages and was a great source of entertainment, morale and revenue for towns and cities.

As most people lacked formal education and could not read, actors were important to portray various roles that told of topical and historical events. Though not much training was available for these jobs, those who held the positions were not highly regarded in social circles.

- Acrobatics/Acting 50%
- 50% free

9.2.1.2. Apothecarist

An Apothecarist was one trained and skilled in the arts of formal medicine. Though not as highly regarded as a physician, these workers devoted their time and studies to the arts of healing. Trained physicians were expensive and usually only retained and hired by kings, nobles and the elite. Therefore the Apothecarist served the common people.

Commonly a monk or priest held the position and most available remedies came from the natural uses of plants, herbs and roots. It is believed that most of these practical applications were first discovered by the Celts and Druids.

An Apothecarist who was a member of a religious order often charged a donation to his sect for his services. A layman who served in the same occupation could charge whatever fees he or she wanted.

- Botany 15%
- Chemistry 15%
- Herbalism 30%
- Medicine 30%
- 10% Free

9.2.1.3. Architect

Architects built structures, towns and buildings. Not only did they possess the knowledge to construct these things but they also had the skill to plan entire cities. Architects were highly in demand and were paid high wages for their services. As war spread across Europe during the Medieval Ages it was important for a king to have an architect who could build strong, reliable and defensible towns, buildings and castles.

Much of the Gothic architecture that stands today throughout Europe was built during the Medieval Ages. Churches, castles, cathedrals and theaters were often not only functional buildings, but statements of a king's wealth and power.

The Medieval Architect had to have skill in math and a creative mind. In many cases if a city or castle was conquered by an enemy the architect would be put to death. Having his buildings mastered by an enemy was the ultimate sign of failure.

- Drawing/Painting 30%
- Engineering 20%
- Math 15%
- Stonemason 10%

- Wood Working 10%
- 15% free

9.2.1.4. Armorer

The Medieval Armorer held a very important position in the workforce. Not only were his skills highly required by nobles and monarchs, but the commoners enlisted his services during times of war as well.

The Armorer was usually a blacksmith as well but as war became a more frequent event, many blacksmiths could afford to relinquish their skills of crafting metalworks and strictly pursue the field of making armor. It paid dearly for them as a suit of armor could cost the modern equivalent of \$60,000.00 - \$90,000.00 or even more! Armor had to be uniquely crafted to fit its wearer and as such it was considered a specialty line of work.

Most Armorers were members of the Middle Class and were often very wealthy indeed.

- Armorer 40%
- Blacksmithing 15%
- Leather Working 15%
- Metallurgy 20%
- 10% free

9.2.1.5. Artist

Artists were common during the Medieval Ages but only the best were conscripted by kings, nobles and the elite to produce portraits. Preserving the images and likeness of a person and his family served as a contribution to history and future generations.

The Medieval Artist often went from town to town seeking business but once an artist had a royal or noble commission and if his work was worthy, his career was made. Perhaps the two most famous Medieval artists are Michaelangelo and Leonardo da Vinci.

The mediums used by most Medieval Artists were varied. Most preferred oil-based paints that were manufactured by mixing different agents into berry-dye. Watercolors were also popular and enamel painting was in its early stages.

- Drawing/Painting 30%
- Languages 10%
- Math 5%
- Sculpture/Carving 30%
- 25% free

9.2.1.6. Astrologer

The study of the stars and planets was not a new science in the Medieval Ages but it was regarded as being mystical. The Astrologer did not only use the heavens as a reference but he or she also studied the earth, the weather cycles and the seasonal patterns. It was believed that through these things a better understanding could be gained for agriculture and other social successes.

Many astrologers posed various and opposing theories. Some claimed the earth revolved around the sun, others claimed that it was the moon that revolved around the earth. In fact, part of Christopher Columbus's journey to the Americas in 1492 was partially to dispel a theory that the earth was flat.

Sometimes Astrologers were accused of practicing witchcraft as their studies took them into unorthodox techniques and discoveries. The Druids were thought to be the first to seek a true understanding of celestial bodies and experts argue that the mystical Stonehenge is nothing more than a lunar calendar.

- Ancient History 15%
- Astronomy 20%
- Local History 20%
- Theology 15%
- Weather Sense 15%
- 15% free

9.2.1.7. Baker

The Baker was a common occupation but not as easy as some may think. In the Medieval Ages there was a period when bakers began cheating the public at such a rate that public outcry reached the ears of several kings. As bread was a daily staple of Medieval life, the bakers knew that they could charge a lot of money for

minimal portions of their products. As such, kings levied laws against bakers stating that they were to lower their prices and keep honest. In fact the common term "A Baker's Dozen" (meaning 13 instead of 12) came from this time period. Any baker caught selling less than an even dozen was strictly and harshly punished. As a result bakers began adding one extra loaf to be certain their count would be correct or even over the amount decreed by law.

Good bakers were often invited and employed by the rich and elite as personal cooks and chefs inside the safety of castles. Their duties included the preparation of dinners and large feasts. There were exceptional bakers of all classes.

- Cooking 20%
- Drinking 10%
- Eating 10%
- Etiquette 10%
- Hagglng 10%
- Math 10%
- 30% free

9.2.1.8. Barrister

The Barrister was a professional lawyer. Legal arbitration was popular during the Medieval Ages as people challenged claims to land, inherited holdings and even common law. Different provincial territories were usually subjected to the laws of the local lord who governed them. As such, litigation could easily arise between the residents of two neighboring communities.

Often a local priest would be consulted to act as a Barrister but as times progressed people realized that there were high wages to be earned for the skilled and professional lawyer. After much litigation and arbitration arose and as disputes became difficult to settle under the umbrella of conflicting laws, a new system for order was instituted. A policy called "The King's Law" became the sole source of legal behavior permissible throughout sovereign lands. Each successive king could change any law he deemed fit but the people were bound legally to adhere to it.

Barristers became well respected during the Medieval Ages and helped to write and form many of the laws that we still practice today.

- Etiquette 10%
- Languages 30%
- Law 40%
- 20% free

9.2.1.9. Bookbinder

An occupation that was extremely important but receives very little credit is the position of the Medieval Bookbinder. This skill was very important as diaries, journals and manifests were being written during the time period. News of discoveries, law, science, medicine, technology and industry were recorded on paper and were then bound together in the format of a book by professional binders.

As there were no machines for printing, each journal and book was meticulously and painstakingly handwritten. The Bookbinder had to be careful when setting the pages together to not tear, damage or destroy any portion of the manuscript.

Many of these books still survive today in Churches and museums and serve as a testament to the excellent work performed.

Bookbinders usually joined a guild where they learned the trade as an apprentice.

- Drawing/Painting 5%
- Languages 45%
- 30% among Knowledge Skills
- 20% free

9.2.1.10. Bowyer

The Bowyer (also called a Bower or Fletcher), crafted and manufactured bows, arrows, crossbows and bolts. The effectiveness of the standard bow in combat was first recognized by the Barbarian armies of Eastern Europe around 1070 AD. But it was not until October 4, 1189 that Archers and bowmen established themselves at the Battle of Acre and proved the quality of the bow as a weapon.

From that point forward, the bow became a standard weapon. It was easy to craft by those who knew the skill and was readily affordable to most people. Bowyers worked with a variety of woods and tools. A well crafted bow had durability and even balance. The skill was much in demand and remained a premier trade until the 1600s.

- Archery 20%

- Bowyer 30%
- Cross Bows 10%
- Wood Working 20%
- 20% free

9.2.1.11. Brewer

The Brewer made and fermented beers and ales. The process was completed through combining and aging hops, barley, wheat, malt and grain. The beverages were served as a staple of daily life and were consumed in pubs, alehouses, taverns, castles and homes.

During sieges and combat, historical documentation often tells of 'barrels of beer' being delivered to the troops. The beverage was so important to the fighting men that a document even states that at the Battle Of Sempach on July 9, 1386, the fighting actually stopped in mid-battle so that wagoneers could deliver kegs and barrels of beer to each respective military.

Brewers were permitted their own enterprise during the Medieval Ages but since their product was so highly in demand it often fell to heavy taxes and levies being placed upon its sale and at times, even its consumption.

- Agriculture 10%
- Brewing 30%
- Drinking 10%
- Haggling 10%
- 40% free

9.2.1.12. Bricklayer

Bricklaying was common labor and though it did not require vast knowledge or skill, those who showed agility at the work were often subjected to an abundance of employment and decent pay.

Often was the time when a king or noble would receive news that an approaching enemy army was marching toward his towns and castle. The agile Bricklayers were then conscripted to build retaining walls and obstacles and even reinforce the towns and communities that were threatened.

Not only did war contribute to the benefit of the Bricklayer, but events such as fires and floods were often left to his protection. By rapidly constructing walls and ducts, it was possible to divert fires and floods and thus spare an entire city, castle or town.

Bricklayers though quite common throughout the Medieval Ages were highly respected members of their social orders.

- Drawing/Painting 5%
- Engineering 40%
- Languages 15%
- Math 15%
- Stonemason 10%
- 15% free

9.2.1.13. Candlemaker

The Candlemaker was a specialist with many talents. Though making candles was (and still is) a relatively easy project, the craftsman also had to have a knowledge of the bees that provided him with the substance to complete his work.

Once the wax was made a wick constructed of cord or twine was soaked in an oil-based solution, inserted into the center of the wax mold and then the candle was either pressed or shaped by hand. Candles provided illumination and were also necessary for church ceremonies.

It's believed to have been in the 11th Century when a Candlemaker by the name of Graham Overhill invented a candle with twelve markings (lines) on it. When lit at the top of the hour, the candle would burn from line to line at the rate of one hour each. Thus Overhill's candle served as a clock as well.

Though specific skills were required, candlemaking was an easy craft and it was never known to provide more than a modest income.

- Sculpture/Carving 30%
- Theology 15%
- Zoology 15%
- Math 5%

- 35% free

9.2.1.14. Carpenter

Carpenters were highly skilled and considered to be elite tradesmen. To become a Carpenter it was usually necessary to join a guild as an apprentice and learn the craft.

Most items used during daily life in the Medieval Ages were produced and manufactured by carpenters. Homes, wagons, tables, furniture, tools and utensils were all the creations of these gifted workers.

Knowledge of math, woodworking and the use of tools was required. Though many of the implements used were basic in comparison to those employed today, it can be argued that some fine examples of work were produced during the Middle Ages.

Kings and nobles often sought out the finest carpenters and kept them retained on their staffs as specialists. Furnishing castles and estates was not only done for decorative purposes but also to demonstrate prestige and status to visitors. Thus a master carpenter was always in demand and could stand to earn high wages.

- Carpentry 40%
- Math 15%
- Wood Working 20%
- 25% free

9.2.1.15. Cartographer

Cartographers (or map-makers) held a very important position in service to a king or noble. As information of terrain and the oceans became known and available, it was the job of the Cartographer to draw a detailed map of a given area. These maps had to be accurate for many reasons. For example if a king ordered his army to march into an enemy land he needed to know of land and topographical features such as mountains, forests and rivers. Not only did these places serve as barriers that were difficult for his troops to traverse, but they also provided his enemies with advantageous places to launch ambushes and attacks. As such, detailed maps were highly sought after. Also, it was important to note new lands discovered on ocean voyages as it gave kings the opportunity to subjugate new areas.

Cartography was also important to distinguish boundaries of neighboring kingdoms or fiefdoms. Sometimes devious nobles had false maps drawn and they allowed them to 'slip' into the hands of their enemies.

The cartographer had to be an artist as well, versed in reading and writing and skilled with math and geography.

- Cartography 20%
- Geography 20%
- Math 15%
- Direction Sense 15%
- Navigation 20%
- 10% free

9.2.1.16. Clothier

Clothing was not an available commodity to the lower classes and peasantry until the 12th Century. In contrast, as the elite and members of the nobility could afford the lavish prices of clothing, those who made garments (called Clothiers) were sought after for their skills.

Being a Clothier meant having a knowledge of various materials and how to assemble them into fine pieces of wear. The clothing of the time had to be durable, fashionable and decorative as even during the Medieval Ages, clothing was more of a status symbol.

The Clothier had to be experienced with mathematics, design and skill for assembly. If serving the nobility a handsome profit could be made. But when fabrics became available to all classes, the Clothier earned a modest living.

- Math 15%
- Drawing/Painting 20%
- Leather Working 30%
- 35% free

9.2.1.17. Cook

It seems that during any time period the position of a Cook was usually thankless and difficult. The Medieval Ages were no exception. As methods for preserving food were not invented to any degree of effectiveness, Cooks often used salt to preserve meats and fish. The winter weather provided snow and ice to act as refrigeration but often preparing a meal was no easy task.

Spices and extracts that we take for granted today were highly expensive during the Medieval Ages. Trade routes were still being discovered and items such as saffrin, ginger and cinnamon came from the Far East. Thus, a delicious meal was usually enjoyed by only those who could afford the components to make one.

Feasts were held to commemorate holidays and important political events. These meals were served to hundreds of guests and sometimes thousands.

It was necessary for the Cook to impress the friends of his lord or master. There are many instances on record, such as the event in the year 1302 when Sir Henry Campbell, master of Lamberth Castle, had his Cook imprisoned for serving a meal that was considered poor.

Though a wide variety of foods were available in the Medieval Ages, a good Cook only earned an average living with fair wages.

- Agriculture 15%
- Cooking 25%
- Etiquette 10%
- Haggling 10%
- 40% free

9.2.1.18. Diplomat

Those fortunate enough to possess the skills to become political Diplomats were often on the road to nobility and positions of title. The Medieval Diplomat served as a royal messenger and ambassador to the king, queen or noble he served. Diplomats would often be sent on missions to speak on behalf of the monarchy to rival kings or ruling houses. The Diplomat would negotiate political deals such as peace treaties, hostage or prisoner releases and matters of trade, commerce and economics.

The Diplomat needed to be firm, loyal and dedicated to the master he served and it was also required that he have excellent speaking skills, the knowledge of reading and writing and a shrewd manner.

If a Diplomat successfully delegated a trade or commerce pact he was often entitled to a percentage of the revenue this new deal generated. Therefore Diplomats were often wealthy people. However the astute Diplomat knew how to negotiate deals that not only favored both rival parties but also was to his own benefit. The Diplomat could reap financial reward from both factions if he curtailed the deals to fit his own interests.

Often Diplomats were the educated members of the Upper Class and elite societies. They often held titles such as Count, Duke or Baron and normally retired with great wealth and prestige.

- Etiquette 25%
- Haggling 10%
- Law 25%
- Languages 35%
- 5% free

9.2.1.19. Dyer

Dyers used their skills to mix different components to form inks, dyes and colorful stains that could add tint and hue to clothing, furniture, fabrics, materials and artwork. Not only did they possess the ability to decorate fashionable wear but they also provided scribes and artists with the materials necessary for them to complete their work.

The Dyer had a multi-faceted job. Not only was the making of the various dyes difficult and tedious work but often it was dangerous too. Different berries and plants used to create the pigments often contained a degree of poison that was lethal if handled, inhaled or accidentally ingested. Though the Dyer put his or her life in jeopardy by working, the wages earned were quite meager and below average.

Most women held the positions of Dyers and though some were elevated to strictly work for the elite and nobility, most worked in small towns and communities.

- Botany 15%
- Agriculture 15%
- Herbalism 10%
- Chemistry 30%
- 30% free

9.2.1.20. Engineer

Engineers are evident throughout history beginning in ancient Egypt and reaching a position of prominent status in ancient Rome. These skilled tradesmen were essential to the successful expansion of any political kingdom. Not only were cities and towns improved by their skills but warfare and daily life saw better odds with the meaningful contributions of Engineers.

Difficult tasks such as building expansion bridges, reinforcing the subterranean foundations of castle walls, building powerful siege engines for use in battle and even irrigation and aquaducts were a few of the jobs Engineers were called upon to perform.

In the Medieval Ages without the refined tools, knowledge and materials available today, the above tasks were considered monumental feats of achievement. Not only did such things improve the morale and efficiency of a kingdom but it also stood to prevent disease in the areas of plumbing and rubbish removal and even served to be more productive in irrigating crops and providing water.

Engineers did most of their work by 'trial and error' and though kings and nobles recognized and acknowledged the wide margin for potential failure, such could end the life or career of a skilled Engineer. Though many feats were undertaken for the very first time, such enterprises were costly and put a strain on the financial reserves of a kingdom. However, Engineers were highly respected and were usually employed by the most rich and powerful kings and queens of Medieval society.

- Engineering 20%
- Drawing/Painting 20%
- Math 15%
- Physics 15%
- Read/Write 15%
- 15% free

9.2.1.21. Engraver

An Engraver was a specialist who was often called upon to etch messages and designs into swords, shields, armor and metal plaques. An artist in his own right, he worked with a variety of custom tools to produce his trade.

Though the artform has been modified by the advances in technology of today, the Medieval Engraver practiced his craft in a most time consuming and painstaking way. If the results of his work were unattractive or undesirable, the customer would often not pay or even had legal grounds to sue the Engraver for ruining a piece of private property. As such the Engraver had to produce quality work.

Despite being a specialty, Engravers were quite common throughout the Medieval Ages. The wages earned were generally modest but being conscripted or hired by a noble or monarch for a custom project could find him the recipient of high pay.

- Drawing/Painting 15%
- Heraldry 10%
- Metallurgy 20%
- Sculpturing/Carving 30%
- Wood Working 10%
- 15% free

9.2.1.22. Farmer

Farming was the most popular occupation of the Medieval Ages as it was an essential element to survival. A local lord or master would grant portions of his land to commoners and serfs and in exchange the people would till, cultivate and maintain the property to produce crops. What was grown was eventually sold at local markets at which the peasants were allowed to keep a share. Most revenue went to the local lord however through taxes and levies.

In the society of the Middle Ages, a man's status was based on how much land and livestock he owned. As both of these elements were critical for revenue, a private farmer who owned his own land could become quite rich.

Crops were varied and depended greatly on how fertile the plot of farmed land was.

- Agriculture 30%
- Botany 15%
- Foraging 10%
- Cooking 10%
- 35% free

9.2.1.23. Fisherman

The Fisherman was much like the farmer in that he provided food as a commodity and thus sustained the survival of towns and villages. Usually a professional fisherman worked on a boat owned by a noble or local lord. The work would begin at sunrise as the boats would depart to cast lines and nets into oceans, lakes, rivers and causeways. Fish tended to fetch a higher price in the market because of the rapid rate at which they deteriorated and spoiled.

A fisherman who had his own boat was not necessarily in a position to capitalize on free enterprise. Though he was entitled to operate legally by himself, most waterways were the legal right and claim of kings and nobles. Therefore limits were imposed on the private fisherman as to how much bounty he could haul out of the waters. Even then, higher taxes were assessed on him in the markets to ensure that the regent or local master got his due share.

- Fishing 20%
- Cooking 5%
- Weather Sense 15%
- Seamanship 30%
- 30% free

9.2.1.24. Forester

The Forester usually held a position equal to a sheriff or local law enforcer. He was responsible for patrolling the woodlands on a lord or noble's property. His duties included negotiating deals for the sale of lumber and timber and to stop poachers from illegally killing animals in the forest.

Many times wanted criminals would flee their arrest warrants and seek the safety of hiding in a forest. When this would occur it was the duty of the Forester to organize roving gangs of armed men to flush out the criminal and capture him.

Often Foresters held titles of prominence in their local communities and also acted as barristers and arbitrators. Their pay was usually above average and they could stand to make a decent and profitable living.

- Law 25%
- Haggling 10%
- Hunting 10%
- Tracking 20%
- Riding (land) 10%
- 15% among Combat Skills
- 10% free

9.2.1.25. Fortune-teller

Fortune-tellers were often looked upon with disapproval from the ruling classes but their services were highly in demand. The Medieval Ages were full of superstition and very real belief in supernatural forces and powers. Most things that could not be explained by science or technology was thought to be the direct influences of these powers at work.

The common people were normally quite stressed economically and therefore they viewed the Fortune-teller as a potential advantage to overcoming future difficulties. If their future could be revealed they believed they could take steps to improve upon it.

Most Fortune-tellers were common rogues and tricksters who used a variety of simple illusions to create dramatic effects. Though they possessed no real skill at all for divining the future, they would be careful to use basic events and information to project a scenario that was generic enough to fit into anyone's situation. Once embellished with mild promises of prosperity it seemed a true magical experience had taken place. Often though the Fortune-teller's success was based on how much the person getting the reading wanted to believe.

Some Fortune-tellers did use lunar and celestial patterns to predict probable and basic outcomes in terms of weather. These natural signs could foretell famine or draught or even bad storms. If a Fortune-teller had success in predicting these events, his or her credibility was greatly enhanced.

A few kings and monarchs did enlist the services of seers and Fortune-tellers to predict the future of their kingdoms and even the outcome of battles. Though there was a given ratio of success and failure based on mathematical probability, the fortune-tellers with luck and agility managed to earn positions of respect and wealth in some courts.

However, most were treated as witches or dark practitioners. And in some cases when their foretold events did not ring true, they were hunted down and killed.

- Astronomy 20%
- Begging 10%
- Oration 20%
- Truthtell 20%
- 30% free

9.2.1.26. Furrier

The Furrier worked with the pelts and hides from animals. not only did he use the fur to make clothing but also rugs, blankets and even inner linings for armor.

If a Furrier operated with wisdom he could become quite profitable in his trade. Different regions produced different animals and with careful and legal trapping he could import and export furs to different regions that were considered exotic and hard to get.

Hides and pelts were treated in a variety of ways, usually by coating the underside with an oil-based substance to protect it from deterioration. Then it was usually hung in the sunlight or a dry area so the liquid could dry and act as a sealant. The fur was treated with different powders and a liquid containing lye. This preserved the fur for quite a long time.

Though some furriers achieved great wealth the common occupation paid very modestly.

- Botany 15%
- Chemistry 15%
- Hunting 10%
- Leather Working 20%
- Tracking 20%
- 20% free

9.2.1.27. Gardener

The Medieval Gardener was considered a specialist at his trade. He was mainly responsible for the upkeep and cosmetic appearance of castles and estates but he was also called upon to build defensive ditches and barriers during times of war.

Throughout Europe there are many forms of ivy that grow wild. These plants tend to grow upward along stonefaces and as such, castles were prime for this problem. Enemies could use the sturdy ivy to climb and grapple the walls to gain access. Therefore it was important to have a Gardener who could cut down, trim and destroy these potentially dangerous plants.

A knowledge of herbs, plants and flowers was essential. Most Gardeners served some form of nobility or local lord but even though a portion of their work was critical to the safety and protection of a castle or estate, they were paid meagerly.

- Botany 30%
- Herbalism 20%
- Sculpture/Carving 15%
- Philosophy 5%
- 30% free

9.2.1.28. Gravedigger

Unfortunately the Gravedigger could stand to make a profitable living during the Medieval Ages. As epidemics, disease and war were rampant the Gravedigger was never short on business.

During the Black Plague it was recorded that a Gravedigger named Marshal de Clare reaped such a profit that he was able to afford estates, manors, castles, land and livestock. Marshal de Clare later became a local lord, hired a retinue of knights and became a lesser ruling house in Southern England.

No special skills were required for the profession but it did call for a careful handling of the tools.

- Endurance 15%
- Streetwise 10%
- 75% free

9.2.1.29. Herald

A Herald was not an occupation that someone trained for, but rather a job that was usually the appointment by a king or noble. Most often a domestic servant in a castle would be elevated in rank by receiving this appointment from his master.

The Herald (or Harker) would declare announcements on behalf of the king to the public. Normally this was done on a given day when the public would assemble at the base of a castle tower and the Herald would shout out the news and proclamations or the Herald would do his job in the local townsquare. It was the responsibility of the Herald to inform the public of what was going on. (Note that many newspapers to this day are called "The Herald")

The only requirements one needed to perform this job successfully was a good speaking voice, the ability to read and write and obedience to a local lord. Two of the most famous men in the Medieval Ages who held the role of a Herald or Harker are Geoffrey Chaucer (author of the Canterbury Tales) and Nigel Gray.

- Heraldry 10%

- Languages 35%
- Law 5%
- Oration 20%
- Streetwise 10%
- 20% free

9.2.1.30. Herbalist

A Herbalist was usually a member of a religious order such as a monk or friar. His main duties included the planting and maintaining of medicinal plants, roots and herbs. Different from a Gardener in that he didn't maintain large estates or actively participate in forming defensive ditches, the Herbalist enveloped himself in the deep studies of medicine.

Many herbs have natural healing agents and as medicine was still in its early stages, the Medieval Herbalist was a much respected person. Normally the church would provide a plot or tract of land that was cultivated by either religious personnel or by peasants who received minor wages. The Herbalist would then plant and maintain his select crops in the area.

A lot of the plants needed to undergo treatments such as boiling, drying, steeping or steaming to bring out their healing properties and some needed to be combined with others to find the desired results. The Herbalist therefore had an elaborate and involved study and needed the components of a laboratory to do his work successfully.

Those who belonged to religious orders usually did not stand to make high wages as they were bound by laws of poverty. However a layman who acted as his own Herbalist could sell his healing knowledge and services for extremely high prices.

- Biology 15%
- Botany 15%
- Cooking 5%
- Herbalism 40%
- Medicine 20%
- 5% free

9.2.1.31. Hunter

The professional Hunter of the Medieval Ages had many resources at hand with which he could earn money. Hunting was a special skill and though most people had the basic knowledge needed for survival, professionals often circulated among the elite nobility.

Hunting was a popular sport during the Medieval Ages but also extremely dangerous. Kings and lords would hire a professional Hunter to lead their party. Often they would hunt for animals such as wildboar, wolves or even bear. Naturally the more tame animals such as deer, rabbits and foxes were the targets of the general populace but there are many stories from the Medieval Ages of nobles being killed during the more dangerous hunts.

Not only did the Hunter serve as a guide and expert, but he also had a knowledge of skinning, tanning and preparing the meats that were captured on the hunt. Also, he even managed to use the bones of the captured animals to make products such as dagger hilts and used the teeth for jewelry and other exotic items. As a result, the Hunter not only made a profit from hiring out his services, but also made additional money from his skills and resourceful talents.

- Archery 20%
- Cooking 5%
- Hunting 10%
- Searching 15%
- Tracking 20%
- Zoology 15%
- 15% free

9.2.1.32. Innkeeper

One of the most lucrative and profitable occupations was that of the Medieval Innkeeper, but only if all conditions were prime and if certain circumstances were maintained.

Anyone who could afford the structure and property could embrace the free enterprise of having an Inn, however he or she was subject to heavy taxes and levies by the local lords of the area.

Owning an Inn carried a lot of responsibility. Besides the bedrooms the Inn also had other internal features such as a dining rooms and often a tavern or alehouse. Usually the fare for a room included meals as well. The alehouse was sometimes leased by a secondary business person and often a separate enterprise from the Inn.

Cleaning, maintaining and providing quality goods and services were the primary requirements of an Innkeeper. One also had to be good with mathematics and money and even have the presence of mind to calculate bookings and the ordering of supplies and inventory. Most times an Innkeeper hired a small staff of armed security guards. It was not uncommon for a group of fighters to arrive at an Inn shortly after their latest campaign. Rowdy and hoping to spend the spoils of war, the atmosphere inside most Inns and alehouses could be bawdy and even at times violent.

At the doorway to an Inn you could find at least one armed guard posted. There was usually a minimal entry fee to pass through the door, just a courtesy to help pay for any damages that may arise while inside. The guard at the door would take a brass or copper coin from the entrant and bounce it on a wet piece of wood. If the coin bounced once it was clear that the coin was genuine and the person was allowed to enter. Many times people would forge their own coins out of lead or cheaper metals and since Europe saw a wide variety of foreign money, it was often difficult to prove the authenticity of a coin. The practice of bouncing the coin off of a wet piece of wood is what eventually led to modern day doormen at bars and pubs being called "Bouncers".

Many times nobles and elite personnel were exempt from paying any fees at an Inn or hostel. Though this was resented by most Innkeepers, they did receive fair protection in return. If the business was maintained properly, an Innkeeper could earn high profits.

- Hagglng 20%
- Math 15%
- Languages 25%
- Law 10%
- Streetwise 10%
- 20% free

9.2.1.33. Interpreter

Interpreters earned excellent wages despite whom they worked for. There was a scarcity of people versed in more than one language and as a result, Interpreters were highly sought after by kings and monarchs. Not only did an Interpreter serve to reveal information about captured foreign troops, but also he could compose letters, laws and doctrines that helped with the subjugation of foreign territories.

Also it was necessary throughout the Medieval Ages to hold meetings, conversations and diplomatic gatherings with nobles and ruling members of many foreign countries. Therefore the Interpreter held an elite position and was often given rank, land and titles in exchange for his or her valuable services.

- Etiquette 10%
- Law 5%
- Languages 75%
- 10% free

9.2.1.34. Jester

The Jester seldom had an easy job. Though some were professionals and made their livings touring from kingdom to kingdom, most were forced into the position as an act of humiliation.

King Henry V often enjoyed taking captured Knights of elite title and rank and forcing them to play the fool before his entire court. If the Jester was successful at entertaining his troops and guests, he would be hauled back to the dungeons after his performance to live to do it again another day. If the Jester did not provide gleeful entertainment he was often tortured or killed.

Jesters lived precariously and often their success depended solely on the mood of their audience. They did not earn high wages but were often allowed a few benefits and luxuries of life inside a castle.

- Acting 15%
- Bardic Influence 30%
- Juggling 20%
- Musical Instrument 15%
- 20% free

9.2.1.35. Jeweler

Jewelers held great positions of status within Medieval communities and towns. As foreign wars took troops into exotic lands they often returned with precious stones and minerals. Not knowing the value of them, it was up to the Jeweler to determine their worth.

Diamonds, emeralds, rubies and sapphires were the most common stones found during the Medieval Ages. Gold, silver and bronze were also held in high regard. The Jeweler not only held the knowledge of assessing values on these items but he was also skilled in setting the stones into rings, pendants, medallions, bracelets and amulets. The Jeweler also knew how to set the items into sword hilts and other placements that exhibited the status and wealth of their holders.

Jewelers were respected but there were many who knew the advantages of being less than honest. Stones with minimum value such as quartz, zirconia and even fools gold were not easily distinguished by the untrained eye of the public. Therefore it was common for a Jeweler to accept a valuable diamond with the promise of setting it into a ring or pendant for its owner. Simply, he would polish a quartz or zirconia of similar size and dupe the owner by giving him the worthless item. The Jeweler could then sell the original and more valuable stone and reap a quick and high profit.

- Appraising 45%
- Hagglng 10%
- Math 15%
- Metallurgy 20%
- 10% free

9.2.1.36. Leatherworker

Leatherworkers were common laborers but their skills were in high demand. The crafting of swordbelts, clothing, saddles and even leather armor were necessary items for Medieval life.

Though some preferred the protection and skill that guilds provided, many were able to learn the basics of the trade on their own.

The tanning process was relatively simple and though most commoners knew how to do this, the products they made on their own didn't have the durability of those made by Leatherworkers.

In order to be preserved, leather had to be treated by a series of steps. Tanning, hiding and even treating the material with oils and softeners were necessary to make it last longer and worth the money charged.

Leatherworkers earned a modest and sometimes decent living depending on the quality of their skills.

- Appraising 15%
- Armorer 20%
- Leather Working 30%
- 35% free

9.2.1.37. Locksmith

Locksmiths were integral parts of Medieval society. Though most homes held little more than an internal wooden slide lock on the insides, Locksmiths became important with the developments and security of castles.

Their talents were in the beginning stages but an intricate lock that resisted the efforts of picking or tampering was soon highly valued. Criminals and the residents of dungeons often escaped rather easily when not secured with locks or shackles. To maintain security Locksmiths were trained in guilds and the secrets of their craft were kept highly guarded.

As such, Locksmiths were considered to possess the knowledge and skills of a specialty organization and as a result earned high wages.

- Drawing/painting 15%
- Locksmithing 30%
- Metallurgy 20%
- Open locks 15%
- 20% free

9.2.1.38. Merchant

Merchants needed to be wise in mathematics and negotiations. To trade goods and services a Merchant needed to build a list of customers. And once established he needed to maintain quality and timely service to keep them happy.

Most travelling merchants either sold grain, wheat, barley, oats, hops or other commodities that could benefit a town or community. There was much competition in this trade and a ruthless manner was often held between rival merchants. Once the customer base was established it was important to maintain a decent business ethic. Merchants often grew to be very wealthy and retired with positions of title and rank.

- Appraising 20%

- Etiquette 10%
- Hagglng 20%
- Languages 20%
- Law 5%
- Math 15%
- 10% free

9.2.1.39. Messenger

Another popular phrase of today that stemmed from the Medieval Ages is "Don't kill the messenger". The occupation of a Messenger was often dangerous but had its merits.

Usually the Messenger was a lesser diplomat of sorts and spent his time in service to a king or local lord. When news or a response to an inquiry needed to be delivered to a rival ruling house it was the job of the Messenger to undertake the duty.

When the message delivered was less than favorable the Messenger was often the victim of the incurred wrath. Often times the Messenger would be inadvertently blamed and either imprisoned or killed. This led to legislation and laws being passed which eventually made the Messengers exempt from punishment due to the news they delivered.

Messengers had to be skilled in topographical knowledge, horsemanship and had to be articulate. They needed the skills of reading and writing and often received high wages for their dangerous services.

- Endurance 15%
- Etiquette 10%
- Geography 10%
- Languages 35%
- Riding (land) 10%
- 20% free

9.2.1.40. Miner

Miners also held very dangerous jobs and often worked in extremely precarious environments. The need to mine gold and silver was paramount as most kingdoms increased their financial reserves by depending on these resources. Miners were not overly skilled workers but it did require a bold resilience to perform the duties.

Apart from the collapsing of mines, deadly gasses and cave-ins, the Miner had to endure several days at a time beneath ground. His wages were above the standard pay in exchange for his difficult services but often Miners led modest lives.

- Mining 30%
- Metallurgy 40%
- Endurance 15%
- 15% free

9.2.1.41. Minstrel

Minstrels were musicians. Various instruments included the mandolin, fife, flute, dulcimer, drums, violin and harpsichord. A great deal of skill and training was required to become a professional musician and those lucky enough to have proficiency on an instrument often found themselves entertaining kings and nobles for high wages.

Minstrels often would record the deeds of heroic knights and go from tavern to tavern playing these odes of homage. Not only did it make for an interesting song, but it gave the knight publicity and established a degree of respect and status for him. Throughout the Medieval Ages, Bards became the popular employees of any knight or common man who wanted their deeds enshrined in a public song. The deeds were embellished of course but it was a wonderful way to spread the fame of a knight from kingdom to kingdom. The talented Minstrels and Bards frequently charged high prices for these services.

- Bardic Influence 25%
- Musical Instrument 30%
- Streetwise 20%
- 25% free

9.2.1.42. Moneylender

Banking was still in its developmental stages during the Medieval Ages but there was always work to be found for a professional Moneylender. As kings needed to increase their private funds to hire armies and finance campaigns, they often sought the services of such an individual.

The Moneylender was able to set his own rules and since he was offering his personal finances, he was often exempt from taxes and levies. His money was often referred to as his "interest" being that it was the primary element of his business. When lending money he would make his profit by charging a percentage of the sum he was lending, to be paid back with the total owed. Therefore if he lent 100 gold pieces to someone, he could charge 25% on his "interest" and he would eventually receive 125 gold pieces back. His rates of "interest" could vary and if a debtor could not repay the loan, the Moneylender was entitled to seize land, livestock and holdings equal to what was owed.

The term "interest" still survives today and is commonplace with banks and financial institutions. The Moneylender often made a lavish living.

- Etiquette 20%
- Hagglng 10%
- Math 30%
- Streetwise 10%
- 30% free

9.2.1.43. Navigator

The Navigator usually worked closely with a Cartographer. His sole job was steering vessels on a safe and even path to new destinations. Mainly they kept their bearings and charted their courses by using reference points in the skies by means of planets or stars. As they held steady positions in relation to the earth, it was often easy for a trained Navigator to practice his trade.

Navigators also worked on the ground, guiding armies, troops, diplomats and messengers through various features of terrain. Their services were highly regarded and as a result they were well paid.

- Direction Sense 15%
- Navigation 40%
- Riding (land) 10%
- Seamanship 15%
- 20% free

9.2.1.44. Painter

Though it is commonly believed that most Medieval towns and cities were quite drab, this is a misconception. Communities were often highly decorated with wreaths and color. The professional Painter was regarded as a tradesman who could bring new residents to a community and also keep morale high by providing an attractive place to live.

Festivals and tournaments saw great need for the Painter as his services were in demand to produce lively environments. Though some skill was required it was basically a trade that did not demand any formal training. Painters earned modest wages but when conscripted by the service of kings or nobles, could make a hefty profit.

- Drawing/Painting 45%
- 55% free

9.2.1.45. Peddler

The Peddler was a common merchant and often went from town to town selling whatever goods he had to offer. The items could be anything from novelty items to candles or even tourist-styled souvenirs.

Usually the Peddler was an enterprising business person but often stood to make meager earnings as their profits were subjected to high taxation by the lords and nobles of the communities they did business within.

One seldom found a rich Peddler and often it was a means of basic survival.

- Appraising 30%
- Etiquette 10%
- Hagglng 10%
- Languages 15%

- Riding (land) 10%
- 25% free

9.2.1.46. Physician

Physicians were very highly regarded and respected. Though their positions were deemed prominent it took about a full century before their work was completely accepted.

More skilled than an Apothecarist or Herbalist, the Physician was capable of prescribing new medicines and performing types of surgery. These services were often limited and dependant on the heavy purses of the rich and elite and as such, many a commoner and peasant died simply because they could not afford the services.

The Physician saw much opposition to his career during the 13th Century. Many of his practices such as bleeding, lancing and surgical techniques were deemed to be against the teachings and doctrines of Church Law. Therefore anyone wise enough to know they needed the professional services of a Physician knew also that they could risk punishment or excommunication by the Church.

During the 14th Century though the Church gradually began to accept the merciful work of Physicians and they became wealthy and earned elaborate lifestyles.

- Biology 15%
- Chemistry 15%
- Herbalism 20%
- Medicine 40%
- 10% free

9.2.1.47. Playwright

Playwrights were necessary for many reasons. Good ones were difficult to find and those who enjoyed success at this trade were continually hired by kings and monarchs on a regular basis.

As most people could not read or write during the Medieval Ages, it was important to act out history or crucial events in the form of a play. This preserved history and gave the common people an understanding of how things were gained and achieved.

The Playwright wrote his texts in the format of scripts and then hired Acrobats and Actors to fill the roles. Often these performances would take place in town squares or anywhere in which a public audience could assemble. Many Playwrights attempted controversial issues as the subject matter for their plays and were subsequently arrested, imprisoned or executed. The wise Playwright hovered around topics that were favorable by kings and law and enjoyed great success and high wages.

Though at the end of the Medieval Ages, William Shakespeare (born 1564) was the most popular Playwright of the time period.

- Ancient History 20%
- Languages 50%
- Local History 20%
- 10% free

9.2.1.48. Politician

Medieval Politicians served in many different capacities. Whereas a local lord ruled the lands of his fiefdom, the local people were often allowed to elect their own sheriffs, mayors and delegates to handle matters on smaller levels. All matters of grave importance though were left to the decisions of arbitrators, barristers and of course the local lord himself.

A Sheriff was a minor political post that carried great weight and authority. Often answerable to the local lord his duties included the enforcement of law throughout the local communities.

The Mayor was the voice of the people. Any concerns of the commoners were put forth to the Mayor and either he could resolve the matters personally or seek the counsel of a barrister or his local lord.

Delegates operated between the Sheriff and Mayor and often were directly in contact with the people. When concerns or issues were raised the Delegates would call meetings between the Sheriff and Mayor and attempt to resolve the matters. The entire system was subject to the law of the local lord but many times these lesser legislative bodies were effective in their duties.

Wages varied but usually Politicians had above average livings.

- Etiquette 10%
- Languages 30%

- Law 25%
- Oration 25%
- 10% free

9.2.1.49. Potter

Potters were crafters of earthenworks and dealt mainly in clay molds, porcelains and early forms of ceramics. Basically they produced pots for cooking and storage and at times sculpted icons and statues to order.

Potters were usually members of guilds and worked closely with molds, tools and heating kilns. Their craft was well respected and though their products were much in demand on a daily basis, their wages were usually average.

- Pottery 30%
- Sculpturing/Carving 30%
- 40% free

9.2.1.50. Rat Catcher

Though the very name of this position seems like a menial occupation, Rat Catchers were very highly regarded in Medieval society and in fact, their work was rather respected.

Rats, mice and vermin were often the cause of epidemics and disease. Therefore a crafty and skillful Rat Catcher could earn stunning wages in ridding a city or town of its pest problems. Often the work did take the professional Rat Catcher into undesirable places and he did risk his own health and safety by coming into contact with diseased and often rabid rodents.

However when he was successful at his trade he managed to gain local confidence and increase his personal revenue. The Black Plague which killed over one-third of Europe's population was mainly spread by the infected fleas that were carried by rodents. Rat Catchers employed cats and means of trapping to bring the problem under control and end one of the greatest and most damaging epidemics to ever spread across an entire continent.

- Animal Training 30%
- Survival 20%
- Streetwise 10%
- 40% free

9.2.1.51. Sailor

Sailors often led lonely and hard lives and it was a most difficult occupation during the Medieval Ages. It required a firm will and dedication as vessels would often set sail for months or even a year at a time.

During voyages Sailors each had specific duties equal to the level of their station. Overseeing the operation of a vessel at sea was difficult enough but Sailors were constantly at work from sunrise to sunset. This served to keep the Sailor busy and keep him from growing bored and discontented by the long hours at sea.

Before the official formations of Navies, Sailors mainly sailed on ships owned by kings, nobles and monarchs. Their pay was based on their rank. A common Sailor earned very little while a First Mate or Boatswain earned much more substantial wages.

Sailors needed training in the handling of the vessel, their duties at sea and even ocean combat. The Sailor did not come into his full respect until the advent of the Crusades when he became an important and key figure. Sailors ferried troops, supplies, horses and foodstores from secured ports, through hostile waters and resupplied the armies. Sailors were often a unique breed and their main goal was to eventually reach Officer and receive command of their own vessel.

- Oration 5%
- Seamanship 45%
- Swimming 15%
- Tactics 15%
- 20% free

9.2.1.52. Scribe

To become a Scribe required skills in reading, writing and comprehension. Scribes not only wrote volumes of works on the Medieval Ages but were also often asked to research laws and other matters for kings and nobles.

The Scribe was often a historian, poet and philosopher. His acquired knowledge was advantageous at the workings of social interaction and his skills provided a written overview of the time period.

Scribes usually were of nobility in that the education needed to attain the post was not affordable or available to peasant and common classes. Most Scribes came from religious abbeys where the skills were learned within the vast libraries of the church.

Their wages were usually standard and average, however the Scribe was entitled to all the benefits and luxuries of castle life.

- Ancient History 10%
- Languages 45%
- Law 20%
- Local History 10%
- Teaching 5%
- 10% free

9.2.1.53. Servant

There were advantages and disadvantages of being a domestic Servant. Though the work was often tedious, menial and hard it was worthwhile if you were in service to a kind lord or master. However, the difficult work when coupled with a rude or abusive employer often led to hardship throughout a Servant's life.

Usually Servants were conscripted if they possessed talents and abilities that were useful inside a castle. Such things as cooking, baking, sewing, dying, weaving or performing music could attract the attentions of a local lord. If these conditions were met and the service was satisfactory, the Servant enjoyed the mild benefit and protection of working within a castle.

Sometimes victorious knights would take their prisoners back to their homelands and indenture them as Servants. This could be most embarrassing if the capture person was an enemy knight. But while waiting to be ransomed or in order to work off his debt, the enemy knight had no other choice but to lower himself to the dutiful position of a Servant.

- Cooking 5%
- Etiquette 10%
- 50% among Artistic and Craft Skills
- 35% free

9.2.1.54. Shipwright

The Shipwright (or Shipwane) was a skilled specialist who built and designed boats and vessels. The most prominent and effective design came out of the Dark Ages with the Viking Longboat. Modifications to that ship led to more successful and safe sea journeys.

Having great knowledge of mathematics, design and science, the Shipwright was a master craftsman. Often earning high wages and a lavish living, their services were often demanded by kings and monarchs.

Their craft was in demand throughout the entirety of the Medieval Ages and Shipwrights gained more respect in England when their designed vessels defeated the Spanish Armada, a flotilla deemed unable of conquer.

Guilds usually provided the training but once a person achieved the status of a Shipwright his future was guaranteed to be profitable.

- Drawing/Painting 15%
- Engineering 40%
- Math 15%
- Physics 15%
- 15% free

9.2.1.55. Shoemaker

Shoemakers (or cobblers) were often common laborers who designed and made footwear. Anything from shoes fashioned from burlap, hide or leather to elaborate and fancy boots made from reptile skins. Their work was regarded as necessary but as the materials they worked with fetched high prices, not all were able to afford them.

Shoemakers eventually curtailed their businesses to suit the needs of most people and designed lesser pieces of footwear from cloth and even wood. Though they appealed to the mass populace and even though their product was necessary, Shoemakers often earned only average wages.

- Appraising 15%
- Drawing/Painting 15%

- Hagglng 5%
- Leather Working 20%
- Math 10%
- 35% free

9.2.1.56. Spy

It was a wise king or monarch that kept informed of what was going on in rival and neighboring communities and towns. Therefore it became necessary to hire Spies to secretly find out what was afoot.

Contrary to popular belief, most Spies were women. It was generally accepted that women could move in certain social circles more easily than men and using their inherent charm, could naturally coax more information out of trusted employees of rival houses.

These Spies were often trained with the uses of various skills such as reading, writing and often speaking more than one language. They were also trained assassins and took oaths that obligated them to take their own lives rather than risk being caught by an enemy.

Spies were usually paid high wages and were given the luxuries of castle life.

- Languages 40%
- Streetwise 25%
- Truthtell 20%
- 15% free

9.2.1.57. Stone Carver

Stone Carvers were important in Medieval society. Their work consisted of a broad range of talents from etching tombstones to carving tools and statues.

Members of this profession usually acquired their skills through joining a guild. The guild also included masons and sometimes bricklayers, but normally Stone Carvers were in a grouping of their own.

Most of their work took great durations of time to perform and it was often necessary to retain a Stone Carver for many months. The crafty ones knew how to further extend each project and though they produced quality work, they could thus earn more money.

Their wages were usually higher than average and a Stone Carver could earn a decent living.

- Engineering 20%
- Read/Write 10%
- Stonemason 30%
- 40% free

9.2.1.58. Storyteller

Storytelling was an integral part of Medieval life. As most people lacked the ability to read and write, history, legends and folklore were passed along from generation to generation through skilled Storytellers.

No special abilities were acquired to hold this position except for a decent memory. However, the more industrious Storytellers also knew how to read so that they could widen their collection of stories. Sadly, a great number of Storytellers often embellished facts and added untrue elements to make their stories more exciting and incredible. While this provided entertainment for their audiences, historical facts often became distorted.

On average, Storytellers did not usually earn wages for their services unless they were hired to perform at social gatherings. A few though did manage to earn modest livings at the craft by entertaining kings and monarchs.

- Ancient History 15%
- Bardic Influence 15%
- Languages 35%
- Local History 20%
- 15% free

9.2.2. Modern careers

9.3. Master Item List

9.3.1. Ancient items

9.3.1.1. Backback

World. Planescape

Author. Geir Atle Hegsvold

Version. 1.0

Description. You have probably seen one of these. This one is made of leather, has a 50 liters capacity and can hold 50 kg.

Weight. 1 kg.

Required Skills. Leatherworking.

Raw Materials. 100% leather.

Base Quality. 1

Base Production Time. 2 days.

Base Production TD. Average (TD = 0).

Notes.

9.3.1.2. Bedroll

World. Planescape

Author. Geir Atle Hegsvold

Version. 1.0

Description. The bedroll has an outer leather exterior to keep the moisture out, and an inner wool layer for warmth and confortability.

Weight. 6 kg.

Required Skills. Leatherworking.

Raw Materials. 50% leather, 50% wool.

Base Quality. 1

Base Production Time. 2 days.

Base Production TD. Average (TD = 0).

Notes.

9.3.1.3. Rope, hemp

World. Planescape

Author. Geir Atle Hegsvold

Version. 1.0

Description. Thick and heavy but very solid. Can hold 500 kg. 15 meters long.

Weight. 15 kg.

Required Skills. Ropeuse.

Raw Materials. 100% hemp.

Base Quality. 1

Base Production Time. 1 day.

Base Production TD. Easy (TD = -5).

Notes.

9.3.1.4. Rope, silk

World. Planescape

Author. Geir Atle Hegsvold

Version. 1.0

Description. Thin, light and very solid. Kan hold 500 kg. 15 meters long.

Weight. 3 kg.

Required Skills. Ropeuse.

Raw Materials. 100% silk.

Base Quality. 1

Base Production Time. 1 day.

Base Production TD. Difficult (TD = 5).

Notes.

9.3.2. Modern items

9.4. Equipment List

Table 9.1. Armors

ARMOR	WT	QLT	RES
Quilted Leather	2kg	1	2
Soft Leather	3kg	2	3
Hard Leather	4kg	2	4
Studded Leather	5kg	3	5
Chain Mail	5kg	4	15/5
Ring Mail	15kg	4	11
Scale Mail	15kg	5	12
Splint Mail	25kg	5	13
Plate Mail	30kg	6	15

First developed in antiquity, "modern" plate armor (with well fitted and moving parts) was first used by the Iranians (Parthians) about a thousand years before it came into general use in Europe from the 13th century onward. Plate had become the standard form of armor by the late 15th century, replacing chain mail. Plate was just that, a sheet of metal (about as thick as that used to make cars in the 1950s) and formed into a breast plate (front and back) a flexible metal "skirt" as well as articulated coverings for the arms and legs. Atop it all was a helmet and face plate, as well as metal shoes and gauntlets. These all fitted together in such a way as to overlap, leaving few vulnerable points. The heaviest suit known weighed about 90 pounds, belonging to Duke Ferry of Lorraine, who was killed at Agincourt in 1415, but most weighed about 70 pounds. Plate armor was made to order, thus it was very expensive, costing from 10,000 to 50,000 ducats depending on how

complete and fancy the suit was. Sort of like the various classes of luxury automobiles nowadays. Because each suit was made to the measurements of the user, the weight was evenly distributed and was not as cumbersome as one would think. As 20th century experiments revealed, college athletes (selected to fit in 15th century suits of armor) could lie down and jump to a standing position, do jumping jacks, and mount a horse with no trouble. A modern infantryman often totes as much or more equipment into action as did a medieval knight, and most of the grunt's gear is carried on his back, nor does he have a horse to help him.

Table 9.2. Shields

SHIELD	SIZE	WT	DEF	IMP	QLT
Buckler	0.3m	2kg	+1	-4	2
Round Shield	0.5m	3kg	+2	-3	2
Knight Shield	1.0m	4kg	+3	-2	3
Kite Shield	1.0m	5kg	+4	-1	3
Tower Shield	2.0m	8kg	+5	0	4

Chapter 10. Templates

10.1. Adventure Template

Adventure Title

World:

Author:

Version:

Location:

Time:

Participants:

Background:

Plot Sketch:

Notes:

Example:

=====

Title: (Not yet decided upon a title)

Author: Tom

Game World: (?)

Location(s): This is a maritime adventure with possibility of piracy. The technology can be called enlightened medeval. The naval technology reaches out into the 18th century as far as sailing technology is concerned. There is no gun powder, however, so there are no guns or cannons. The world has no moon, instead it has a second sun which is somewhat brighter than the moon illuminating the sky at very dark levels of twilight illumination when the yellow sun is absent from the night sky. The year is 400 days long with each season lasting 100 days. There are no months since there is no moon. There is also an 80 year climate cycle called the grand season, this is due to that second orange sun. At the time of this adventure the world is in its second year of grandsummer about 10 days into local spring. The origins of the use of the metric system in an otherwise medeval setting are lost in the mists of time and legend.

Time: 10 days into spring, second year of grandsummer.

Participants: Player Characters, Pirates, seamonsters

Background:

Plot sketch: A map to a treasure is found, location of treasure is at an abandoned castle.

Notes: More details will be forthcoming.

10.2. Affliction Template

Affliction Name

World:

Author:

Version:

LD50:

Onset Time:

Partial Effects:

Full Effects:

Comments:

10.3. Culture Template

Culture Name

World:

Author:
Version:

Habitat:
Social Structure:
Political Structure:
Economic Structure:

Skill Packages:
(List the package name and skill areas)

Common Skills:
(common types of skills possessed by members of the culture. List individual skills, skill areas, or descriptions of the type of skills. These are NOT skills that all members of the species will have; they are just common skills that a majority would probably have)

Notable relations with other cultures:
(relations with other cultures that play a large role in the culture (e.g. long lasting blood feud/war, dependency on or providing for other cultures))

Description:

10.4. Deity Template

Diety Name

World:
Author:
Version:

Influence:

Personality:

History:

Friends:

Enemies:

Species Created:

Important Dates:
date:

10.5. Gift/Foible Template

Gift/Foible Name

World:
Author:
Version:

EP Cost: (EP Cost * Severity Multiplier * Campaign Multiplier) Total EP Cost
Description:

10.6. Herb Template

Herb Name

World:
Author:
Version:

```
-----
Location:
Uses:
```

(update)

10.7. Item Template

Item Name

```
World:
Author:
Version:
-----
```

Description:

Weight (Wt):

Required Skills: (the skills involved in the manufacturing process)

Raw Materials (RM): (material needed to create the item;
percentile breakdown of weight)

Base Quality (BQ): (usually 0-5)

Base Production Time (BPT): (base time in days to manufacture the item with BQ)

Base Production TD (BPTD): (the TD to create the item at BPT with BQ)

Notes:

10.8. Magic Template

Magic Name

```
World:
Author:
Version:
-----
```

Sources:

Name	Base Cost	Min	Max	Domain	Special
------	-----------	-----	-----	--------	---------

Conductors:

Name	Base Cost	Min	Max	Domain	Special
------	-----------	-----	-----	--------	---------

Name - The name of the source/conductor

Base Cost - The base of using the source/conductor

Min - The minimum amount that can be drawn from the source

Max - The maximum amount that can be drawn or the maximum

TD that the spell involving this conductor can be.

Domain - What conductors can be used with the source.

What effects the conductors can produce

Special - Any effects/conditions/side effects that are specific to this source/conductor.

10.9. NPC Template

10.9.1. Short Form

NPC Name

```
World:
Author:
Version:
-----
```

Species:

Culture:

Age:

Possessions:

Skills: (only those relevant to their role)

Gifts/Foibles: (not present in the species)

Notes: (information relevant to their role,
possibly including brief personality/history)

10.9.2. Long Form

NPC Name

World:
Author:
Version:

Species:
Culture:
Age:

Physical Characteristics
 attributes
 physical description

Abilities
 skills
 Gifts/Foibles

Possessions
 personal items
 real estate

Personality
 Goals/Interests
 Morals/Ethics (in particular how it differs from their
 culture)

History
 Organizations associated with
 Conflicts with persons or organizations
 Current place of residence (including game world)
 Outline tracing past actions and changes

10.10. Species Template

Species Name

World:
Author:
Version:

Cultures:
Can be a PC: (Yes/No)
EP Cost: (Use Species EP Cost rules above)
Average Ht: (in cm)
Average Wt: (in kg)
Size Rating: (relative to humans)
Lifespan:
+ Talents: (List Talent and + value, ex: STR +1)
- Talents: (List Talent and - value, ex: INT -2)
Natural Resistance: (relative to humans)
Speed:

Innate Gifts:
(List Gift and positive EP Cost. See below for some example Innate Gifts.)

Innate Foibles:
(List Foible and negative EP Cost. See below for some example Innate
Foibles.)

Innate Gifts and Foibles are what ALL members of a species are born with.
Individual members may still have other Gifts/Foibles.

Cultures:

List of cultures and how the culture of this species is different from the default culture description.

Description:

10.11. Spell Template

Spell Name

World:

Author:

Version:

Source(s)

Source TD

Conductor(s)

Conductor TD

Power Level

Casting Time

Duration

Range

Volume of Effect