

ADVANCED DUNGEONS & DRAGONS®

2nd Edition Player's Handbook Rules Supplement

The Complete Fighter's Handbook

CREDITS

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Introduction

The ADVANCED DUNGEONS & DRAGONS® 2nd Edition *Player's Handbook* and *Dungeon Master's Guide* told you all you needed to know about playing warriors in the game. But it could be that you want to know more than the bare minimum it takes to play the warrior classes.

That's where *The Complete Fighter's Handbook* comes in. In these pages, we're going to show you lots of interesting things you can do with the warrior classes . . . things that the *Player's Handbook* and *DMG* didn't have room to show you.

Do you want to play fighter characters other than Fighter, Paladin, and Ranger? Here we'll give you rules for characters like barbarians, samurai, gladiators, amazons--they're all subsets of the three main warrior classes, but they're here.

Do you want new combat rules? We have them. You'll find rules for different weapon styles, combat tactics, combat maneuvers, jousting, combat results, and many other fighter-oriented abilities within these pages.

Is it new equipment you're after? That, too, is present in copious quantities, from new armor and weapons to new magic items.

Or perhaps you want some role-playing and campaigning tips for your fighter characters—or your campaign in general. In these pages you'll find role-playing advice for fighter characters, and discussion of the role of the fighter in regular campaigns and in all-fighter campaigns.

Whether you're a player or DM, an intent rules lawyer or just someone wishing to add a little depth to your campaign or character, you'll find something here for you. Have fun.

* * *

Incidentally, *The Complete Fighter's Handbook* presumes that you're using the *AD&D® 2nd Edition* game rules for Weapon Proficiencies and Nonweapon Proficiencies. Many of the rules presented in this book depend on use of the proficiencies. So if you haven't been using them so far in your campaign, we highly recommend that you familiarize yourself with them and introduce them into your playing.

Here's a special note for those of you who are using this *Complete Fighter's Handbook* with your first edition *AD&D®* game instead of the new second edition: This supplement mentions a lot of page numbers from the *Player's Handbook* and the *Dungeon Master's Guide*. The page numbers cited are for the *second edition*, not the first; you'll have to ignore the page numbers given.

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Character Creation

In this chapter, we'll briefly present notes on character creation in the **AD&D®** game. This is material you already know, but we'll be talking about character creation as it specifically applies to warrior player-characters (Fighters, Paladins, and Rangers).

Ability Scores

For a normal campaign, any of the six dice-rolling methods from the *Player's Handbook* is acceptable.

If you decide to run an all-warriors campaign (see the *Role-Playing* chapter of this book for details on such a thing), we recommend that you use one of the five Alternate Dice-Rolling Methods presented.

Whether or not you run an all-warriors campaign, if you utilize the *Warrior Kits* chapter of this rule book, we recommend that you use Method VI to create the ability scores for your characters. Because characters using the Warrior Kits are so specialized, you'll find it helpful to be able to custom-design your character ability scores, which Method VI allows you to do.

Races

Much of *The Complete Fighter's Handbook* is written with the human character in mind. However, most of the text is equally applicable to all the other player-character races as well, and can be used by them without any sort of adaptation necessary.

All the normal rules for racial ability adjustments, class restrictions, level limits, languages, and miscellaneous bonuses and penalties will be used, and all the material in this book can be used for all the demihuman races *except where specifically noted in the text*.

Classes

The three warrior character classes (Fighter, Paladin, and Ranger) are still the *only* warrior character classes. However, those players who would like to have more specialized warrior classes will probably find what they want in the *Warrior Kits* chapter.

When you're creating single-class warrior characters, we recommend that you start all first-level warriors with the maximum number of hit points they can have at that level—don't even bother to roll the dice. In other words, if you have a first-level Fighter with a Constitution of 16, he'd start with 12 hit points instead of rolling his 1d10 and adding +2 for his Constitution adjustment.

This is for a couple of important reasons. First, it gives the warrior a slightly better chance for survival at lower experience levels. Second, it reflects the fact that warriors are simply tougher and hardier than other player-character classes.

But remember: This is for *first level single-class warriors only*. Starting with second level, these Fighters, Paladins, and Rangers have to roll their hit points like everyone else. No other class gets this benefit, and multi-class warriors (such as warrior/thieves, warrior/mages, and the like) don't get to do this.

Alignment

The Complete Fighter's Handbook follows all normal game rules for character alignments. Once the player has chosen an alignment for his character, he needs to have his choice approved by the DM; it may be that his choice will clash excessively with the alignments of other characters in the party, so the DM is within his rights to disapprove any alignment choice. (The chaotic evil fighter who wants to play with the troupe of wandering paladins *will* be a problem.)

Warrior Kits

Once you've worked up your character's ability scores, and then chosen his class and alignment, you can choose a *Warrior Kit* for the character. Warrior Kits are discussed in the *Warrior Kits* chapter of this book.

Proficiencies

As the *Introduction* notes, use of the Proficiencies section of the AD&D *2nd Edition Player's Handbook* is *not* optional with *The Complete Fighter's Handbook*. The

Proficiencies are necessary for you to customize and fine-tune your character, and for the use of the *Warrior Kits* chapter of this book.

Use of the Weapon Proficiencies are pretty much self-evident after you read the *Player's Handbook*. Later in this book, though, in the *Combat* chapter, you'll learn some interesting new things which you can do with weapon proficiencies.

Don't forget that high Intelligence scores grant extra proficiencies (equal to the number of extra languages the character receives for the same score).

Here, let's talk about three nonweapon proficiencies (Armorer, Bowyer/Fletcher, and Weaponsmithing) which are of particular use to the warrior player-character.

Armorer

With the Armorer proficiency, a character knows how to build all varieties of armor. Armorer overlaps a couple of other proficiencies:

The Armorer knows enough Blacksmithing to forge metal armor and craft scale and chain mail (though he cannot forge horseshoes, wrought iron gates, hardened metal tools, or any other useful items unless he also knows Blacksmithing);

The Armorer knows enough Leatherworking to cut and shape boiled leather into leather armor, shield coverings, and the under-layers of scale mail and banded mail (though he cannot make dress jerkins, saddles, elaborate pouches or rucksacks, or any other useful leather items). The Armorer knows enough of the Tailor's art to manufacture padded armor and armor padding (but not enough to cut and sew any sort of good-looking garment).

Naturally, the ordinary Blacksmith cannot forge metal armor, the Leatherworker is not experienced with making leather armors, and the Tailor isn't conversant with the making of padded armor, unless they also take the Armorer proficiency.

The Armorer can repair existing armor that has taken damage (if you're using that optional rule), and can also craft barding (horse armor) through use of his proficiency.

But what does all of this mean in a campaign?

The Workshop

To craft armor, the character must first have a *workshop* (a place to work and tools with which to do work).

Metal Armor

If he intends to make any sort of all-metal armor (chain mail, field mail, full plate, plate mail, and helmets), the workshop is a *smithy*, complete with tools, bellows, a furnace, an anvil, tongs, cauldrons, casting molds, and all the other materials necessary to process unrefined metal into armor.

Such a workshop costs 200 gp, plus the cost of the shelter where it is set up: An additional 100 gp for a pavilion tent, an additional 300 gp for a well-crafted hut/workshop, or more as part of a larger dwelling, such as a mansion, villa or castle (these sorts of dwellings are priced at whatever sort of price scheme the DM prefers).

(Included in the price of the *smithy* is the cost of the tools necessary to make leather

hilt-wrappings, padded armor, armor linings and padding, and the simple leather straps used to hold all-metal armors together.)

This workshop is large enough to accommodate the character and up to two apprentices working full-time. (The apprentices, too, must have the Armorer proficiency; the character can always take in an apprentice without the proficiency and train him, but until he acquires the Armorer proficiency he doesn't count as a productive element of the workshop.)

In theory, the character could hire another three-man crew to work a second shift in the same workshop; thus the workshop would be occupied nearly 24 hours a day. (This presumes eight- to ten-hour shifts and a certain amount of necessary nonproductive time each day: Time for furnaces to cool and be cleaned, tools to be repaired and sharpened, etc.) No more than three people can work in this workshop effectively; with more than three people, the workshop suffers a loss of efficiency so that it produces goods just as though it were only manned by three armorers.

To expand the workshop costs an additional 50% for each +three workers. If the smithy costs 200 gp and is set up in a 300-gp hut, thus costing 500 gp, the builder could pay +250 gp. Then, the workshop would accommodate three more armorers at the same time. For another +250 gp, now totalling 1,000 gp, the shop can accommodate nine armorers at the same time.

Leather Armor

If he intends to make any sort of all-leather armor (hide armor, leather armor, and armored leather caps), the workshop is a *leatherworker's shop*, including apparatus for leather soaking, scraping, tanning, boiling, boiling in wax, shaping, hole-punching, sewing, and all the other processes by which leather is transformed into armor.

Such a workshop costs 25 gp, plus the cost of the shelter where it is set up: An additional 25 gp for a large tent, an additional 75 gp for a well-crafted hut/workshop, or more as part of a larger dwelling (at whatever price scheme the DM prefers).

(Included in the price of the *leatherworker's shop* is the cost of the tools necessary to make padded armor and armor linings and padding.)

As with the smithy above, this price presumes one principal leatherworker and up to two apprentices may work together at the same time. Above that number costs 50% of the workshop and housing costs per additional three leatherworkers.

Metal and Leather Armor

If he intends to make both sorts of armor, or armor which combines both metal and leather elements (banded mail, brigandine, bronze plate mail, ring mail, scale mail, shields, splint mail, and studded leather), a combined workshop is needed.

Such a workshop costs 250 gp, plus the cost of the shelter where it is set up: An additional 100 gp for a pavilion tent, an additional 300 gp for a well-crafted hut/workshop, or more as part of a larger dwelling (again, at whatever pricing the DM prefers).

(Included in the cost of the *armorer's shop* is the cost of the tools necessary to make wooden shield blanks and shield frames, padded armor, and all armor linings and padding

necessary to the armored goods.)

As with the smithy above, this price presumes one principal armorer and up to two apprentices; above that number costs +50% of the workshop and housing costs per additional three armorers.

Apprentices and Overseers

The cost of the workshop constitutes only the set-up cost for the armoring operation. Maintenance of the workshop, pay for the employees, and cost of materials also come into play. Of course, so do the profits from the sale of manufactured goods.

Each apprentice costs 2gp/week for food, upkeep, and training. And once an apprentice has reached young adulthood (age 16) and has achieved an Armorer ability check of 12 or better, he'll demand to be promoted to Overseer status (described immediately below) or will find better pickings elsewhere.

Apprentices cannot run a workshop unsupervised. Supervision comes in the form of an Overseer, an adult with an Armorer ability check of 12 or better. Each Overseer costs 15 gp/week (the DM may wish to have the cost relate to the Overseer's Armorer ability check: 15 gp/week at a check of 12, +15 gp/week per +1 to his ability check; thus, if his ability check is 16, he costs 75 gp/week).

Time to Craft Armor

To determine the *time* it takes to make a piece of armor, take the armor's AC. The number that the AC is under 10, multiplied by two weeks, is the time it takes an apprentice (supervised and aided by an Overseer) to craft the item.

Thus, a set of chain mail (AC 5) is calculated this way: $10 - 5 = 5$; $5 \times \text{two weeks} = \text{ten weeks}$. It takes 10 weeks to make a suit of chain mail.

Standard Costs to Manufacture Armor

Armor Piece	Retail Value	Materials Cost (gp)	Time Taken	Apprentice & Overseer	Total Cost
Banded Mail	200	100	12 wk	48 *	148
Brigandine	120	60	8 wk	32 *	92
Bronze plate	400	200	12 wk	114 **	314
Chain mail	75	38	10 wk	20 ***	58
Field Plate	2000	1000	16 wk	304 +	1304
Full plate	7000	3500	18 wk	342 +	3842
Helm/great	30	15	4 wk	8 ***	23
Helm/basinet	8	4	1 wk	2 ***	6
Hide armor	15	7	8 wk	8 ++	15
Leather armor	5	1 +++	4 wk	4 ++	5
Padded armor	4	0 +++	4 wk	4 ++	4
Plate mail	600	300	14 wk	133 **	433
Ring mail	100	50	6 wk	24 *	74
Scale mail	120	60	8 wk	32 *	92
Shield/body	10	5	2 wk	4 ***	9

Shield/buckler	1	0+++	2 wk	1 ++	1
Shield/medium	7	3	2 wk	4 ***	7
Shield/small	3	1	2 wk	2 ***	3
Splint mail	80	40	12 wk	24 ***	64
Studded lthr	20	10	6 wk	6 ++	16
Barding:					
Chain	500	250	10 wk	190 +	440
Full plate	2000	1000	16 wk	304 +	1304
Full scale	1000	500	8 wk	152 +	652
Half brig.	500	250	6 wk	114 +	364
Half padded	100	50	2 wk	38 +	88
Half scale	500	250	8 wk	152 +	402
Lthr/Padded	150	75	4 wk	75 +	150

* Two apprentices, no overseer

** One apprentice, ½ overseer

*** One apprentice, no overseer

+ Two apprentices, one overseer

++ ½ apprentice, no overseer

+++ Cost reduced because of easy availability of materials; cost of "0 gp" means cost is a negligible

For pieces of armor which don't grant specific AC benefits (like helmets), figure the time at 1 week per 7.5 gp value. Thus, a great helm would take four weeks to make (it costs 30 gp); a basinet, one week and a few hours of the eighth day (it costs 8 gp).

Cost to Craft Armor

And it does cost money to craft armor. The cost is:

(a) About half the "retail value" of the armor piece for materials; plus

(b) The cost of maintaining one or two apprentices during the time it takes to make the piece; plus

(c) Additional cost based on how much of the overseer's time and attention the project takes. (The project may take one or two overseers full-time on the project, may take only *half* one overseer's time on the project, or may take none of the overseer's time—the latter constitute projects that the apprentices can do all by themselves, mostly unsupervised.)

The previous table shows standard costs to manufacture armor.

In usual circumstances, the difference between the Total Cost and the Retail Value is the shop's profit when it sells a piece of armor.

As you can see from the table, hide armor, leather armor, padded armor, medium shields and small shields are little-to-no-profit propositions. However, they keep the apprentices paid and keep work in the shop.

Playing With These Numbers

Now, the costs given above are not the final word on how much it costs to make armor. With your DM's permission, you can skew these numbers around (both up and

down) through the following means.

First, you can put extra men on a job. (Important Note: If overseers are drafted to do apprentice-level work, one overseer counts as two apprentices.) You can only put extra men on a job in increments of the original number of men required for the job: In other words, if the job required two apprentices, you don't see an improvement in speed until you assign two *more* apprentices to the job. At that point, you cut the speed of the job in half.

Example: From the chart, you see it takes one apprentice with no overseer ten weeks to work up a set of chain mail. That's a standard in the armorer's industry; they'll always tell you it takes ten weeks to work up a chain mail hauberk. But in an emergency situation, they could put an extra apprentice on the job (either have two working on it at once, or have one on the "day shift" and one on the "night shift"). With twice the available manpower, it would only take half the time, or five weeks, to create the chain mail.

Second, if the Overseer is a player-character, he doesn't have to pay himself as much. This is usually the case with armorers when they first go into business for themselves: They pay the cost for materials and the cost for their apprentices, and whatever they have left over is their own salary, even if it is much less than the 15 gp/week standard mentioned above. (That number, 15 gp/week, represents a firm lower-middle-class standard of living; an armorer who earns less will be living at a lower-class standard of living.)

With that in mind, we can re-interpret some of the numbers above. Let's say that we have one player-character armorer who wants to work up a set of hide armor.

Hide armor normally takes up half the work-day of one apprentice for eight weeks. It costs 7 gp in materials, and he can sell it on the usual market for 15 gp. If just the chief armorer, who counts as an Overseer if his Armorer ability check is 12 or better, works on this item alone, it will take him only two weeks to make the hide armor (remember, an Overseer counts as two apprentices; therefore, he's putting four times the manpower on the task as it customarily requires, thus cutting the time required to one-fourth, or two weeks). If he can sell it for 15 gp, he's made 8 gp. He's earning a meager 4 gp a week, which is better than a poverty-level wage, but less than middle-class.

Chance of Failure

It would seem that the thing to do would be to set up an armorer's shop and just build field plate and full plate, which are the most profitable items of armor. However, that isn't necessarily so.

This is because, for every item of armor you make, you have to make an Armorer Ability Check. At the end of the armor-making period, the most experienced (highest ability check) character who worked continuously on the project makes his Armorer ability check. If he passes the check, the armor is just fine. If he fails it, it's flawed.

If the character missed his roll by 1, 2, 3, or 4, the armor looks just fine. The maker knows it's flawed, but this will not be obvious to anyone on casual inspection, and only another armorer will be able to detect that it's flawed . . . and only with careful inspection. This type of flawed armor functions at 1 AC higher than it should (thus flawed full plate would be AC 2 instead of 1). If the flawed armor is ever struck in real combat with a

natural to-hit roll of 19 or 20, it "breaks" (caves in, splits open, etc.). Its AC goes up 4 (thus our flawed full plate would shoot from AC 2 to AC 6). And because it's broken and hanging wrong, it hinders the player; until he can take it off (this takes 1d4 rounds), he moves at half his normal rate and suffers a –4 penalty to all of his attack rolls.

Obviously, most reputable armorers would never sell a piece of flawed armor. They have their reputations to protect, so they throw it away. They take a loss in money equal to the Total Cost of the armor from the chart above.

If the character misses his roll by 5 or more, it's obvious to anyone, with casual inspection, that the armor is flawed. No one will buy it at the normal retail value. The armorer might be able to sell it at half the Total Cost value to someone desperate for cheap armor, someone who's willing to take the risk of wearing flawed armor. If he can't sell it, this too is a total loss.

Finally, not all armor is the same in the level of difficulty it requires to manufacture. Some armor is simple enough that apprentices can work on it alone. Some is so complicated that only master armorers should oversee this work. And hiring a master armorer costs more than just hiring a normal overseer.

The chart below shows the relative difficulty of manufacturing these different types of armor.

Armor Type	Modifier to Armorer Proficiency Check
Banded Mail	+1
Brigandine	+1
Bronze plate	0
Chain mail	+3
Field Plate	–3
Full plate	–3
Helm/great	+3
Helm/basinet	+3
Hide armor	+3
Leather armor	+3
Padded armor	+3
Plate mail	0
Ring mail	+1
Scale mail	+1
Shield/body	+3
Shield/buckler	+3
Shield/medium	+3
Shield/small	+3
Splint mail	+3
Studded leather	+3
Barding	
Chain	0
Full plate	–3
Full scale	0
Half brig.	0
Half padded	0

Half scale	0
Lthr/Padded	0

As you can see, making field plate and full plate is a risky proposition. Only the best of independent armorers will undertake such a task because the potential losses are so great. (On the other hand, a hireling armorer will do it whenever his employer says, because all the financial risk is his employer's.) And player-character armorers run these same financial risks when they try to make field plate and full plate for themselves or their friends.

Added Expenses

If the DM wishes, he can add to the grief of a player-character armorer by confronting him with a lot of the hidden expenses of any such operation:

Bribery: In many places, local officials will expect a little graft in order for them to process the necessary permits efficiently and regularly. If the PC doesn't pay up, those permits take a long, long time (months) to be processed, and during that time the PC can't operate a retail armorer's shop.

Theft: Armorer's shops can be burglarized just like any other operation. Thieves are quite willing to steal some high-quality armor goods and fence them elsewhere in the city. Depending on the quality of the merchandise lying around in the shop, this can be a serious financial blow for the shop.

Unclaimed Goods: Sometimes a patron who custom-orders a piece of armor never shows up to buy it. Maybe he's been killed in the meantime; maybe he ran low on funds and decided not even to tell the armorer of his misfortune. And if the custom piece of armor was decorated or fine-tuned to that specific customer (for example, if it bears his coat of arms or unusual decoration), it could be that no one else is willing to buy it . . . except at heavily discounted prices.

Unsold Stock: Armorers don't just work up pieces of armor to order. The armorer fabricates numerous examples of the most common sorts of armor (leather and padded armor, shields) for the casual customer and as practice for the apprentices. Not all of this gets sold, and a piece that is never sold is a few gold pieces out of the shop's coffers.

All in all, it may be safer, financially, for a player-character to be a full-time adventurer and only a part-time armorer.

Player-Character Workshops

Often, a PC Armorer who is also an adventurer will set up an armorer's shop and crew it with a single overseer and two apprentices. This shop's duty will be to keep the PC supplied in armor; also, whenever the PC returns home, he can, if he wishes, operate the shop, especially in the "off-shift" (whichever shift the regular crew is not operating it).

If he does hire an overseer, he'll have to pay the rates according to the overseer's ability, as described above.

Note that a PC Armorer can make armor for his friends. He can't avoid paying the minimum cost for the materials, of course. The character can carry a tent and

leatherworker's shop on the back of a horse, so he can work on any sort of all-leather or padding armor while on the road. But on the road, he can only get in a couple of hours' work per day, so multiply all armor-making times by four to determine how long they take.

The character who does all this extra work will be a little more tired than his fellows; reduce his Intelligence ability check to spot upcoming dangers.

Repairing Armor

If you use the optional rules for damaging armor found in this rule book's *Combat* chapter, you can also use the Armorer proficiency to repair damaged armor.

It costs the armorer 1/100th the armor's retail value for each Damage Point that he repairs. Again, that's the cost to the *armorer*, which assumes that apprentices are doing the work, and unsupervised; apprentices can perform all armor-repair functions. The cost to the armorer, compared to the apprentice's wage, shows you how long it takes to repair (2 gp/week for one apprentice, remember).

Example: A set of chain mail has taken 10 points of damage in combat. The owner brings it in to be repaired. Retail value of chain mail is 75 gp, so the cost to repair each point of damage will be .75 gp, or 75 cp. The armorer repairs the 10 points of damage, which costs him 750 cp (75 sp). This is less than 1 gp, so the apprentice doing the repairs takes about two days to fix the chain mail hauberk.

Armors typically charge a 50% profit on repair jobs. In the example above, the armorer's cost was 75 sp; therefore, he'd charge the customer about 115 sp for the repair job.

Repairing Magical Armor

Magical armor is repaired in exactly the same way. Base the cost for repairs on the normal retail value of the armor *as if it were not magical*.

When magical armor is damaged, holes may be driven into it, but the basic enchantment is unchanged. Therefore, the armorer doesn't have to have repair materials enchanted to "match" the original armor; all he has to do is patch up the holes and the armor will be fixed. Typically, the armorer will not even know that he's working on magical armor.

Of course, as we discuss in the *Combat* chapter, if a set of magical armor is damaged so severely that the enchantment is ruined, nothing a normal armorer can do will repair it. Armor that seriously damaged is ruined even as normal armor; an armorer won't be able to fix it.

Bowyer/Fletcher

The material on the Bowyer/Fletcher proficiency from the *Player's Handbook*, page 58, is all correct for use with this supplement.

A set of bowyer/fletcher's tools, which can be used at maximum efficiency by one character, costs 10 gp. (It's 15 gp for a set which can be used simultaneously by three workers, and +7.5 gp per +3 workers which can work simultaneously.) The

bowyer/fletcher is not required to set up a workshop; he can work by himself in the field, if he chooses. If he chooses to set up a permanent shop, tents and huts cost the same as what's listed for the leatherworker's shop (above, under "Armorer").

Note that the construction times listed in the *Player's Handbook* presume that he's working a full week. If he's traveling or adventuring and working on bows and arrows in his spare time, multiply all crafting times by four. Thus, a long or short bow takes four weeks.

Cost of materials for arrows and normal bows is negligible. If the character is trying to make a weapon of truly fine quality, he must either pay 50% of the weapon's normal retail value for exceptionally fine woods, or add an extra 100% to the time it takes to craft the weapon; the extra time constitutes him having to look for the perfect wood and materials in the wild.

Weaponsmithing

The text on Weaponsmithing proficiency from the *Player's Handbook* is basically correct, but let's elaborate on it.

As mentioned, a weaponsmith does need to have a *smithy*. The costs for having a smithy are given above in this section, under "Armorer." In fact, the same smithy can be used for armoring and weaponsmithing.

The Weapon Construction numbers on Weapon Construction table on page 65 of the *Player's Handbook* are correct. It constitutes one Overseer-level weaponsmith working by himself and crafting weapons of average quality. An Overseer weaponsmith working with two apprentices cuts the time in half. The time indicated on the chart should be converted to weeks so that you can compare the weaponsmith's times with the armorer's; consider 5 days on the chart to constitute one week.

Weaponsmithing Failure

When constructing a weapon, at the end of the weapon-making process, the weaponsmith makes his Weaponsmithing proficiency ability check. He'll use the Proficiency Modifier based on the weapon and the weapon quality he's trying to achieve; see the chart below, under "Weapon Quality," for that modifier.

If he successfully makes his check, he's created the weapon he wanted to create.

If he fails by 1, 2, 3, or 4, he's created a weapon that looks like what he intended to make. . . but he knows it has a serious structural flaw. In a real combat, if the wielder rolls a natural 5 or less on his attack roll, the weapon breaks and is useless. (For some reason, it just won't break in practice combats. . . only in the real thing.) He can still sell the weapon, of course, but eventually, after he's done this sort of thing a few times, his reputation as a craftsman will be utterly ruined. It's better just to break the item, sell it as a wall-hanger, etc.

If he fails by 5 or more, the weapon breaks and is ruined during the last stages of the creation process (for example, when it's being cooled after heat-tempering).

Weapon Quality

It is possible to construct weapons of different quality than just average.

Poor quality weapons are shabbily made. They look bad, and like the flawed weapons described above, they break on a natural attack roll of 1 to 5. They don't hit as well (this is a penalty to the attack roll) or do as much damage (penalty to the damage) as their average-quality equivalents.

Average quality weapons are not especially notable; they get the job done, they're reliable, and they're inexpensive. Unless otherwise noted, all (non-magical) weapons listed on charts in the *AD&D®* game are of average quality.

Fine quality weapons are very well-made. Each will have one specific bonus: Either a +1 to attack rolls or a +1 to damage. This bonus is not magical; it comes from improved balance, sharpness, etc. (The weaponsmith determines, when he's making the weapon, whether he's trying to make it more accurate or make it hit harder.) They also cost a lot more than average weapons. Enchantments are typically made on weapons of at least Fine quality.

Exceptional quality weapons are like fine weapons, but have *both* bonuses: They're +1 to attack rolls and +1 to damage. They're also very expensive.

The following list, adapted from the list on page 65 of the *Player's Handbook*, shows the differences in cost and time to create weapons of these different levels of quality.

Weapon Type	Poor	Time to Construct		
		Average	Fine	Exceptional
Arrowhead	20/day	10/day	5/day	1/day
Battle Axe	5 days	10 days	20 days	45 days
Hand Axe	2 days	5 days	10 days	20 days
Dagger	3 days	5 days	10 days	20 days
H. Crossbow	10 days	20 days	45 days	90 days
L. Crossbow	8 days	15 days	30 days	60 days
Fork, Trident	10 days	20 days	45 days	90 days
Spear, Lance	2 days	4 days	10 days	20 days
Short Sword	10 days	20 days	45 days	90 days
Long Sword	15 days	30 days	60 days	120 days
Sword	20 days	45 days	90 days	180 days

Weapon Quality	Attack	Effects On Performance		Mod. to Prof Check to Craft
		Damage	Breaks	
Poor	-1	-1	1-5 on d20	+2
Average	0	0	1 on d20*	0
Fine	+1	+1	**	-2
Exceptional	+1	+1	**	-4

* This isn't an automatic break; it breaks only if the DM feels like it.

** Fine weapons get either a +1 to attack rolls or +1 to damage, not both. Fine and Exceptional weapons break only in remarkable circumstances, as dictated by the DM (for example, a powerful enemy rolling a natural 20 when hitting the weapon, or the character rolling a natural 1 when striking at an artifact).

Weapons Not Shown

If you're trying to construct a weapon not shown on this chart, compare it to the most similar weapon that *is* on the chart and use those values. (The DM has the final say on what is most similar.) For instance, if you're trying to create a halberd, that's closest to a fork or trident. If you're trying to create a bastard sword, that's closest to a long sword.

Money and Equipment

The Complete Fighter's Handbook follows all the normal *Player's Handbook* guidelines for the character's initial money and equipment . . . usually. Use of some of the Warrior Kits will dictate differences in the way some characters spend their beginning money.

Magic

Some warrior characters (Paladins, Rangers, and multi-class Fighter/Mages and Fighter/Priests) do have spells. At this point in the character creation process, for the multi-class characters, you and the DM will have to determine the character's spells. (Paladins and Rangers wait until 9th and 8th levels, respectively, to get their spells, so you don't have to worry about them for a while.)

Experience

Here's an option you ought to think about if you're planning to run especially heroic, combat-heavy adventures or campaigns.

You might wish to start all beginning player-characters out at 3rd experience level instead of 1st. This makes them a bit tougher, a bit more heroic, and a lot less fearful about dying with the first blow of their first fight.

However, if you prefer to have your beginning characters a bit more nervous and defensive, then it's certainly more appropriate for you to start beginning characters at 1st level.

Character Sheet

At the back of the book is a character sheet especially suited for use with *The Complete Fighter's Handbook*. Take a look at it, and then we'll discuss it in greater detail.

Front of the Sheet

In the top box of the character sheet's front, you put all the vital statistics of the character: His name, physical and racial characteristics, his character class, his Warrior Kit (if he uses one—see the *Warrior Kits* chapter), alignment, current experience level, his current experience earned, and the amount of experience it'll take him to reach the next level.

In the second box, you put all the information relating to the character's six ability

scores (Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma). All this information comes from the charts in the *Player's Handbook*, pages 14-18.

In the third, narrow, box, you write down any bonuses and abilities the character receives based on his race; for instance, if he's an elf, you'd put something like "90% resistant to *sleep* and *charm*; +1 to attack rolls with bow, short sword, long sword; can surprise opponents; infravision; 1 on d6 to detect secret doors (1-2 on d6 when looking, 1-3 for portals)."

In the fourth box, you write down many of the character's game-mechanic notes: How many hit points he has, how his hit dice are calculated (with Fighters, you'd write "d10"), what his AC is, what his THACO is, what his saving throws are, notes on his followers and any special abilities or restrictions from his character class choice (especially appropriate with paladins and rangers), and his Spell Progression (if any; this, too, is especially appropriate for paladins and rangers).

In the fifth box, you note down any modifications made to the character by the Warrior Kit he chooses (again, see the Warrior Kits chapter for details).

In the sixth (bottom) box, you record any of the character's skill-type abilities: His languages, his weapon proficiencies (and specializations!), and his nonweapon proficiencies.

Back of the Sheet

The back of the sheet is used mostly for equipment lists.

The top box is used to record his weapons; here, you can put all the information found on the Weapons Table (*Player's Handbook*, page 68).

The second box is used for short descriptions of important equipment, especially magical items.

The third box allows the player to indicate where all his character's important possessions are normally kept. The DM should insist that the players use these blanks; it helps prevent mistakes from being made in an adventure. ("Of course I have my *Staff of the Magi* along! I always have it taped to my *Staff of Power*! No, really!")

And in the bottom box you can make any other notes pertinent to the character.

The Next Step In Character Creation

For the next step in our warrior-oriented character creation process, turn to the *Warrior Kits* chapter, which follows immediately.

Warrior Kits

Sometimes it's just not enough to be a Fighter, Paladin or Ranger. Each of those classes is a lot of fun, but there's nothing which says you want to be restricted only to three types of fun.

So, here, we're going to show you how to create and play other sorts of warrior characters.

Kits and Warriors

Each special warrior described in this chapter is defined as a *Kit* of different characteristics. The *Kit* consists of the following elements:

Description: This paragraph talks about what the warrior is. It's a general description of the appearance, manner, cultural background and use of the character in a campaign. It also lists any *requirements* necessary for the character to take the Kit; for instance, to be an Amazon, a character must be female. (Surprise!)

Role: This paragraph describes the role of this warrior in the society that spawned him and in an ongoing campaign. A Samurai has a different cultural role from a Wilderness Warrior, even if both, say, are Paladins.

Secondary Skills: If you're using the Secondary Skills rules from *AD&D® 2nd Edition*, then your Kit may require your warrior to take a specific skill; the character may not be able to choose or random-roll his Secondary Skill.

Weapon Proficiencies: You must use the *AD&D® 2nd Edition* game rules for Weapon Proficiencies in order to use these Warrior Kits. Most of these Kits will require your warrior to take specific weapon proficiencies. A Samurai wouldn't be the same without his katana, or a Noble Warrior without his lance, for example.

When required to take a specific Weapon Proficiency, the warrior must take that from the number of slots he has available to "spend."

Nonweapon Proficiencies: You also must use the Nonweapon Proficiencies rules from *AD&D® 2nd Edition*, as many Warrior Kits require your character to take specific nonweapon proficiencies. (For instance, it's foolish to be a Pirate without Seamanship, or a Wasteland Rider without Riding.)

But these required Nonweapon Proficiencies are bonuses—given in addition to the nonweapon proficiency choices you normally choose. Sometimes a bonus proficiency will come from a group other than the General or Warrior groups, but, since it's a bonus, it doesn't matter how many extra slots it would otherwise be required to occupy.

Some proficiencies will merely be recommended, not required. When a choice is recommended, it is not *given* to the character; if the character decides to take this nonweapon proficiency, he takes it from the number of choices he has.

If you wish, you can use both Secondary Skills and Nonweapon Proficiencies in your campaign, but you'll find that character creation is simpler and more consistent if you use only the Proficiencies rules.

Equipment: Some Warrior Kits gravitate toward certain types of equipment. Noble Warriors tend toward heavy armor and weapons such as swords and lances; Pirates lean toward cutlasses, throwing knives, light or no armor, and the like.

These equipment listings aren't really restrictions or hard-and-fast rules. A Pirate on shore may wish to deck himself out in full plate, for instance. But in normal circumstances, a character should gravitate toward the types of equipment appropriate for him, and the DM must steer him toward such equipment types.

For example, the pirate who keeps his full plate on while aboard ship will be knocked overboard time and time again as a reminder of why pirates don't usually wear such cumbersome stuff. As he's being dragged to the ocean bottom, he can reflect on his mistake. A noble warrior who wears leathers when jousting will almost certainly get what

he deserves for his folly.

Special Benefits: Most Warrior Kits have some special benefits that others don't. Often, they're defined as special reaction bonuses among certain classes of society, special rights in certain cultures, and so forth. Other benefits are more unusual or dramatic: The Berserker can call on hidden resources of strength and vitality when in combat, for instances.

Special Hindrances: Likewise, each Warrior Kit has certain disadvantages which hinder him. Pirates are sought by the authorities; Amazons face discrimination in male-dominated societies.

Wealth Options: Some Warrior Kits have special rules regarding their wealth. The Noble Warrior, for instance, will begin play with more starting gold than some other Warrior Kits. However, he's also required to maintain a higher standard of living than the others. If he fails to do so, he temporarily loses some of his Special Benefits.

Races: Each of these Kits is written with the human character in mind, and this paragraph describes what happens when you have a demihuman character instead. The DM will have to ask himself if he wants certain race/Warrior Kit combinations (Savage Elves? Dwarf Amazons? Noble Halfling-Warriors?). If he does allow them, this paragraph will make notes on recommended racial modifications. For instance, the Noble Dwarf-Warrior will be required to be proficient with axe and hammer rather than sword and lance, and won't be required to be a rider.

An Important Note

In the following sections, several Warrior Kits get reaction bonuses and penalties as part of their Special Benefits and Special Hindrances. A word of caution needs to accompany them.

In the *AD&D*® game, when a character is very charismatic, he gets what is called a "reaction adjustment." (See the *Player's Handbook*, page 18.) When the character has a high Charisma and receives a bonus, it's expressed as a plus: +2, for instance. When he has a low Charisma and receives a penalty, it's expressed as a minus: -3, for example.

However, when you roll the 2d10 for encounter reactions (see the Encounter Reactions Table, *Dungeon Master's Guide*) p. 103, *don't add the bonus (+) or subtract the penalty (-) from the die roll.* Do it the other way around. If the character has a Charisma of 16, and thus gets a +5 reaction adjustment, you *subtract* that number from the 2d10 die roll. (Otherwise the NPCs would be reacting even more badly because the character was charismatic!)

Kits and the Warrior Classes

In general, each Kit can be used with each of the three warrior classes. Your character can, for instance, be a Barbarian Fighter, an Amazon Paladin, or a Samurai Ranger.

Some choices may be a little questionable. For example, it's not likely that you'll be playing a Pirate Paladin. However, it *is* possible. If your band of pirates, in happy-go-lucky movie tradition, attacks only the wicked, frees all innocents, and performs in an otherwise mostly-honorable fashion, they're obviously not an evil group and a paladin could adventure among them. If that's the sort of pirate campaign you and your DM agree

to play, then that's fine.

When one warrior class cannot choose a specific Warrior Kit, the exceptions will be noted.

Kits and Character Creation

You can only take one Warrior Kit for your character.

You can only take a Warrior Kit for your character when that character is first created.

There's an exception to that second rule: If you and your DM both want to integrate these rules into an existing campaign, and both DM and players can agree upon what Warrior Kit each existing player-character most closely resembles, then you can use these rules for existing characters, adding a Warrior Kit to each existing character.

Once you've taken a Warrior Kit, you cannot change it. Later in the character's life, he can possibly *abandon* his Kit; see "Abandoning A Kit," later in this chapter.

The Warrior Kits

Following are several sorts of warriors represented by Warrior Kits. Before allowing his players to choose Kits for their characters, the DM should review these and make notes for himself about them.

For each Warrior Kit, the DM has to choose:

- (1) If he will even allow this Kit in his campaign.
- (2) What additional information he needs to give the players about each Kit.
- (3) What changes he might wish to make to each Kit.

Let's take the Amazon Kit as an example. This Kit was loosely derived from the Amazons of Greek myth. But this DM's Amazons may be substantially different from those.

So, first, he has to decide if he will allow this Kit in his campaign. If he has any sort of Amazons on his world, he probably will allow this. If he has no Amazons, then he won't. Let's presume that he does.

Second, he has to decide what additional information he needs to give the players about the Amazons. In his world, let's say, the Amazons live on Lunyrra, a heavily forested island surrounded by almost unscaleable cliffs, and make war on the surrounding islands; when players are interested in playing Amazons, he gives them that information in addition to the Kit.

Third, he has to decide what changes he wishes to make to the Kit. Since his Amazons are sailors instead of famous equestrians, he changes the required/bonus Nonweapon Proficiencies from Riding and Animal Training to Seamanship and Navigation.

By these means, he has adapted the generic Warrior Kit below to his own campaign world and made it fit in just as he likes.

Amazon

Description: Amazons are women warriors in a male-dominated world. Their

civilization might have been created by a deity who likes women warriors; or they might have been women who rebelled from male dominations and decided to rule themselves; or they might simply have been matriarchal societies from long before recorded history.

Whatever their origin, they now live in civilizations or communities where women occupy the positions and roles traditionally held by men—and, in the campaign, that means especially the role of warriors and adventurers.

An Amazon culture may be small (a single town or island) or large (an entire country or continent), very advanced or very primitive. Some Amazon cultures keep men as servants and slaves, a stern reversal of the former status; others have no men in their communities, and take long holidays in order to visit friendly neighboring tribes of men; others perpetuate their kind by being very hospitable to adventurers passing through their territory. (In this last instance, some Amazon cultures, afterwards, may decide to kill the adventurers; others don't.) For details of exactly how the Amazon communities work in your campaign world, consult your DM. (And give him plenty of time to come up with the answers if it's not something he's thought about before.)

Traditionally, Amazons are famous riders and breeders of horses. In their own countries, they wear light armor and carry shields, spears, swords and bows. In other countries, if they are disadvantaged by their cultural weapons and armor, they quickly adapt to local weapons and armor.

Here's an important point to remember: In most campaigns, you don't *have* to be an Amazon to be a female warrior; check with your DM for other ways to play a female warrior. The Amazons are merely a very colorful and distinctive *type* of female warrior. If a player wants to have a female warrior character, the DM should try to accommodate the player whenever possible, and shouldn't have to resort to making the character an Amazon in order to allow her to be a warrior. In just about every real-world history and mythology, you'll find female warriors in male-dominated societies; otherwise there would be no Joan of Arc or Atalanta of Calydon.

There are no special ability-score requirements to be an Amazon.

Role: In her own society, regardless of the level of civilization, the Amazon warrior is very highly regarded. She is the defender of the whole civilization's way of life, and every Amazon girl aspires to grow up to be a warrior. But in the outer world, and in the campaign in general, the Amazon is a curiosity, often regarded as a barbarian (no matter how cultured her civilization might be), stared at, whispered about. The people of other cultures will be suspicious of her, and she will probably start out being uncomfortable around men who appear to be her social equal—in her eyes, *they* are the ones who are unnatural.

The DM will have to guide this situation carefully. Once the Amazon character has proven herself in combat to her outer-world allies, and once they have proven themselves in combat to her, there's no reason why they cannot be staunch allies. NPCs may continue to trouble her, but *player-characters should not*; and the other PCs should rise to her defense when NPCs make trouble for her; only the most obnoxious of PCs would continue to give her trouble, and the other PCs certainly shouldn't support *his* attitude.

Secondary Skills: Required: Groom.

Weapon Proficiencies: Required: Spear, Long Bow. (Amazon fighters can specialize *only* in Spear or Long Bow.) Recommended: Various axes, swords.

Nonweapon Proficiencies: Bonus Proficiencies: Riding (Land-Based), Animal

Training. Recommended: General—Animal Handling, (Warrior) Animal Lore, Armorer, Bowyer/Fletcher, Hunting, Running, Survival, Tracking.

Equipment: When an Amazon character is first created, she must buy her weapons and armor from among the following choices only: Weapons—Battle Axe, Bow (Any), Club, Dagger/Dirk, Hand or Throwing Axe, Javelin, Knife, Lance, Spear, Sword (any); Armor—Shield, Leather, Padded, Studded Leather, Brigandine, Scale Mail, Hide, Banded Mail, Bronze Plate Mail. Once she has adventured elsewhere in the world, she may purchase weapons and armor from those regions.

Special Benefits: Male warriors in a civilization where female warriors are rare tend to underestimate the Amazon. Therefore, in any fight where the Amazon confronts a male who is not familiar with her personally or female warriors in general, she gets a +3 to attack rolls and +3 damage on her *first blow only*. This is because her opponent's guard is down.

This doesn't work on player-characters unless the player is role-playing honestly enough to declare that he, too, would underestimate her.

This ability doesn't work on some other types of characters:

An NPC who is wary enough not to underestimate the Amazon might, with a successful Intelligence check, see the attack coming and deny her the bonus;

A seasoned veteran (any Warrior of 5th level or higher, or any other character of 8th level or higher), in spite of his prejudice, will realize that she is moving like a trained warrior and keep his guard up, denying her the bonus.

If the Amazon hits an NPC with this attack, he'll never again be prey to it; if an NPC even *sees* an Amazon hit someone with it, he'll never fall for it himself. But if she misses that first strike, then the target will continue to underestimate her and she can use those bonuses again on her next strike.

Special Hindrances: The Amazon suffers a –3 reaction roll adjustment from NPCs who are from male-dominated societies. This reaction adjustment goes away for characters who come to respect her, such as (presumably) her PC allies.

Wealth Options: The Amazon gets the ordinary 5d4x10 gp as starting money.

Races: The Amazons from folklore and myth were humans. It's not difficult to envision elvish or half-elvish clans of Amazons, either; they'd follow the rules above for human Amazons.

It's a little harder to envision dwarvish, gnomish, or halfling Amazons. But if you do use such civilizations:

Dwarf Amazons will have Axe and Hammer as their required weapon proficiencies; they are still Riders, but substitute swine for their mount of choice (swine are very dangerous, and the prospect of a ferocious she-dwarf on the back of a biting boar is a daunting one).

Gnome Amazons will have Throwing Axe and Short Sword as their required weapon proficiencies; their Bonus Nonweapon Proficiencies are Tracking and Survival.

Halfling Amazons will have Javelin and Sling as their required weapon proficiencies; their Bonus Nonweapon Proficiencies are Endurance and Set Snares; and you will have to presume that *these* halflings aren't as fond of ease and leisure as the more common sorts of halflings.

Barbarian

Description: This is not the barbarian of history, but the barbarian of fantasy fiction. He's a powerful warrior from a culture on the fringes of civilization. He's left his home to sell his skills and adventure in the civilized world—perhaps to amass a fortune with which to return home, perhaps to become an important figure in this so-called civilization. He's known for strength, cunning, contempt for the outer world's decadence, and for adhering to his own code of honor.

The barbarian is usually very strong; therefore, the barbarian *must have a Strength ability score of 15 or more*. A character can come from a barbarian tribe and have a lower Strength than that—but he cannot have the Barbarian Kit.

Role: The typical RPG barbarian is a powerful, dangerous figure, as though he were an animal totem in human skin. In a campaign, he's a front-line fighter with some special skills and a very different outlook than the rest of the characters; his player should always play him as someone from a different land, someone whose likes and dislikes and perceptions are based on a different culture. (If you play him as just another warrior from down the street, you lose a lot of the mystique the character has.)

If the PC party has no real leader, he may gravitate to that role; if it has a good enough leader, he'll probably stick to being a specialist in the things he does well.

Secondary Skills: The DM will decide, based on the character's background, what sort of secondary skill would be required. Most barbarian tribes have a required skill; a tribe that makes its living by fishing would have Fisher as its required secondary skill.

Weapon Proficiencies: Required: Battle Axe, Bastard Sword. (These are the classical fiction-barbarian weapons; the DM may decide to substitute others more appropriate to his own world.) Barbarian fighters may specialize in any weapon, but are not likely to encounter unusual weapons (like lances, quarterstaves, flails, peculiar polearms) until they reach the outer world. Recommended: Bow (any), Sling, Sword (any), War Hammer.

Nonweapon Proficiencies: Bonus Proficiency: Endurance. Recommended: General—Animal Handling, Animal Training, Direction Sense, Fire-Building, Riding (Land-Based), Weather Sense, (Warrior) Blind-Fighting, Hunting, Mountaineering, Running, Set Snares, Survival, Tracking, (Priest—costs twice the listed number of slots if Fighter or Ranger, or just the listed number if Paladin) Herbalism, (Rogue—costs double slots) Jumping. The DM is within his rights to insist that the Barbarian character take a proficiency in the tribal specialty (Fishing, Agriculture, whatever) if the DM so wishes.

Equipment: The character, when he spends his starting gold, may not buy armor heavier than splint mail, banded mail, or bronze plate mail. Outside his tribe, once he has adventured in the outer world, he can use any type of armor without penalty. When he spends his starting gold, he must limit himself to weapons the DM says are appropriate for his tribe—the usual group of weapons includes battle axe, bows (any), club, dagger or dirk, footman's flail, mace, or pick, hand or throwing axe, sling, spear, or sword (any).

Special Benefits: Barbarians are impressive because of sheer strength, intensity, and animal magnetism; this gives them a +3 reaction adjustment bonus in certain situations.

Whenever the barbarian character achieves a reaction roll of 8 or less (including Charisma and racial bonuses), you subtract the modifier. That is, if the reaction is positive at all, it will be even more positive than it otherwise would have been.

Example: Torath the Toranaran is a Barbarian with a Charisma of 15. Encountering

a knight who could be friend or foe to him, he speaks with the knight in a friendly fashion. The DM rolls his Encounter Reaction and achieves an 11 on 2d10. On the "Friendly" column of the Encounter Reactions chart from the Dungeon Master Guide, this is a "Cautious" reaction.

But wait—his charisma gives him a +3 bonus. The 11 becomes an 8, still an indifferent reaction. But because he's reached an 8, his Barbarian bonus comes into play, making the final reaction roll a 5: A friendly reaction.

Special Hindrances: All that impressiveness can work against the Barbarian, too. Whenever the barbarian character achieves a reaction roll of 14 or more, he takes an additional –3 modifier. That is, if the reaction is negative at all, it will be even more negative than it otherwise would have been—the barbarian is scary, and the other person overreacts.

Example: Torath next meets a suspicious witch, and is indifferent toward her. On the "Indifferent" column of the Encounter Reactions chart, the DM rolls a 17. Torath's Charisma bonus of 3 reduces the roll to a 14, but it's still enough that his Barbarian penalty just shoots it right back up to a 17 again. The witch becomes Threatening.

Wealth Options: The Barbarian gets the starting gold for a Warrior (5d4x10 gp), but he must spend it all (before starting play) except three gp or less; he can have some pocket change when he reaches civilization, but must be close to penniless.

Races: Demihuman Barbarians follow the same rules. Dwarves are perhaps the most admirably suited to being Barbarians. The DM will have to decide whether his elves, half-elves and gnomes are brooding and menacing enough to be Barbarians; the question is even harder with the leisure-loving halflings. But if the DM wishes to allow any or all of these demihuman races to have Barbarians among them, he may.

Final Note: Most classic fantasy-fiction barbarians are male, but this Warrior Kit can certainly be taken by female characters, with all the Kit's requirements, benefits, and hindrances in effect.

Beast-Rider

Description: The Beast-Rider is a warrior in a tribe or clan (usually a barbarian tribe) which has a strong affinity for one type of animal. The animal is the totem of the tribe, and the Beast-Rider makes friends very easily with that type of animal and can train it into a riding-beast. . . even if it's a type of animal not normally considered a riding-beast.

In a campaign, the Beast-Rider is an exotic warrior who is notable for his kinship with his animal; like the Barbarian, he brings a wild, outsider's attitude into the adventuring party. His animal also has abilities which can benefit the adventuring party. However, the more unusual the animal is, the harder it is to accommodate in all situations: It's no problem to stable a horse at the inn, but just try stabling a great white wolf, a wild boar, or a dolphin!

To be a Beast-Rider, the character must have a Charisma of at least 13. (Naturally, there are members of the Beast-Rider's tribe who are not themselves Beast-Riders; the Beast-Riders are the tribe's elite warriors.)

Role: As mentioned, in his own society, the Beast-Rider is the elite warrior, and he commands a lot of respect among his own kind. Outside his tribal grounds, however, he's very definitely an outsider. His barbarian mannerisms and his obvious and very unusual

friendship with his animal set him apart from most societies. Because of this, the Beast-Rider may become especially attached to the other player-characters (if they treat him as an equal and not a freak), even if he'd never admit it to them.

The DM needs to reinforce this social role by having NPCs react to the Beast-Rider's strangeness. For instance, NPCs will be leery of speaking to or negotiating with the Beast-Rider if there's a more "civilized" character on hand to perform those functions. The DM needs constantly to use the Beast-Rider's reaction modifiers, listed below under "hindrances."

Secondary Skills: If you're using the Secondary Skills rules, the character must take the Groom (Animal Handling) secondary skill.

Weapon Proficiencies: Required: None. Recommended: All the weapons commonly associated with mounted warriors—Bow (composite short, and short), Horseman's flail, Horseman's mace, Horseman's pick, Lance (any, according to the size of the animal), Spear, Bastard Sword, Long Sword.

Nonweapon Proficiencies: Bonus Proficiencies: Animal Training, Riding (Land-based). The character must declare which one sort of animal both these proficiencies pertain to. Recommended: General—Animal Handling, Direction Sense, Fire-building, (Priest) Healing (specifically veterinary), (Warrior) Animal Lore, Hunting, Mountaineering, Set Snares, Survival, Tracking.

Equipment: When he is first created, the Beast-Rider may only have Hide, Leather, or Padded armor (plus shield and helm). Later in the campaign, he may switch to more advanced forms of armor. . . as long as his mount can carry him and the armor both, of course. When first created, he may have only weapons from the list above under "Weapon Proficiencies." (The DM may change or add to this list to reflect specific cultural details of the Beast-Rider's tribe.)

Special Benefits: The Beast-Rider has an amazing rapport with one type of animal. The animal must be of a species normally strong enough to carry the Beast-Rider and act as a mount. With the DM's permission, the Beast-Rider character gets to decide what sort of animal this is; the DM is encouraged to disallow any sort of animal that will give the Beast-Rider a great advantage in the campaign (for example, a pegasus or griffon).

The Beast-Rider gets a +5 positive reaction adjustment whenever dealing with these animals. He finds it easy to make friends with them; on a die-roll result of 9 or less (on the "Hostile" column of the Encounter Reactions Table, *Dungeon Master's Guide* page 103), he can even persuade attacking animals of this sort to leave him and his allies alone.

Additionally, the Beast-Rider begins play in the campaign with one of these animals as his personal friend and mount. This animal is devoted to him and will risk (or even sacrifice) its own life to save the character; and the character is expected to behave the same way toward his mount. (If he doesn't role-play this attachment to his animal, the DM should decide that the character has abandoned this Warrior Kit, as per the guidelines given later in this chapter.)

The Beast-Rider has a telepathic rapport with his animal. When in contact or visual line of sight with his animal, he can tell what the beast is feeling, even thinking if it has some intelligence; he and the animal can communicate with one another without appearing to. When the two are not within line of sight with one another, each will know the other's emotional state and whether or not the other is hurt; each will know the direction to travel to find his friend, and the approximate distance (a hundred yards, an

hour's travel, several days' travel, for instance).

If the animal ever dies, the Beast-Rider can choose another animal of the same type as his companion. However, the DM must include this situation as part of the campaign story: The character must seek out another such animal, and may only be satisfied with the healthiest, strongest, greatest examples of this animal (in other words, if the character appears to be content to settle with less, the DM tells him, "You sense you won't be able to bond with this animal . . . "); then there must be some sort of bonding ritual between beast and man (for example, a physical combat where the human must be able to saddle and ride the animal in spite of its spirited attempts to throw him). Only then can the character have his new animal.

Following is a list of many animals which are appropriate mounts for the Beast-Rider. Note that not all of them are included in the *Monstrous Compendium*® series; if a player chooses one not included there, and the DM approves the choice, the DM will have to work up the animal's abilities.

Bat, Huge *+ (mobat) (gnomes and halflings only may ride)
Bear
Boar
Buffalo
Camel
Dolphin &
Dragon *+ (only allowable in very high-powered heroic campaigns) Elephant
Griffon *
Hippogriff *
Horse
Hyaenodon
Lizard (Fire, Giant, or Minotaur)
Lobster, Giant &
Pegasus *
Ray, Manta &
Sea-Horse, Giant &
Smilodon
Tiger, Wild
Unicorn (traditionally, only virgin lawful-good females may ride)
Wolf, Dire (evil characters could bond with a Winter Wolf)

* Flying animals do tend to change the nature of a campaign, especially a low-level campaign, by making it easy for characters to go long distances quickly, to avoid difficult terrain, etc. The DM should disallow any such choice if it will cause problems in his campaign.

+ Since many of these creatures are evil, the DM may have to introduce into his campaign a nearly-identical race with neutral or good tendencies.

& This species only works if most of the campaign takes place in watery domains.

To calculate the weight-bearing abilities of these animals, compare them to the list on page 78 of the *Player's Handbook*. Choose the animal from that list most resembling your animal in size and mass, and then use the values for that animal.

Special Hindrances: As mentioned earlier, the Beast-Rider is out of place in most societies. He takes a –3 negative reaction adjustment when meeting NPCs from any culture but his own. (The player-characters do not have to be hostile to the Beast-Rider if they do not wish, however.)

Also, should the Beast-Rider's animal ever die, whether it's in the Beast-Rider's presence or far away, the Beast-Rider immediately takes 2d6 points of damage and must make a saving throw vs. spells. If he fails the saving throw, he behaves as if he were a magic-user hit with *feeblemind* for the next 2d6 hours. Even if he makes the saving throw, the player should role-play the character's reactions—he's just felt, through their telepathic link, the death of his beloved friend, after all.

Wealth Options: The Beast-Rider gets the ordinary 5d4x10 gp for starting gold. Like the Barbarian, however, he must spend it all (before starting play) except 3 gp or less.

Races: This is a kit that is especially appropriate for demihuman characters. It's easy to envision dwarves on boars, elves on dire wolves, sea-elves on giant sea-horses, and so on.

Notes: It adds a lot of detail and color to a campaign if the DM does a certain amount of work creating the society of each Beast-Rider tribe. The tribe's behavior and activities would be dictated by the type of animal it was tied to: Horse-Riders would live on the plains, riding far and wide, while Boar-Riders would live in forests and moist bottom-land, few ever travelling more than five miles from their home village.

Berserker

Description: The Berserker is a warrior who has special attributes and abilities when he's in combat. In combat, he can achieve an ecstatic state of mind that will enable him to fight longer, harder, and more savagely than any human being has a right to. This makes him a deadly warrior . . . who can be as much a menace to himself as to his enemies. In a campaign, he's nearly identical to the Barbarian—except it's obvious from the outset that he has a truly savage and inhuman element in his personality, and he tends to disturb and unsettle other people.

Like the Barbarian, the Berserker *must have a Strength ability score of 15 or more*.

Role: In his tribe, the Berserker has a special role. He's been touched by supernatural forces, and accepted that touch so that he might better defend his people.

The idea of a Berserker Paladin is a little strange, and some Dms will prefer not to allow it. That's fine. It's not always inappropriate, though. If the character's tribe is deeply involved with an appropriate animal totem, such as a bear or wolverine, a paladin might even be *required* to be a Berserker, since the DM may reason that it's only the supernatural touch of the totem animal spirit that gives the paladin his other powers. But, again, that's up to the individual DM.

Secondary Skills: As with the Barbarian, the DM will decide what sort of secondary skill is most appropriate for that specific barbarian/berserker tribe.

Weapon Proficiencies: No specific weapon proficiencies are required of the Berserker—but he may not start out play having a proficiency in a ranged weapon (no

thrown axes or knives, no bows or crossbows, etc.). The Berserker lives to destroy things in hand-to-hand combat, so he cannot start play with any sort of ranged weapon proficiency. He can learn others during the course of the campaign, if he and his DM wish to allow it—but it's a little out of character for the Berserker.

Nonweapon Proficiencies: Bonus Proficiency: Endurance. Recommended: General—Animal Handling, Animal Training, Direction Sense, Fire-Building, Riding (Land-Based), Weather Sense, (Warrior) Blind-Fighting, Hunting, Mountaineering, Running, Set Snares, Survival, Tracking, (Priest—costs twice the listed number of slots if Fighter or Ranger) Herbalism, (Rogue—costs double slots) Jumping. As with the Barbarian, the DM may choose to insist that the Berserker character take a proficiency in the tribal specialty (Trapping, Agriculture, etc.).

Equipment: As with the Barbarian, the Berserker may not use his starting gold to buy armor heavier than splint mail, banded mail, or bronze plate mail. Once he has adventured in the outer world, he can use any type of armor without penalty. When he spends his starting gold, he must limit himself to weapons known to his tribe, and may not choose missile weapons. Good choices include battle axe, club, dagger or dirk, footman's flail, mace, or pick, hand axe, spear, or sword (any).

Special Benefits: Berserkers receive a +3 reaction adjustment bonus from NPCs belonging to any tribe that also has Berserkers—they recognize the Berserker instinctively and respect him, even if he is an enemy.

The other benefit the Berserker receives is his Berserk.

At any time, the Berserker may choose to Go Berserk. This isn't an instantaneous process—he must spend a little time to "psych himself up." It takes a full *turn* (ten combat rounds) to Go Berserk. In that time, the character is growling, moaning, uttering imprecations . . . it's impossible to be quiet when trying to Go Berserk. He may also be fighting during that time, meaning that he can start to Go Berserk on the round the fight begins, fight for ten full rounds, and then be Berserk on the eleventh round.

Of course, when the Berserker knows a fight is coming, he can begin to Go Berserk, even if there is no fight currently going on. At the end of a full turn of preparation, he can become Berserk instantaneously. If there's no enemy in sight yet, he can hold the Berserk until combat is engaged. But if no combat takes place within five more full turns, he automatically reverts to "normal" and suffers the ordinary consequences for coming out of a Berserk (described below). The character can come out of his Berserk once the last enemy is down (he must literally be down on the ground, even if still alive and surrendering; the Berserker will stay berserk and continue fighting so long as there are enemies still on their feet). Once the fight ends, the Berserker must come out of his Berserk state.

For these reasons, Berserking is a more appropriate reaction when the characters are about to attack or be attacked by a foe they know about. If the characters are, instead, jumped by a small party of orcs, it's usually not worth the effort to Go Berserk; the consequences and effort outweigh the benefits.

When Berserk, the character has phenomenal endurance and resistance to pain and some forms of magic. Only while Berserk, he gains the following benefits:

(1) He is immune (no Saving Throw is necessary) to the wizard spells *charm person*, *friends*, *hypnotism*, *sleep*, *irritation*, *ray of enfeeblement*, *scare*, *geas*, and the clerical spells *command*, *charm person or mammal*, *enthral*, *cloak of bravery*, and *symbol*.

(2) He gets a +4 to save against the wizard spells *blindness*, *Tasha's uncontrollable hideous laughter*, *hold person*, *charm monster*, and *confusion*, and the clerical spells *hold person* and *hold animal*.

(3) The *emotion* spell has no effect on the Berserker, unless the caster chose the *fear* result. If *fear* was chosen, the Berserker gets a normal Saving Throw; if he makes it, he continues on as before, but if he fails it, he is prematurely snapped out of his Berserk, with all the normal effects of coming out of the Berserk (but he doesn't suffer other fear effect). The *fear* spell has exactly the same effect: If he saves, there is no effect, and if he doesn't save, he's snapped out of the Berserk. If he fails a saving throw against *charm monster*, he simply counts the caster as one of his allies; he doesn't come out of the Berserk or obey the caster's commands.

(4) Being Berserk offers no real protection from *finger of death*, except that the spell effects do not take place until the character has come out of his Berserk. If the Berserker saves, he doesn't suffer the 2d8+1 damage until immediately after he snaps out of the Berserk. If he fails to save, he doesn't die until he snaps out of the Berserk.

(5) The Berserker, while Berserk, is immune to KO results from the Punching and Wrestling rules, and takes only half damage from bare-handed attacks from these rules.

(6) While Berserk, the character gets +1 to attack, +3 to damage, and +5 hp.

Special Hindrances: The Berserker has hindrances as severe as all those benefits he receives.

(1) The Berserker character receives a -3 reaction from all NPCs (except, that is, characters from tribes which have berserkers in them, as described above).

(2) When the Berserker goes Berserk, the DM should immediately say to him, "Tell me how many hit points you currently have." From that point until the fight is done and the Berserker has returned to normal, the DM keeps track of his hit points. The player is not told how many hp he has left, nor how many points of damage he is taking with each attack. (After all, the character can feel no pain . . . so he cannot keep track of how close he is to death.) The DM simply tells him something like: "The orc-captain hits you with his axe, a mighty blow which you barely feel . . ." It is therefore very possible for a Berserker to be nickled and dimed to death and not know it until he drops dead. The DM can also, if he so chooses, roll all Saving Throws for the Berserker, not telling the player whether they were failures or successes.

(3) While Berserk, the character can use no ranged weapons. He kills only in hand-to-hand or melee-weapon combat.

(4) While Berserk, he must fight each opponent until that opponent is down. Once an opponent is felled, the Berserker must move to the nearest enemy and attack *him*. He can't, for instance, choose to attack the enemy leader if that leader is behind seven ranks of spearmen. The Berserker must keep fighting until all enemies are down, as described earlier.

(5) While Berserk, the character cannot take cover against missile fire.

(6) If, while the character is Berserk, another character tries something he can interpret as attack (for instance, hits him to move him out of the way of an incoming attack,) the Berserker must roll 1d20 vs. his Intelligence. If he succeeds (that is, rolls his Intelligence score or less), he's dimly aware that his friend is not attacking him. If he fails (rolls higher than his Intelligence), he now thinks his friend is an enemy, and continues to think so until the fight is done and he is no longer Berserk.

(7) While Berserk, the character is temporarily unaffected by the clerical spells *bless*, *cure light wounds*, *aid*, *cure serious wounds*, *cure critical wounds*, *heal*, *regenerate* (and *wither*). He will gain the benefits of those spells only *after* he has come out of his Berserk and suffered any and all damages which occurred then.

(8) The *taunt* spell is automatically successful, and will cause the Berserker to abandon his current enemy and rush to attack the taunter.

(9) Finally, when the character comes out of his Berserk, bad things happen to him. He loses the 5 hp he gained when he became Berserk. (This could drop him to or below 0 hp and kill him, of course.) He collapses in exhaustion (exactly as if hit by a *ray of enfeeblement*, no saving throw possible, for one round for every round he was Berserk. He suffers the effects of any spells which wait until he's returned to normal before affecting him (*finger of death*, for instance). And only then can healing spells affect him.

Wealth Options: The Berserker gets the ordinary 5d4x10 gp for starting gold. Like the Barbarian, however, he must spend it all (before starting play) except three gp or less.

Races: It's the DM's choice as to whether his demihuman characters can have Berserkers among them. It's entirely appropriate for dwarves, and not inappropriate for elves, gnomes and half-elves. Halfling Berserkers are not very likely. In any case, demihuman Berserkers would not advertise the fact that they were such; until the first time they Berserked in combat, their companions would probably be unaware that they were Berserkers. (The DM can help preserve the secret by not publicizing the fact that all NPCs are taking a -3 to reaction rolls concerning the Berserker characters.)

Cavalier

Description: The Cavalier is the ultimate mounted warrior of civilized cultures, especially those of Middle Ages technology and outlook. In a campaign, he's the shining knight who leads his fellows on an eternal quest for truth, justice, and the elimination of evil. To the world at large, he's a mighty hero. To his friends and allies, he's a staunch friend, a tireless cheerleader, and often an overenthusiastic pain in the neck.

This is a good Warrior Kit for paladins to take. It can be argued that paladins look something like this already, but that isn't necessarily so: Only paladins of cultures resembling medieval Europe would look like this (a paladin of a Japanese-type culture, a paladin of a Polynesian-like culture, and a paladin of a culture resembling later Renaissance Europe would all be very different from the Cavalier). Therefore, a paladin who wants to look every inch the shining knight should take the Cavalier Warrior Kit.

The Cavalier kit resembles the Noble Warrior kit (q.v.) in that both are noblemen warriors, but the Noble Warrior is primarily interested in defending the rights and maintaining the status quo of his social class, while the Cavalier pursues loftier goals.

To be a cavalier, the character must be of any good alignment (chaotic good, neutral good, lawful good) and have at least the following minimum ability scores: Strength 15, Dexterity 15, Constitution 15, Intelligence 10, Wisdom 10.

Also, the character must belong to the noble social class in the campaign. It's up to the DM to determine whether this is possible. If his campaign uses a random die-roll to determine who's nobility and who isn't, then the character must first successfully roll to be noble in order to be a Cavalier. If it's more of a role-playing exercise in the campaign, then any character who takes the Cavalier Warrior Kit will be presumed to be of the

nobility. (This doesn't mean that he has a lot of money; it's quite likely that he belongs to an impoverished noble family, one with a lot of honorable tradition but no money to speak of.)

Fighters and Paladins may be Cavaliers; Rangers may not. Only humans, elves, and half-elves may be Cavaliers.

Role: In his own and similar cultures, the Cavalier is a mighty hero who has the respect of the majority of the population (the criminal classes and evil characters excepted). He has the good-will of the people (reflected as bonuses to his reaction rolls), but the people also make many demands of him: When there's danger, when someone is in trouble, the people turn to the Cavalier for help. This character does not get much time for rest and relaxation.

Secondary Skills: If you're using the Secondary Skills rules, the Cavalier must take Groom.

Weapon Proficiencies: Required: Lance (any; player choice) and Sword (any; player choice). Recommended: All other Lances, all other Swords, all Horsemen's weapons, Dagger, Spear, Javelin.

Nonweapon Proficiencies: Bonus Proficiencies: Riding, (Land-based, horse), Etiquette. Recommended: Animal Handling, Animal Training, Dancing, Heraldry, (Priest, double slots unless Paladin) Musical Instrument, Reading/Writing, (Warrior) Blind-Fighting, Endurance.

Equipment: The Cavalier must start play with (i.e., spend his initial gold on) at least two weapons, including one lance and one sword, and must then buy the most expensive set of armor he can still afford. After those expenditures, whatever remains of his gold can be spent on items of his choice.

Special Benefits: The Cavalier enjoys many special benefits, including:

At 1st level, he gets a +1 to attack rolls with any lance for which he has proficiency, when using the lance from horseback. This goes up +1 every six experience levels (so he'll be +2 at 7th level, +3 at 13th, etc.).

At 3rd level, he gets a +1 to attack rolls with any one type of sword (his choice from among those he has proficiency with; most common are broad sword, long sword, bastard sword, and scimitar). This goes up +1 every six experience levels (so he'll be +2 at 9th level, +3 at 15th, etc.).

At 5th level, he gets a +1 to attack rolls with either horseman's mace, horseman's flail, or horseman's pick (his choice from among those he has proficiency with). This goes up +1 every six experience levels (so he'll be +2 at 11th level, +3 at 17th level, etc.).

These pluses to attack rolls do *not* add to damage, and don't allow the Cavalier to hit a monster that can only be hit by magical weapons.

The Cavalier is completely immune to the *fear* spell. Because he is so brave, he inspires others to courage, and so, while he is fighting, he actually radiates an *emotion* spell in a 10' radius. This *emotion* spell radiates courage (see the writeup for the 4th-level wizard spell *emotion*), but only to the extent that it negates *fear*; it does not bestow the berserk fury that the actual wizard spell provides.

The Cavalier is +4 to save vs. all magic which would affect his mind, such as the wizard spells *charm person*, *friends*, *hypnotism*, *sleep*, *irritation*, *ray of enfeeblement*, *scare*, and *geas*, and the clerical spells *command*, *charm person or mammal*, *enthral*, *cloak of bravery*, and *symbol*.

The Cavalier starts play with a horse which he does not have to pay for. This will be either a heavy war horse, medium war horse, or light war horse (see the *Monstrous Manual Volume One* entry on Horses). The player may choose what sort of horse it is, subject to the DM's approval. It will automatically be a Charger (see the section on Horse Quality in the *Dungeon Master Guide*, page 36); the DM may roll for its personality traits according to those rules. If this horse dies, the Cavalier has to acquire himself another one through the usual campaign means (buy one, be given one for noble deeds, etc.), but will not be content with any horse which is not a war horse of Charger quality.

The Cavalier receives a +3 reaction from anyone of his own culture (except criminals and characters of evil alignment, from whom he receives a -3).

And finally, the Cavalier has the right to demand shelter. When he travels, he can demand shelter from anyone in his own nation who is of status lower than nobility. And most people of his own status or higher will be happy to offer him shelter when he is travelling.

Special Hindrances: For all these benefits, the Cavalier has some pretty hefty hindrances as well.

The Cavalier cannot attack an opponent at range if he can instead charge ahead and attack him in melee or jousting combat. Therefore, he cannot snipe on enemies with a bow or crossbow; he cannot use a polearm from behind a shield wall. He has to be on the front line, meeting his foes face-to-face. (A Cavalier could conceivably shoot an opponent with an arrow to stop that opponent from killing an innocent person; that doesn't constitute a violation of his code. But he couldn't shoot the enemy to protect a friend if his friend is fighting that enemy honorably . . . even if his friend is losing.)

In any combat, the Cavalier must attack the enemy who is the biggest and most powerful-looking. If he's held up by lesser troops, he must dispatch them as quickly as possible and then get to his "real" opponent.

He must always have the highest-quality armor he can afford. As he goes through his early experience levels, if he has the money, he'll constantly be selling his old armor and buying the next most protective set of armor. His goal is to have a set of full plate armor; the next step down from that is field plate, then plate mail, then bronze plate mail, then banded or splint, then chain, then scale or brigandine, then ring or studded. And to him, magic bonuses don't mean as much as the type of armor: He prefers a suit of ordinary field plate to a set of *banded mail* +5. The DM must rigorously enforce this limitation on the character if the player is inclined to ignore it.

The Cavalier must also follow the very strict Code of Chivalry. In most *AD&D*® game campaigns, his code includes these rules: He must cheerfully perform any noble service or quest asked of him; he must defend, to the death, any person or item placed in his charge; he must show courage and enterprise when obeying his rulers; he must show respect for all peers and equals; he must honor all those above his station (his social class); he must *demand* respect and obedience from those below his station; he must scorn those who are lowly and ignoble (he will not help the ill-mannered, the coarse, the crude; he will not use equipment which is badly-made or inferior; he will fight on foot before riding a nag; etc.); he must perform military service to his lord whenever asked; he must show courtesy to all ladies (if the Cavalier is male); he must regard war as the flowering of chivalry, and a noble enterprise; he must regard battle as the test of manhood, and combat as glory; he must achieve personal glory in battle; he must slay all

those who oppose his cause; and he must choose death before dishonor.

If a Cavalier chooses not to follow this code, bad things happen. The first time he breaks his vows, the DM will warn the player that the Cavalier feels bad about violating his code. The second time he breaks his vows, the Cavalier loses *all* his special benefits until such time as he repents and undertakes a dangerous task to redeem himself. When performing this task, he must behave according to his code and his hindrances. Only when the task is successfully accomplished does he regain his benefits.

If the Cavalier breaks his vow a third time without repenting and undertaking that task, he has abandoned his Cavalier Warrior Kit. He permanently loses all the special benefits of the Kit. He no longer has to obey his knightly code. He receives a permanent –3 reaction adjustment from all members of his own culture (even those who do not know of his past will be put off by the air of treachery and faithlessness that now haunts the man). His horse, even if it is not the one he began play with, leaves him—either rides off into the sunset without him, or attacks him. He may never ride it again, even if he kills it trying to do so. See "Abandoning a Kit" later in this chapter.

Wealth Options: The Cavalier gets the standard 5d4x10 gp in starting gold.

Races: Of the demihuman races, only elves and half-elves may be Cavaliers.

Gladiator

Description: The gladiator is a showman-warrior from a society where public combat competitions are a popular sport. The gladiator is a professional warrior in this high-profile arena; for the delight (and bloodlust) of the crowds, for his own personal wealth and aggrandizement (or, if he is a slave, for the profits of his owner), he fights organized matches against human, demihuman, and even monstrous opponents.

There are no special ability-score requirements to be a Gladiator.

Role: For the Gladiator to appear in a campaign, the DM must establish that at least one culture has gladiatorial combats, and the Gladiator character must come from such a culture. (He need not have been born there . . . but he will either have been a slave there or, if he was a freeman, will feel like a naturalized citizen there.) A Gladiator player-character can be an active gladiator in the arena, one who adventures in his free time (or within some other context of the current adventure), or can have formerly been a gladiator now living the life of the adventurer.

In the campaign, the Gladiator is going to be a showy, high-profile warrior. He performs dangerous stunts in combat. He attracts the attention of crowds of admirers. He receives a lot of credit for brave deeds whether he deserves the credit or not. A Gladiator can be a callous brute, a dirty arena fighter with no interests other than killing his enemy as quickly as possible and making off with his prize; or he can be a clean-limbed, heroic figure, a hero who always fights honorably in the arena and never kills when he does not have to.

DMs take note: a Gladiator character is not likely to be a Ranger. You can permit it if you wish, but Rangers are very wilderness-oriented characters, and Gladiators are very urban. A Ranger could have been captured, enslaved, trained as a Gladiator, and then escaped—but still, the Ranger and Gladiator personalities don't seem to work together very well. Allow this only if you really wish to.

It's up to the DM to decide whether there are female gladiators on his world. Unless

his campaign is already rigidly set up to prevent it, he might as well allow it; a she-gladiator character could be a very interesting one.

Secondary Skills: The Gladiator character receives his secondary skill through whatever means is usual for the campaign—by choice or random die-roll. This skill probably represents the trade he learned before becoming a Gladiator.

Weapon Proficiencies: Required: short sword (gladius), trident, net. Gladiators should learn an even mix of normal and unusual weapons; the DM is within his rights to insist that the Gladiator learn one strange weapon proficiency (such as whip) for every "normal" proficiency (like sword, spear, etc.). (Also, see the *Equipment* chapter, under "New Arms" and "New Armor," for weapons and armor especially appropriate to Gladiator characters.)

Nonweapon Proficiencies: Bonus Proficiencies: (Warrior) Charioteering, (Rogue) Tumbling (for the combat showmanship that characterizes arena fighting). Recommended: (General) Animal Handling, Animal Training, Etiquette, Riding (Land-Based), (Warrior) Armorer, Blind-Fighting, Endurance, Gaming, Weapon-smithing, (Priest) Healing (double slots unless Paladin).

Equipment: The Gladiator may buy any sort of non-magical weapon or combination of weapons before beginning play. However, he must choose his armor from the listing of Gladiator Armor in the *Equipment* chapter, under "New Armors."

Special Benefits: Gladiators, because of their intensive training, get a *free* Weapon Specialization (see under "Weapon Specialization" in the 2nd Edition *Player's Handbook*). This doesn't cost any of their beginning weapon proficiencies: They still get all four of those, *and* get this Specialization free. It must be chosen from one of the following weapons: bow (choice), cestus*, dagger, drusus*, lasso*, net*, scimitar, short sword, spear, trident, and whip. (The "*" indicates a new weapon found in the *Equipment* chapter.)

Special Hindrances: Gladiators tend to be recognized—as Gladiators, at least, if not by their own names—wherever they go. This makes it more difficult for them to do things in secret; some troublesome NPC is always remembering "the tall, fair-haired gladiator" who was at the scene of the action, which makes it very easy for the authorities to follow the heroes' trail. (This is something the DM will have to enforce scrupulously if the Gladiator is to have hindrances offsetting his benefits.)

Also, and this is strictly a role-playing consideration, promoters and managers are always interfering in the Gladiator's life: Trying to hire him to participate in certain-death events, to fight people the Gladiator doesn't want to fight, to force him to participate in events taking place at the exact time the Gladiator needs to be somewhere else, etc. These promoters will go to any length to get their way; they may blackmail the character, kidnap his followers, use the time-honored bait of a gorgeous romantic interest (whom the Gladiator doesn't immediately realize is an employee of the promoter), and so forth.

To make sure this is regarded as a hindrance, the DM should make it clear that these promoters are mostly of the sleazy variety who will cheat, rob and betray him at the drop of a hat.

Wealth Options: The Gladiator gets the standard 5d4x10 gp to spend, and may spend it any way he chooses (subject to the restrictions listed in "Equipment," immediately above) or have it all unspent at the beginning of play.

Races: Any demihuman warrior can be a Gladiator. Operators of the arenas try to

acquire as many different, unusual fighters as they can, by hiring or enslaving them, and demihumans (when they can be acquired) are major attractions.

Myrmidon

Description: The Myrmidon is the ultimate soldier. Soldiering is his life. He may be a high-ranking officer or a career sergeant; he may belong to one nation's armed forces or may be a mercenary. To the campaign and the adventuring party, he brings discipline and a useful understanding of military tactics; he's often rigid and contemptuous of rugged individualists or characters who don't like to take orders, so he can cause a lot of friction in an adventuring party, too.

When first created, the Myrmidon's player must decide whether his character is part of a standing army or a mercenary unit. If he's part of a standing army, he's employed as a soldier or officer in the army of a nation, large region, city guard, or even palace/castle guard. If he's part of a mercenary unit, he belongs to a group of freelance soldiers who hire themselves to just about anyone who can pay; or may be a personal bodyguard. The DM will have the deciding vote in what sort of force the Myrmidon belongs to; if, for instance, the DM doesn't want to have an all-military campaign, he'll probably insist that the Myrmidon be a mercenary, currently employed by a player-character or NPC important to the current story.

However, in the course of the campaign, the Myrmidon's employment can change, once or several times. He may start out as a mercenary bodyguard; later in the campaign, he may find himself commanding a small mercenary force in a border war; later still, he may accept a commission in the king's army and find himself a regular officer.

The choice of whether the character is of a non-commissioned rank (such as recruit, private, or sergeant) or an officer's rank (such as captain) is entirely up to the DM, who'll make his choice based on what works best in his campaign's current storyline.

To be a Myrmidon, the character must have scores of at least 12 in Strength and Constitution.

Role: In the campaign's culture, the Myrmidon is a career soldier. In times of war, they're heroes to the nation. In times of peace, the common folk often look on them as parasites, living off taxes but providing no useful service. Mercenaries are often looked on as bandits and predators. Regardless of the public's opinion, though, the Myrmidon and the standing army are necessary to the defense of the nation, and so there are always Myrmidons to be found.

Secondary Skills: If you're using the Secondary Skills rules, the Myrmidon may choose his Secondary Skill, but must choose it from the following list: Armorer, Bowyer/Fletcher, Forester, Groom, Hunter, Leather worker, Navigator, Sailor, Scribe, Teamster/Freighter, Weaponsmith.

Weapon Proficiencies: The Myrmidon may spend his Weapon Proficiency slots any way he chooses.

Nonweapon Proficiencies: Bonus Proficiencies: Ancient History (specifically Military History), Fire-Building. Recommended: (General) Animal Handling, Cooking, Heraldry, Riding (Land-based), Seamanship, Swimming, Weather Sense, (Priest, double slots unless Paladin) Reading/Writing, (Rogue, double slots) Disguise, (Warrior) Armorer, Blind-Fighting, Bowyer/Fletcher, Charioteering, Endurance, Navigation, Set

Snares, Survival, Tracking, Weaponsmithing, (Wizard, double slots unless Ranger)
Reading/Writing.

Equipment: The Myrmidon may spend his starting gold on whatever sort of arms, armor, and equipment he chooses. If, when he's first created, it is agreed that he'll be part of a specific military force with specific equipment requirements, he's required to buy that equipment, but the DM must give him extra gold in the amount of half that cost.

Special Benefits: The Myrmidon has two advantages of note:

First, he gets a *free* Weapon Specialization. He must choose it from the following group: Battle axe, Bow (composite long bow, composite short bow, or long bow), Crossbow (heavy crossbow or light crossbow), Lance (choice), Polearm (choice), Spear, Sword (choice).

Second, the Myrmidon is usually in the employ of some powerful patron. The DM will have to decide what immediate benefits this grants him; they vary with the type of employer he is working for.

For instance, if he's working for a wealthy nobleman, he won't have to spend any money for room and board and will enjoy an upper-class existence.

Or, if he's part of a standing army, he may be immune to prosecution by the civilian authorities (though he can certainly face court martial for misdeeds).

Special Hindrances: The Myrmidon is instantly recognizable by his military demeanor, erect posture, disciplined mannerisms, etc. (There are plenty of soldiers and mercenaries who *aren't* Myrmidons who aren't so distinctive.) Because he is distinctive, the Myrmidon is easily remembered and described by witnesses to his adventures; this makes it easier for the enemy to identify him and follow his trail if he's trying to escape or travel through dangerous territory.

A second hindrance is his employer. Naturally, his employer makes many demands on the Myrmidon. If the Myrmidon is a bodyguard, he must accompany his employer just about everywhere, regardless of any personal goals or interests the Myrmidon has. If the Myrmidon is a common soldier, he's subject to the orders of his officers. If the Myrmidon is a military officer, he's subject to the orders of his superiors or the local ruler, and bears the added stress of having to look out for his men whenever they're engaged in military action.

Wealth Options: The Myrmidon receives the standard 5d4x10 gp starting gold.

Races: Depending on the way the DM has set the campaign up, any demihuman race can have Myrmidons. Mercenary Myrmidon demihumans will be travelling mostly in human-occupied lands, while Myrmidon demihumans in standing armies will usually stick to their own race's territories . . . although some special ones (i.e., the player-characters) will often find themselves sent out on special quests and adventures all over the campaign world.

Noble Warrior

Description: This character is of the nobility, and theoretically represents everything the ruling class stands for. In classic medieval fantasy, this means chivalry, the protection of women (those who want to be protected, that is—it's a bad idea to try to protect a woman warrior anxious to prove herself in combat), and (especially) upholding the rights of the ruling class to rule (and upholding the rights of the other classes to serve . . .).

Noble Warriors in most campaigns are called Knights or Squires, though specific campaigns may have different designations and be based on different sources than medieval European history.

To be a Noble Warrior, a character must have Strength and Constitution scores of 13 or better—it's what comes of being forced to train in heavy plate armor for so many years.

Role: In a campaign, the Noble Warrior is a romantic ideal which most of society looks up to. The Noble Warrior is supposed to be courageous, gallant, protective of the defenseless, dedicated to honorable ideals.

But that's just what society *expects* of the Noble Warrior. Some theoretically Noble Warriors are mere brutes in shiny armor, warriors who take what they want, murder the innocent, and continually betray the oaths they took when they first won their spurs. So it's up to an individual player to decide what alignment his Noble Warrior takes and how well he lives up to the pertinent ideals.

Whether the Noble Warrior character is a Knight or a Squire (or some other designation) depends on the campaign and its DM. From the viewpoint of convenience, it's best for Noble Warrior characters to begin play as young knights who have just won their spurs; this will account for the fact that they have little money (they're just starting out as free-lancers) or followers, and for the fact that they're wandering around adventuring; they're anxious to prove their mettle. If the DM prefers, the starting Noble Warrior could be the squire for an NPC knight, one who is aging and needs the stout sword-arm of a young squire; but here, the DM has to run the NPC knight until it's time for the squire character to leave his knight.

Secondary Skills: All Noble Warrior characters must take the Groom skill. Squires are expected to care for their knights' horses, and don't forget this skill when they themselves become knights.

Weapon Proficiencies: Unless the campaign deals with a culture unlike medieval Europe, all Noble Warriors must take the following proficiencies: long sword *or* bastard sword (player choice), lance (player choice of type, usually jousting lance), and horseman's flail *or* horseman's mace (player choice). The last proficiency may be used for a weapon of the warrior's choice or to specialize in one of the required choices.

Nonweapon Proficiencies: Bonus Proficiencies: (General) Etiquette, Heraldry, Riding (Land-Based). Recommended: (General) Animal Training, Dancing, (Warrior) Blind-Fighting, Gaming, Hunting, Tracking, (Priest, cost double slots unless Paladin) Local History, Musical Instrument, Reading/Writing.

Equipment: The Noble Warrior may spend his gold pretty much as he chooses—but there are certain minimum standards he cannot violate. He cannot buy armor less protective than brigandine or scale mail. Before starting play, he *must* buy a suit of armor, a shield, at least one weapon larger than a dagger, a horse (at least a riding horse), riding saddle, bit & bridle, horseshoes and shoeing, halter and saddle blanket.

Special Benefits: The Noble Warrior starts with more gold than other Warrior Kits; see below under *Wealth Options*. The Noble Warrior receives a +3 reaction from anyone of his own culture. When travelling, he can demand shelter from anyone in his own nation who is of lower social status than he. Most people of his own status or higher will offer him shelter when he is travelling—up to two persons times the Noble Warrior's experience level. (That is, if the Noble Warrior is fifth level, the patron will offer shelter

for the Noble Warrior and up to nine of his companions). In his own land, the Noble Warrior can administer low justice upon commoners—act as judge, jury and executioner for minor crimes he comes across (the definition of "minor crimes" is necessarily up to the DM of the campaign, but in general should include things like assault, petty theft, etc.).

Special Hindrances: In order to become a Noble Warrior, the character has sworn an oath of loyalty to some greater noble. If he's squire to a knight, he has an oath to his knight. If he's a knight himself, he's sworn an oath to his king or some other noble—or perhaps to both. He'll be expected to live up to that oath from time to time: Accompany his lord into combat, provide troops to his lord, even beggar his own household in order to support his lord's needs.

Additionally, the Noble Warrior is expected to live well. After he is created, he must add +10% to the base cost of goods, equipment, and services he is buying—for *each experience level he has*—to reflect his noble tastes and requirements.

This extra cost is *not* just a tip. The character is buying higher-quality goods. Here's how it works.

Example: Sir Amstard rides into town. He's in need of a new sword, a night's lodging at the inn for himself and his squire, and meals and baths for both. He's a 5th-level Noble Warrior.

He stops by a weaponmaker. The basic cost for a long sword is 15 gp. Amstard must choose a better weapon than the "basic long sword," and so chooses a more decorative one having the exact same combat characteristics, but costing 22 gp and 5 sp.

He goes to the inn. The basic rate at that specific inn is 2 gp per night per person. Amstard won't settle for the basic room, though, and so pays 3 gp per night per person, all for better quality rooms. He pays 6 gp, one night's stay for himself and his squire.

The two baths would be 3 cp each, or 6 total. Amstard, though, must have soap and a brush and the water heated especially for him (and for his squire, too); total cost is 9 cp.

And so on . . .

If the Noble Warrior is unable to spend this extra money because of lack of funds, he can settle for lesser goods . . . but his bonus to Reaction rolls will be reduced, at –1 per such incident, until it reaches +0, to reflect the fact that people are seeing that he is settling for shabbier goods and otherwise not living up to their expectations of how a noble warrior should live. At the DM's discretion, other problems may follow this: Nobles fail to offer him shelter or help because he's such a shabby specimen, he gets a reputation as a penny-pincher, etc.

To retain his bonus, when the Noble Warrior is once again in the money he must do whatever it takes to upgrade his situation (buy new clothes, go on a buying spree, etc., at the DM's discretion) and his +3 reaction will return.

If a Noble Warrior gets a bad reputation, deservedly or undeservedly, his +3 reaction becomes a –6 reaction from everybody who knows of the reputation.

And just as other nobles are expected to extend shelter to the Noble Warrior, he is expected to offer other nobles shelter when they are travelling through his territory—or when they meet on the road while he is encamped and they are not, etc. Whenever a Noble Warrior character is getting too cocky, the DM can have him visited by a nice, large crowd of nobles to whom he is expected to offer shelter and food . . . and who proceed to eat him out of house and home.

Wealth Options: The Noble Warrior begins play with more gold than other Warrior Kits; he receives 225 gp *plus* the standard 5d4x10 gp. But do not forget that he is required to spend a large portion of that on specific items described above . . .

Races: It's appropriate for any sort of demihuman race to have a class of Noble Warriors.

Peasant Hero

Description: The Peasant Hero is the "local boy done good," the home-town warrior who fights and adventures to the delight of the people in his home area. The Peasant Hero is the most common sort of fighter found wandering the land and adventuring; every village has one or has had one within living memory.

There are no ability-score requirements to be a Peasant Hero.

Role: In the campaign, the Peasant Hero is the fellow who won't forget that his roots are in the country and in the soil. He can be a rebel against the crown in lands where the peasants are especially oppressed; he can be the farmboy who becomes a mighty general; he can be the noble's child (secretly raised by peasants) who grows up to fulfill an ancient prophecy; but in every case, he remembers his origins and strives to make things better for his family and home community.

Secondary Skills: The player may choose his character's secondary skill.

Weapon Proficiencies: The player may choose his character's weapon proficiencies, but may not choose any that the DM feels would be unusual for his campaign-world's peasants. Short sword, spear, bow, footman's weapons and the like are all very appropriate; horseman's weapons, exotic polearms, lances, long swords, tridents and the like are not. This is only a restriction *when the character is first created*; afterwards, of course, he can learn any weapon he receives training with.

Nonweapon Proficiencies: Bonus Proficiencies: Agriculture *or* Fishing (player choice), Weather Sense *or* Animal Lore (player choice). Recommended: Any of the General proficiencies.

Equipment: The Peasant Hero may spend his starting gold any way he sees fit, but may have no more than 3 gp left when he begins play.

Special Benefits: No matter what he's done or what anyone thinks of him, the Peasant Hero always has shelter and often has other help when he's in his own community. Unless it is known that the Peasant Hero has hurt people from his own community, he'll always find people to put him up, hide him and companions from the law, supply them with food and drink and what little weaponry can be scraped together (usually daggers), and even provide them with helpers—earnest 0-level youths who want to grow up to be like their hero.

Special Hindrances: Since the Peasant Hero is looked upon as a patron and hero by the people from his home, they will frequently come to him for help. Whenever the village is losing people to nocturnal predators, whenever a village overlord turns out to be a dangerous tyrant, whenever a local citizen is jailed and tried for something he didn't do, the citizens turn to the Peasant Hero for help. And if he turns them away, he loses their respect and earns a –2 reaction from all of the peasants in the land until he is once again in his home community's good graces.

Wealth Options: The Peasant Hero gets the standard 5d4x10 gp starting money.

Races: The Peasant Hero is a distinctly human sort of character; it's also appropriate to halflings, and to half-elves living among humans. But no other demihumans should have Peasant Hero characters unless the DM decides that their cultures are very much like rural human society.

Pirate/Outlaw

Description: This character is the heroic scofflaw, the warrior who defies the laws and rulers of the land and steers his own course. Usually in the company of other pirates or outlaws, he fights the minions of the rulers he defies, and comes to be regarded as a hero by others who suffer at those rulers' hands. The Pirate, of course, is the adventurer of the high seas, who makes his living raiding other ships and seacoast communities; the Outlaw makes his home in the wilderness (often deep forest) and preys on the traffic moving through that wilderness.

There are no special ability-score requirements to be a Pirate or Outlaw.

Role: In a campaign, the pirate or outlaw can belong to one of two orientations. Either he's a "good guy," and it is the law and the rulers who are evil, or he is a "bad guy" and simply takes what he wants from those who have it. The player, therefore, gets to decide on his character's alignment and (mis)deeds.

Note, though, that good guy pirates and outlaws tend to live by a very strict code of conduct—for example, the classic cinema code of Robin Hood and his Merry Men, where the outlaws robbed from the rich and gave to the poor, and protected the defenseless with more honor and zeal than England's supposedly Noble Warriors did.

Naturally, if a player chooses to be a good guy in a company of bad guys, or vice-versa, when his companions find out his true colors, they'll probably try to kill him or to turn him in to the law for the reward on his head.

Secondary Skills: If the character is a Pirate, roll d100 for his Secondary Skill. On a 01–70, his Secondary Skill is Sailor; on a 71–80, it's Shipwright; on 81–00, it's Navigator. If the character is an Outlaw, the character may choose between Bowyer/Fletcher, Forester, Hunter, and Trapper/Furrier.

Weapon Proficiencies: If the character is a Pirate, he must take the following proficiencies: Cutlass*, and Belaying Pin* or Gaff/Hook* (player choice). If the character is an Outlaw, he can take any weapon proficiencies he chooses . . . but the DM, if he's created this campaign so that the outlaws have a special motif weapon (such as Robin Hood's Merry Men and their longbows) may insist that all Outlaw characters take a specific weapon proficiency. Recommended to classic Merry Man-type outlaws are longbow, long sword and quarterstaff. (The "*" symbol indicates a new weapon found in the *Equipment* chapter.)

Nonweapon Proficiencies: Pirate's Bonus Proficiencies: (General) Rope Use, Seamanship. Pirate's Recommended Proficiencies: (General) Swimming, Weather Sense, (Warrior) Navigation, (Priest, double slots unless Paladin) Engineering (for shipbuilding), Reading/Writing (for mapmaking), (Rogue, double slots) Appraising, Set Snares (in association with Rope Use skill), Tightrope Walking, Tumbling, (Wizard, double slots unless Ranger) Engineering (for shipbuilding), Reading/Writing (for mapmaking). Outlaw's Bonus Proficiencies: Direction Sense, Fire-Building. Outlaw's Recommended Proficiencies: (General) Riding (Land-Based), (Warrior) Animal Lore, Bowyer/Fletcher,

Endurance, Hunting, Running, Set Snares, Survival, Tracking, (Priest, double slots unless Paladin) Healing, Herbalism, Local History, (Rogue, double slots) Disguise. *Special Note:* Your DM may be a fan of the very acrobatic pirate or outlaw movies of the past, and prefer that Tumbling be one of your Bonus Proficiencies instead of one of the ones listed; check with him to see if this is so.

Equipment: Pirates and Outlaws come from widely diverse backgrounds, so there's no real restriction on what they can buy with their starting money. However, it would be foolish for either type of character to buy metal armor of any kind (banded, brigandine, bronze plate, chain, field plate, full plate, plate mail, and ring mail). Pirates wearing such armor in naval combat will inevitably fall overboard and sink (they can't swim with such stuff on); if they're lucky enough to get it off so they *can* swim, they've lost the armor. Outlaws living out in the wild have their belongings exposed to the elements, and metal armor quickly corrodes. Therefore, it's up to the DM to keep things in balance. If a Pirate or Outlaw buys metal armor and keeps it stowed away for special occasions (major land engagements, climactic battles, etc.), that's fine. But if they wear such stuff all the time, the DM should continually take it away from them through accidents, rust and corrosion, etc.

Special Benefits: Pirates and Outlaws do not have any intrinsic special benefits, although the DM can bestow some campaign-based benefits on them if he chooses. For instance, in many Pirate settings, there is a powerful pirate city where the PCs can go to trade their ill-gotten gains, a place where the law dares not enter; this makes it easier for them to dispose of their goods and enjoy the benefits of a home city when otherwise they wouldn't have one. As another example, in a "Merry Men" type outlaw campaign, the heroes have the dubious benefit of knowing that they're on the right side and if they can just oust the current rulers (probably restoring the proper rulers in the process), they'll have their fortunes restored or enhanced, the land will once again be bright and shiny, and everyone will live happily ever after.

Special Hindrances: The major problem with being an outlaw or pirate is that the law is always after the characters. Though the authorities do not have to put in an appearance in every single play-session, they're always out there, plotting against the heroes. Many of them are quite clever, they probably have more money, ships and men than the heroes, and they'll continue to plague the heroes until the campaign is done.

Wealth Options: Pirate and Outlaw characters get the standard 5d4x10 gp for starting gold.

Races: Outlaws and Pirates, unless your campaign is very human-oriented, will take just about anyone they can get, so it's perfectly appropriate for there to be Outlaws and Pirates of the demihuman races.

Note: In a Pirate campaign, it could be that the player-characters will eventually come to terms with the authorities and "go straight." This doesn't mean they have to abandon the Pirate Warrior Kit, however. They could instead become Privateers—who are basically pirates sailing under the papers of (permission of) their ruler, and preying on the nation's enemies. At that point, they can still behave just as they did previously, and the other nation's authorities become their specific enemy.

Samurai

Description: The samurai is a warrior from cultures based on the medieval Japanese civilization. He lives by a very strict code of honor and behavior, a code demanding: absolute obedience to his lord; readiness to die for honor or for his lord at any time; eagerness to avenge any dishonor to his lord, his family, or himself; willingness to repay all debts honorably; and unwillingness to demonstrate the most dishonorable trait of cowardice.

Samurai must have minimum scores of 13 in Strength, Wisdom, and Constitution, and of 14 in Intelligence. They may be of lawful alignment only (but still may be good, evil, or neutral).

Role: In a campaign, unless the campaign itself is set in an eastern culture, the Samurai is present to provide a touch of the exotic (culture clashes are always very interesting in a campaign); it also allows for a variety of warrior who can be tremendously deadly.

A samurai can fall from his noble position within a greater lord's household. It may be that the house has perished in a war or other calamity, or that the samurai's lord has rejected him, or ordered him to commit suicide and the samurai has refused, or that the samurai has left his lord for some other point of honor. Regardless, the samurai is now masterless; he is called *ronin*. The ronin has all of the abilities of the samurai, but operates under slightly different rules, as you will see below. With your DM's permission, you can create your character as a ronin instead of a samurai. A samurai can become a ronin at any time in a campaign; likewise, by swearing allegiance to a lord who will have him, a ronin can become a samurai again.

Before you create a samurai or ronin character, ask your DM if such things exist on his world and if you may play one. It could be that the DM does not wish to allow samurai and ronin in his campaign (because the campaign world has no oriental setting to act as their origin, for instance).

Secondary Skills: A samurai or ronin must have the Scribe secondary skill.

Weapon Proficiencies: The samurai and ronin start play with two free extra weapon proficiency slots—that's the good news. The bad news is that, of his *six* initial weapon proficiencies, *five* are chosen for him. The samurai and ronin must specialize in katana* (samurai sword, two proficiency slots) and daikyu* (samurai great bow, three proficiency slots). The samurai or ronin may spend his last proficiency slot as he chooses—but only from among the samurai weapons listed in the *Equipment* chapter of this book. (The "*" symbol indicates a new weapon to be found in the *Equipment* chapter.) After the character is in play in another culture, he may become proficient in weapons of that other culture.

Nonweapon Proficiencies: Bonus Proficiencies: Etiquette, Riding (Land-Based). Required (samurai/ronin must purchase these, but gets no extra slots to pay for them): (Priest and Wizard, costs double slots unless Paladin or Ranger) Reading/Writing. Recommended: General—Artistic Ability/Calligraphy, Artistic Ability/Painting, (Warrior) Blind-Fighting, Running.

Equipment: The samurai and ronin must buy all their starting equipment from the samurai weapons, armor and equipment listed in the *Equipment* chapter. They may have no more than 10 gp left when they have purchased their equipment. Samurai and ronin *do not* have to buy their katana; that is free to the character.

Special Benefits: The samurai and ronin are able to focus their vital energies to

increase their Strength score—temporarily. Once per day per experience level, the samurai or ronin can increase his Strength to 18/00. This lasts for one full round, and must be preceded by a loud *kiai* shout (making it impossible for him to summon this strength silently or stealthily). For that one round, all his hit probability, damage adjustment, weight allowance, maximum press, open doors, and bend bars/lift gates rolls and functions are calculated as if his Strength were 18/00.

Special Hindrances: The samurai and ronin have different special hindrances. The *samurai* is (supposed to be) absolutely devoted to his lord. He is expected instantly to obey every one of his lord's orders, up to and including killing himself or those he loves. If he refuses to obey an order, he is dishonored and is expected to kill himself. (If he does not, he becomes ronin.) The DM should make sure that the samurai is acutely aware of this by having his lord occasionally issue orders which are difficult for him to keep. This doesn't always have to be "Kill all of your allies," but the lord can issue orders which interfere with the samurai's personal goals and remind him that he is subservient to his lord. The *ronin* has his own great difficulty: He earns experience points at half the normal rate. When the DM awards the characters their experience, the ronin receives only half what he would if he were still a samurai. This particular hindrance goes away when the character once again swears allegiance to a lord and becomes a samurai. (Of course, once he's a samurai again, he is subject to the hindrances of the samurai.)

Wealth Options: The samurai and ronin start with the normal 5d4x10 gp beginning money.

Races: The historical precedent for the samurai is strictly human, so it's up to the individual DM if he wants to have an oriental-based demihuman culture with a samurai warrior class. Such a thing is perhaps most visually appropriate to elves and half-elves, but a DM could allow it to any demihuman race in his campaign.

Note: Players and Dms wishing to have more game-oriented information on the samurai should read *Oriental Adventures*, an AD&D® game supplement dealing exclusively with the topic of eastern campaigns. Your DM may adapt anything he chooses to use from that supplement to AD&D® 2nd Edition game rules and statistics. The samurai presented here is a simplified version of the OA samurai.

Savage

Description: The Savage is a tribesman, technologically and culturally far more primitive than even the Barbarian and Berserker, who is very much in tune with the natural world.

A Savage can be an honorable jungle vine-swinger raised by animals, a very dirty and primitive warrior who lives in mud-wattle huts and fights with bone weapons, a breathtakingly beautiful native princess from a culture which the characters consider impossibly primitive and yet uncorrupted and very noble . . . and so on. In short, the tribal culture from which the Savage character comes can be as crude or civil, coarse or noble, nasty or admirable as the players and DM want it to be.

To be a Savage, a character must have a minimum Strength score of 11 and a minimum Constitution score of 15.

Role: In a campaign, the savage character has a couple of roles. His particular skills and benefits are of use to the average adventuring party. If he comes from a particularly

noble tribe, he may choose to act as the "voice of conscience" for the adventuring party, asking why, if the other characters are supposed to be so much more civilized than his own people, their honor and ethics seem to drag so far behind? But for the most part, he's a role-playing challenge, and should be chosen only by players willing to devote the extra effort to portraying someone from such a different culture . . . and how that character reacts with the other PCs' culture. This is an opportunity for a lot of humor and not a little tragedy in a campaign . . . but only if the player is willing to go to that effort.

Secondary Skills: The Savage character should have Fisher, Forester, Hunter, or Trapper/Furrier as his Secondary Skill (player choice).

Weapon Proficiencies: The DM should define a set of weapons which the PC can choose his beginning weapon proficiencies from. A typical set, for classic "noble savages": blowgun, long bow, short bow, club, dagger, javelin, knife, sling, spear. The character must make his first-level weapon proficiencies selections from these choices. Once he begins play and begins adventuring in the outer world, he may learn any other weapon, of course . . . but it's better role-playing if he prefers to stick to the weapons of his tribe.

Nonweapon Proficiencies: Bonus Proficiencies: (General) Direction Sense, Weather Sense, (Warrior) Endurance, Survival. Recommended: (General) Animal Handling, Animal Training, Fire-Building, Fishing, Riding (Land-based), Rope Use, Swimming, (Warrior) Animal Lore, Bowyer/Fletcher, Hunting, Mountaineering, Running, Set Snares, Tracking, (Priest, double slots unless Paladin) Healing, Herbalism, Local History, Religion, (Rogue, double slots) Jumping, Tightrope Walking, Tumbling, (Wizard, double slots unless Ranger) Herbalism, Religion.

Equipment: The Savage gets no gold (0 gp) with which to purchase his weapons and equipment. Instead, he may take up to four of the weapons listed under "New Savage Weapons" in the *Equipment* chapter. He may assemble an equipment list of up to ten additional items, subject to the DM's approval, which he will have accumulated during his years with the tribe; they must be items which members of a savage tribe could have made (things such as pouches, clothing, food, rope, fishing gear, sheathes for weapons, and so forth—no mirrors, lanterns, iron cooking pots, and the like.) With the DM's permission, if the tribe is a river-tribe or a riding tribe, he may have either a riding horse (with saddle-blanket, halter, bit and bridle) or a small canoe.

Special Benefits: One of the Savage's special benefits is that he receives more bonus nonweapon proficiencies than any other type of warrior—testimony to the fact that the Savage must know more skills just to stay alive than other characters. Another, substantial, benefit the Savage receives is this: He has a special ability, resembling a spell, which he may use once per day per experience level he has (i.e., a 5th-level savage could use his ability five times per day).

The special ability must be chosen from the list below, must be chosen when the character is first created, and may never be changed. The special ability is not truly magic, and Detect magic will not detect it; it is an ability natural to the Savage. It does not require verbal, somatic, or material components, even if such are required from the normal spell.

The list:

(1) *Alarm (Wizard 1st Level)*. Special effects: This is only usable by the Savage when he is resting or sleeping in a quiet place. The ability does not sound an alarm like the

spell; it merely alerts the Savage to intrusion (if he is already awake) or awakens him (if he is asleep). It is not cast upon a particular place; it alerts him to activity within 10 feet of the place where he lies (as if he were at the center of the 20-foot cube of effect of the actual spell).

(2) *Detect Magic (Wizard 1st Level)*. Special effects: This reflects the fact that the Savage is in tune with nature and can feel when there is something unnatural (i.e., magical) in the air. Unless the Savage is also a Ranger, he cannot determine the type of magic present (i.e., alteration, conjuration, etc.).

(3) *Animal Friendship (Priest 1st Level)*. Special effects: This ability can only make friends of an animal which is not angry or threatened. It can be used to make an angry or threatened animal calm. To make friends with an angry or threatened animal, therefore, the Savage must be able to use the ability twice that day (i.e., he must be of 2nd level or higher) and must have two uses left. To use the ability, the Savage must confront the animal, face to face, at no further away than the limits of the animal's attack range. As with the spell, the Savage must actually have no ulterior motives, for such will be detected by the animal, and the ability will fail.

(4) *Detect Evil (Priest 1st Level)*. Special effects: this is like the *Detect Magic* ability, above. Like the Priest spell, this Detect Evil cannot detect evil in a PC—only in a monster, place, or magical item.

The DM can disallow any of the four abilities given above, or introduce new ones—though he can't add anything that resembles a magical spell above 1st level.

Special Hindrances: The Savage has some drawbacks, too. He is uncomfortable in civilized clothes and armor—When wearing any sort of clothing more cumbersome and concealing than his normal tribal dress, he suffers a –1 to all attack, damage and nonweapon proficiency rolls; he's uncomfortable, and it's affecting his actions and reactions.

Likewise, he can wear any type of armor, but is so uncomfortable in it that he will suffer a –3 to all attack, damage, and nonweapon proficiency rolls while wearing any sort of armor at all. If a player blatantly decides not to role-play his character's dislike of armor and simply wears armor continually, accepting that negative modifier, the DM should gradually increase the modifier: –3 in one play-session, –4 in the next, –5 in the next, and so on . . . with no limit. If the player asks why this is happening, the DM need merely reply that the character is growing more and more uncomfortable in his unnatural trappings and finding it harder and harder to concentrate on the job at hand.

Wealth Options: The Savage starts out with no gold. He gets his starting weapons as described above, under *Equipment*. After the campaign starts, the character will inevitably come across the concepts of money; it's up to the player how he reacts to them (he could either like the idea and try to accumulate the stuff as his allies do, or put it down to civilized corruption and stay away from it).

Races: Most role-playing campaigns tend to think of the demihumans as being more civilized and cultured than humans, but it's perfectly all right to have Savage dwarves, elves, gnomes, half-elves, and even halflings in your campaign if the DM wishes them to be there.

Note: "But," you say, "what if my character grew up in a Savage tribe and was later enslaved and trained as a Gladiator and then escaped? What is he, a Savage or a Gladiator?"

That's up to you to answer. If he still considers himself a member of his tribe and has not been distanced from it by his capture and training, take the Savage Warrior Kit; perhaps your DM will allow you to use some of your proficiencies to learn weapons and skills appropriate to Gladiators. Likewise, if the character is now more urban than savage, build him with the Gladiator Warrior Kit . . . but have him use some of his proficiencies on Savage skills and weapons.

The same sort of theory applies if you're creating any character with a complicated background: A Barbarian youth brought up in the traditions of a Samurai, an Amazon lass who has grown up to be a Knight (Noble Warrior), a Pirate boy who gave up the seas and took to being a big-city Swashbuckler. Decide which Warrior Kit the character considers himself to belong to, create him with that Kit, and use some of your proficiencies to buy weapons-knowledge and skills pertaining to the other Kit.

Swashbuckler

Description: The Swashbuckler is the sophisticated, witty, lightly armed and armored hero in a sophisticated city-based campaign—a la *The Three Musketeers*. He's fully capable of putting on heavy armor, picking up a bastard sword, and soldiering alongside other tank warriors—but he shines in comparison when the heroes are adventuring in the city, in light armor and with light weapons.

To be a Swashbuckler, a character must have an Intelligence and Dexterity of 13 or better.

Role: In a campaign, the Swashbuckler is the happy-go-lucky hero with the ready wit and the flashing rapier. He's happiest when he's in the big city, but can be an imposing warrior anywhere—enemies often underestimate him because of his charming manners and don't realize that he can plate on armor and wield heavy weapons as well as anyone else. The Swashbuckler, because he's bright and well-spoken, often becomes party leader . . . or at least the leader's spokesman.

Secondary Skills: The Swashbuckler can choose his own Secondary Skill. Good choices include: Navigator (if he's in with a band of pirates, especially), Gambler, Jeweler, Scribe, and Weaponsmith.

Weapon Proficiencies: The Swashbuckler receives two extra weapon proficiency slots which must be devoted to weapon proficiency with one of the following weapons: stiletto*, main-gauche*, rapier*, and sabre*. (The "*" symbol denotes new weapons to be found in the *Equipment* chapter.) Throughout his career, he must devote half of his weapon proficiency slots to those four weapons. Once he has achieved proficiency in all four of those weapons, he may freely choose where the rest of his weapon proficiency slots go.

Nonweapon Proficiencies: Bonus Proficiencies: (General) Etiquette, (Rogue) Tumbling. Recommended: (General) Artistic Ability, Dancing, Heraldry, Languages (Modern), Riding (Land-Based), Seamanship, (Warrior) Blind-Fighting, Gaming, (Priest, double slots unless Paladin) Musical Instrument, Reading/Writing, (Rogue) Appraising, Disguise, Forgery, Juggling, Musical Instrument, Tightrope Walking, (Wizard, double slots unless Ranger) Reading/Writing.

Equipment: The Swashbuckler must buy the weapon in which he has specialized, but except for that limitation may spend his gold precisely as he pleases.

Special Benefits: The Swashbuckler has three special benefits. First, when using up his Nonweapon Proficiency slots, he doesn't have to devote double the normal number of slots when choosing Rogue proficiencies. Second, when he's wearing light or no armor (i.e., no armor, leather armor, or padded armor), he receives a –2 bonus to his AC (that is, an AC of 7 would become a 5); he's so nimble that he's very hard to hit. Third, the Swashbuckler is such a romantic figure that he always receives a +2 adjustment on his reaction roll from NPC members of the opposite sex.

Special Hindrances: Trouble seeks out the Swashbuckler. This is something that the DM will have to play very carefully if the Swashbuckler is to be as hindered as all the other Warrior Kits. When there's another Swashbuckler around, intent on proving that he's the best swordsman in the world, it's the PC Swashbuckler he settles upon and challenges. When a certain young lady is being pursued by the king's guards, who are intent on stopping her from revealing secrets in her possession, it is the Swashbuckler she stumbles across when fleeing. When a prince is too drunk to attend his own coronation, miraculously he looks just like the Swashbuckler. Life conspires to make things difficult for the Swashbuckler, and the DM should always throw just a little more good-natured bad luck at that Warrior Kit than at any other.

Wealth Options: The Swashbuckler receives the standard 5d4x10 gp starting money allotment.

Races: Any demihuman who'd look elegant in foppish dress, wielding a narrow blade, will work fine as a Swashbuckler, especially elves, half-elves and halflings. Dwarves and gnomes are not entirely inappropriate, but are likely to have to defend themselves from plenty of jokes at the expense of their curious looks.

Wilderness Warrior

Description: This hero represents some tribe (either civilized or barbarian) living in a dangerous, threatening, or unusual wilderness environment—such as the desert, deep in swamp territory, in the frozen North, tucked away in the jungle or tropical rain forest, or in distant mountains.

The Wilderness Warrior is different from the Barbarian. He's not automatically a menacing figure when travelling around in the campaign's normal society; he's just exotic and unusual. He can be very cultured and civilized, but, coming as he does from a different culture, will have different attitudes from the other player-characters on many subjects.

For example, a desert nomad character may be merely offended at the theft of his property but be outraged by (and demand the death penalty for) theft of his water; he may believe that women should stay in camp and leave fighting to the men (an opinion he will find himself quickly disabused from when in the outer world); he may feel the need to prostrate himself whenever he passes the church or temple of the deity he worships; and so on.

The player decides (with DM's permission) what sort of tribe and environment the Wilderness Warrior comes from. Then, working with the DM, he must determine what sort of unusual beliefs and customs the character and his tribe possess. He may later abandon a few of these beliefs in the outer world, but should not abandon most of them; they are part of what makes him unique in the campaign.

To be a Wilderness Warrior, the character must have a Constitution score of at least 13.

Role: In a campaign, like the Barbarian and Savage, the Wilderness Warrior is the "outsider's voice" who questions all the strange quirks and discrepancies in the player-characters' culture. He's also an opportunity for some comic-relief adventures, when he misinterprets some aspect of the society and it leads him into confusion and trouble. More importantly, the DM should arrange for the occasional adventure to take place in lands like those of his birth, so that he can demonstrate his skills in that environment.

Secondary Skills: If you're using the Secondary Skills rules, the Wilderness Warrior may choose his skill from the following list: Fisher, Forester, Hunter, Sailor, Trapper/Furrier.

Weapon Proficiencies: The Wilderness Warrior may spend his Weapon Proficiencies any way he pleases. The DM may insist that he spend one or two on weapons appropriate to his culture: A desert nomad should have Scimitar and Short Composite Bow, while an arctic warrior should have Harpoon and Spear, for instance.

Nonweapon Proficiencies: Bonus Proficiencies: Survival (in his native environment), Endurance. Recommended: Any relating to the land of his birth, such as Animal Handling, Animal Training, Dancing (his cultural dances), Fire-building, Fishing, Riding (Land-based), Swimming, (Warrior) Mountaineering, Tracking.

Equipment: The Wilderness Warrior may only spend his starting gold on items appropriate to his culture. For example, the desert nomad couldn't buy any armor at all with his starting gold, while the arctic warrior could only have leather or hide armor. (Of course, if the DM determines that his is a trading culture, he could have access to goods from all over the world.) The Wilderness Warrior *doesn't* have to spend all his starting gold before entering play. Once he begins play, there are no restrictions on what sorts of equipment he may buy.

Special Benefits: The Wilderness Warrior gets a special bonus of +5 to his Survival proficiency roll. This only applies to the Survival proficiency pertaining to environments like that of his origin; if he later takes a second Survival proficiency for another type of territory, the bonus doesn't count toward it.

Special Hindrances: The Wilderness Warrior, in his early years, is occasionally hindered by his unfamiliarity with the player-characters' society, but this is a role-playing consideration; the DM must occasionally enforce it until he believes the character is sufficiently familiar with the usual culture.

Wealth Options: The Wilderness Warrior gets the usual 5d4 x 10 gp in starting gold.

Races: This is a very appropriate Warrior Kit for demihuman warriors, and the DM may wish to create some unusual demihuman tribes to showcase it. For example, everyone would expect Dwarven Wilderness Warriors from the mountains, Elf and Gnome Wilderness Warriors from the tropical rain forest, etc. But what about Desert Dwarves? Arctic Elves? Swamp Gnomes? Mountain Halflings? Such unusual choices can add some color to a campaign.

Recording Kits on the Character Sheet

The character record sheet presented in the *Character Creation* chapter has blanks for all of the benefits, hindrances, and other notes generated when a character takes a Warrior

kit.

Warrior Kits and Multi-Class Characters

These Warrior Kits are designed to add depth to a warrior-class character. But if the character is already multi-class (for example, an elf fighter-mage), he doesn't *need* any more depth. Therefore, only single-class warriors can take one of the Warrior Kits described above.

However, with your DM's permission, there's no reason why a multi-class warrior can't use his weapon and nonweapon proficiency choices to simulate one of the Kits . . . and, again with DM permission, the characters possessing that Warrior Kit can consider him "one of their own" within the context of the campaign.

For example, let us say that your campaign features an elvish Amazon tribe and you want to play an elf fighter/thief who belongs to that Amazon tribe.

Build her this way: Have her take Spear and Long Bow Weapon Proficiencies. For her Nonweapon Proficiencies, have her take Riding (Land-Based) and Animal Training (she *doesn't* get either of these for free, like the "real" Amazon, but she can still choose them). For her Equipment, limit her to the equipment choices of the Amazon.

If you do all this, and have your DM's permission, within the context of the campaign, your character will be considered an Amazon. That is, she comes from the Amazon tribe and the other Amazons consider her to be a shield-sister and one of their own. *You* know, and the DM knows, that she doesn't have all the special benefits of the Amazon Warrior Kit. And the DM is within his rights to assign the character the special hindrances of the Amazon—after all, you've chosen for her to be identified with a race of people with those hindrances. But to all outward eyes, she is indistinguishable from any other elvish Amazon.

Warrior Kits and Dual-Class Characters

The same is not true of dual-class characters.

If a character starts off as a warrior, he may take any of the Warrior Kits above. If, later, he decides to change classes according to the normal Dual-Class Benefits and Restrictions rules, he doesn't lose any of the benefits or hindrances of the Kit he chose; he is still that sort of fighter. If that second character class also has a range of Kits available to it, he *may not choose a new, additional Kit*.

If a character starts off as some other character class, does not take on a Kit appropriate to that class, and then later switches to one of the warrior classes, he can choose a Warrior Kit at that time . . . though the DM may insist that certain campaign events be accomplished in order to allow him to do this.

For instance, let's say that a human mage decides, later in life, to become a Fighter, and he wants to be a Gladiator. Well, there's nothing wrong with that. But the DM should insist that the next several adventures deal with that transformation. The character must be hired by (or, alternatively, captured and enslaved by) an arena or fighting-stable owner, trained, and pitted against other Gladiators. The other characters in the campaign could also be entering the gladiatorial arena, or the DM could contrive things so that the current adventure involves gladiatorial elements and still get all the PCs involved.

To better simulate the wait involved for the character to learn his new trade, the DM is within his rights to insist that the character not receive his Warrior Kit until he's reached second experience level in his new class.

Abandoning A Kit

Sometimes it happens that a character is created with a Warrior Kit and circumstances later force him to reconsider his character's role. For example, a Noble Warrior could become disgusted with the corruption and excesses of his class and decide to renounce his ties to the nobility. Or, a Savage could become increasingly comfortable with the civilized world and increasingly uncomfortable with his savage kin. In such a case, the player should think about *abandoning* the Warrior Kit.

To abandon the kit, the player should privately tell the DM his intentions. If the DM has no objections to the abandonment, then it will take place. Unless the choice for abandonment were brought on by a sudden, traumatic event, the DM may have to have some time to work the abandonment into the storyline. Often, in the story, the character doing the abandoning will have to role-play out the situation: Publicly renounce his ties with the others of his Warrior Kit, and then suffer any consequences that might arise. (In Greek mythology, for instance, the Amazon queen Antiope abandoned her former life to stay with King Theseus of Athens . . . and she later died fighting her former countrywomen when they came after her.)

Once the character abandons his kit, he also abandons all the special benefits and hindrances it provides. Often, those benefits included free Nonweapon Proficiencies or Weapon Proficiencies. The character doesn't *lose* those, but he *must* pay for them from the next free slots he has available to him.

The character may not take another Warrior Kit to replace the one he's abandoned. Once he gives up his Warrior Kit, he's an ordinary Fighter, Paladin, or Ranger for the rest of his playing life.

Modifying The Kits

The DM can, and should, modify the Kits presented above to represent his own campaign setting more accurately.

For example, if there are no Amazons in his world, he should disallow the Amazon Kit. If Gladiators are all chosen from the ranks of savages despised in the civilized land, he should modify the Gladiator hindrances to reflect the fact that they have no respect in the campaign setting.

Creating New Kits

Similarly, if there's a special sort of warrior that the DM would like to have in his world, he can design a new Warrior Kit for that warrior.

To design a Warrior Kit, you must answer the following questions about the warrior and his role in your campaign.

Description: What is this warrior? What literary, mythological, or historical source is he drawn from? What special requirements are there if a character wishes to be one?

Role: What is this warrior to be in the campaign? How does his culture look at him? How do other cultures look at him? Is there a special sort of outlook he needs to have to belong to this Warrior Kit? And what does this warrior tend to do in a campaign—lead mighty nations? brutalize and betray his allies? upset the delicate balance of political strategies? have a good time without making waves?

Secondary Skills: If you're using the Secondary Skills rules, you need to determine if this Warrior Kit requires such a skill. If no one secondary skill should be common to all warriors of this type, then don't require a secondary skill. But, if all members of a Warrior Kit seem to have this skill, then you *should* require it of all who take this Kit.

Weapon Proficiencies: Many Warrior Kits seem to gravitate toward specific weapon types. Knights lean to swords and lances; Merry Men of the forest prefer the longbow. If the warrior you're simulating seems to prefer one or two weapons above all others, then, in this Kit, you require them to take the proficiencies for those weapons.

Nonweapon Proficiencies: Most Warrior Kits, again, seem to have certain skills in common. It would be silly to have a Noble Warrior without Etiquette, for instance. So you may assign up to two proficiency slots to be given *free* to the character. If it's appropriate, the proficiencies may come from listings not appropriate to warriors—the Priest, Rogue, and Wizard listings. (Though normally the cost in slots for such proficiencies doubles, since they are here being given free to the character, that doesn't matter.)

Equipment: If a Warrior Kit is best-known for having specific types of equipment, require that the warrior have such equipment when the campaign begins. If many examples, but not an overwhelming majority, of this sort of Warrior seem to prefer a specific type of equipment, simply list it among the types of equipment the Warrior Kit *recommends*.

Special Benefits: Every Warrior Kit should have some special benefit. It's up to you to choose what that benefit is, but it should fit in with the way this warrior appears to function in fiction, mythlore or wherever he comes from. Types of benefits include:

- Bonuses to reaction rolls, especially from certain categories of people;

- Bonuses to attack rolls and/or damage, especially against certain categories of enemies, or in special circumstances;

- A free weapon specialization;

- Resistance (immunity or a bonus to saving throws) against specific types of magic;

- Special rights in the culture in which the characters normally travel (for example, immunity from prosecution for certain alleged crimes, or the right to demand shelter); and so on.

Special Hindrances: You should also provide a special hindrance (or hindrances) which limit the character as much as his benefits help him.

- Such hindrances can include:

- Minuses to reaction rolls, especially from certain types of people;

- Minuses to attack rolls and/or damage, especially against certain categories of enemies;

- Inability to learn specific weapon or nonweapon proficiencies;

- Vulnerability to specific sorts of magic (either a minus to saving throws, or the magic is automatically successful); and

- Special restrictions in the culture in which the characters travel (for example, not

being able to own property or get married, or excessive punishments for specific crimes).

Wealth Options: If the Warrior Kit has any restrictions or benefits in the awarding of his starting gold, or in the ways he can spend it, note them here.

Races: If there are variations to the Kit based on the character's race, note them here. Some races can't take a specific Kit; some will have different proficiencies, benefits and hindrances attached to them.

Notes: If you have any additional notes about the Warrior Kit pertinent to your campaign (such as which players you'd prefer for specific Kits, for example), put them here.

Additionally, you could create Kits for other classes than Warrior, or adapt the existing Kits to the other through tinkering with the skills, proficiencies, benefits, and hindrances. There could easily be Rouge Swashbucklers or Barbarian Priests, for example.

The Warrior Kit Creation Sheet

On page 124 is the Warrior Kit Design Sheet. If you wish to design a new Warrior Kit, just photocopy the sheet and design your new Kit upon it. When you're showing the Warrior Kits above to your players, also include the new Warrior Kits you've designed.

Role-Playing

The *AD&D*® game isn't all combat and magic, and so a warrior doesn't have to be just a collection of numbers which responds to situations by killing everything in sight and collecting coins. No, there's much more to role-playing than that, and this chapter is devoted to role-playing the warrior character.

Warrior Personalities

There's a misconception that warriors are just square, solid guys who do the physical work in a fight; that rogues are the clever ones who do all the conniving and tricking; that wizards are awesome, impersonal intelligence dedicated solely to their magical studies; that priests are only interested in the advancement of one's spiritual learning.

While that's a simplification convenient for first-time players of the game, more experienced players may desire to add depth to their characters by providing more detail to their characters' personalities: Deciding how they react in certain situations, how they relate to other characters, and so forth.

Experienced role-players, those who already do this, should skip down to the headline reading "The Warrior Campaign." Beginning role-players should continue from here.

In the first part of this chapter, we'll be talking about Warrior Personalities, describing a few types of heroes common to fiction and mythology. Read each description, think about whether the description comes close to matching your conception about your character's personality, and if it does, try to utilize that description's advice when role-playing and making decisions for your character.

Each personality in this chapter will be described in the following way:

Character Description: These paragraphs talk about the character's attitudes and motivations, and how the character tends to act and interact in a normal campaign.

Best Suited For: These paragraphs talk about the alignments for which this personality type is best suited, and about the Warrior Kits (from the last chapter) for which the personality is best suited. It's possible to come up with a good rationale for why a character of a specific personality type should have an alignment that doesn't (at first glance) seem appropriate for that personality type, so there is *absolutely no firm alignment restriction when you're choosing personalities*. However, the recommendations made for appropriate choices are good enough for most characters, so keep them in mind.

In Combat Situations: These paragraphs talk about how the character reacts in combat situations. Not all warriors unstrap their swords and wade in swinging; some approach battle situations more slowly, more cleverly, or more aggressively.

In Role-Playing Situations: These paragraphs talk about the character's general reactions to NPCs in role-playing situations; you can use them as general guidelines for your character's role-playing conversations and other such encounters.

The Brash Youth

Character Description: This character has just recently become an adventurer, and he doesn't have much experience or common sense . . . meaning that he gets in trouble, and leads his companions into trouble, quite often. Therefore, *you should only choose a Brash Youth personality when you're willing to role-play this attitude*. The Brash Youth is easy prey for fast-talkers and con men, suggests straightforward and foolish plans sure to get the party captured or killed, admires more experienced warriors without questioning their motives, and can be quite a menace to himself unless taken in hand by a more experienced adventurer.

Inevitably, a Brash Youth character has to "wise up"—to lose some of his preconceptions and naivete. If this doesn't happen naturally in the course of a campaign, the DM should design an adventure around the Brash Youth, an adventure where he's confronted with the consequences of his brashness. For instance, a confidence man could trick the Youth into accidentally betraying his allies; or, a Youth's plan could go horribly awry and seriously or critically endanger his friends; or, a hero particularly admired by the Youth could turn out to be far less admirable than the Youth has always thought.

When this happens, the character must stop being a Brash Youth and choose some other personality type. By now, he should have been playing long enough that the player will know what sort of personality that is; alternatively, the events that shock him out of being a Brash Youth could affect him seriously enough that this event chooses his new personality for him (this results in such personalities as a disillusioned Crude Crusher or a hostile Dangerous Antagonist).

Best Suited For: In terms of alignment, the Brash Youth is best suited to the full range of Good and Neutral alignments (L/G, L/N, N/G, N, C/G C/N). Evil characters aren't suited to being naive and trusting. In terms of Warrior Kits, the Brash Youth is admirably suited to all of them! The only kit that might give you a problem is that of the Samurai, but it's possible to play an inexperienced and eager Samurai struggling to keep

his enthusiasm from showing beneath the veneer of eastern detachment; this is an especially good choice in an all-samurai campaign, where one character is the brash young warrior interacting with more experienced and settled samurai.

In Combat Situations: The Brash Youth is likely just to charge up to a foe and begin pounding away, unless that foe is so big and scary that even the most foolish youth will be afraid of it. He's very likely to take combat orders from his friends, however, so it's easy for one wiser warrior to keep him from killing himself through bad tactics. It's often a good idea for the party to make the Brash Youth one of their designated archers, because it usually keeps him out of direct hand-to-hand combat until he has wised up.

The Brash Youth *can* learn from his experiences, on a case-by-case basis. After he's been hammered by a troll, he can be more cautious with the next troll or troll-like monster he encounters. But he'll be just as brash with a monster unlike the others he's encountered . . .

In Role-Playing Situations: The Brash Youth gets along with everybody until such time as the other person insults one of his friends, challenges one of his preconceptions, or betrays him. Even then, he'll simply be furious and willing to fight or oppose the other fellow; to be truly *vengeful* requires that the Youth go through his personality change and take on a new personality.

The Brash Youth should be played as either hesitant and nervous in new situations, or eager to throw himself into such situations—he's never bored or indifferent. Other characters find his youthfulness charming, but may also find him exasperating because he's always getting into trouble.

The Crude Crusher

Character Description: The Crude Crusher is a rude, boisterous, belching, physical sort of character. He may be very clever, but he prefers force to trickery or persuasion—it feels good to pound people. He doesn't like proper manners, court etiquette, literature and poetry, or haughtiness. He has very coarse and common customs . . . although he could be of high birth (nothing says a high-born warrior *must* be clean, virtuous, and polite, after all). Put him in a tavern with a crowd of noisy table-banging drinkers, where the drinks pour freely and the occasional brawl grinds furniture into sawdust, and he's happy.

Best Suited For: In terms of alignment, the Crude Crusher can belong to any of them. If he's Lawful, he's still operates by a code of behavior that others can observe and count upon (even if he is a social misfit); and if he's Good, he's not going to take the things he wants (by force) from those who own them. For these reasons, a Lawful/Good Crude Crusher isn't likely to have a lot of fun. In terms of Warrior Kits, the Crude Crusher is well-suited to the Barbarian, Beast-Rider, Berserker, Gladiator, Peasant Hero, Pirate/Outlaw, Savage, and Wilderness Warrior. A Crude Crusher Noble Warrior will always suffer the reaction penalties given to Noble Warriors who don't live according to their social stations (see the description of the Noble Warrior from the last chapter for more on this). Amazons are usually too uptight in male societies to be as comfortably coarse as the Crude Crusher is. The Samurai and Swashbuckler tend to be too cultured for this personality type. The Cavalier *can't* take the Crude Crusher personality.

In Combat Situations: The Crude Crusher is a brawler. He prefers one-on-one combats and fights dirty, doing whatever it takes to win a fight. He fights exactly as he

chooses, and may or may not follow the team plan. In combat, he's single-minded and effective.

In Role-Playing Situations: The Crude Crusher can be a lot of fun to play, because he says whatever he wants whenever he wants. His crude remarks scandalize more refined characters. He's likely to antagonize his ``betters" in conversation, either accidentally or (more probably) deliberately, and this can spoil party negotiations and muck up the party's plans. However, none of this means that the Crude Crusher can't be loyal, courageous, competent and powerful, so adventuring parties aren't likely to kick him out because of his mouth; but they're usually exasperated by his attitudes.

The Dangerous Antagonist

Character Description: This character is a hero with an attitude problem. He's grim and humorless, and never fights just to give someone a drubbing—he fights to kill. He's driven by some powerful, unsympathetic motivation: A desire for revenge, overwhelming desire for a possession, or even a near-psychotic desire just to be left alone. He must be carefully played so that there actually *is* a reason for him to accompany the other player-characters, and the DM may need to remind his player occasionally that he *can* have friends and loyalties, even if he prefers to conceal that fact behind hard-bitten mannerisms and an evil temper. Naturally, this personality type has few or no romantic inclinations or relationships.

Best Suited For: In terms of alignment, the Dangerous Antagonist is appropriate for all of them. Different alignments result in different motivations: A Lawful/Good Dangerous Antagonist has been embittered by events in his life, while a Chaotic/Evil character is a sociopath. In terms of Warrior Kits, most are appropriate; the usual exceptions are the Cavalier and Swashbuckler, who tend to be better-tempered characters.

In Combat Situations: The Dangerous Antagonist fights in a smart and deadly fashion (unless he's a Berserker). He prefers a "Take no prisoners!" attitude, but can allow himself to be overruled by his friends, especially if they can persuade him that there's a practical reason for it (just being merciful and humane isn't good enough). He can be a good combat tactician for the team, directing his allies to fight in the most deadly and efficient manner possible; or, he could be a wade-right-in fighter who vents his hatred on his enemies.

In Role-Playing Situations: This character generally doesn't do role-playing negotiations with NPCs, unless the PCs are attempting to intimidate or frighten the NPCs. The Dangerous Antagonist must be played carefully; many Dangerous Antagonist characters are merely kill-crazy fighters with overinflated opinions of themselves, and so it's very easy when playing such a character to aggravate the other players with his pretentiousness. In other words: Be menacing, but concentrate that menace more on NPCs than your PC allies.

The Doomed Champion

Character Description: This hero has been afflicted with a curse or a prophecy that haunts him throughout his life. He may have lost his One True Love and been fated never to find her. He may be doomed to bring misfortune on anyone he cares about. He might

be prophesied to die whenever certain campaign-related goals are achieved. He might be the last survivor of his race, doomed to die without issue, so that the race dies with him. When he's not fighting for his goals, this character is suffering. For this reason, you shouldn't play such a character unless you *enjoy* portraying that suffering. If you choose such a character type, you must consult with your DM to determine just what sort of curse afflicts the character—it's absolutely pointless to play a Doomed Champion unless there actually is a doom or curse at work.

Best Suited For: Any alignment is appropriate for the Doomed Champion. In terms of Warrior Kits, most are appropriate, except for the essentially cheery Swashbuckler.

In Combat Situations: The Doomed Champion tends to fight in an all-out, desperate-strength manner. He throws himself fully into a fight and seeks out the most dangerous opponents. Either he's simply desperate to achieve his ends and elude his curse, or he's unconsciously seeking his own death. He's therefore not good as a team tactician. On the other hand, his bravery is inspirational to other heroes and followers, so he's often made the leader of war parties. He can be merciful in combat, or kill all who face him (all the while regretting the grim necessity of it).

In Role-Playing Situations: The Doomed Champion tends to be sympathetic to others' needs and pains . . . but is himself very depressive, because he knows that some grim fate awaits him. This means he's often easy to persuade to aid in others' quests (not quests for money: quests for more personal goals).

The Fated Philosopher

Character Description: This character is both similar to and very different from the Doomed Champion. Like the Champion, he knows that a particular grim fate awaits him: Death. But he's very philosophical about it and does not torture himself about it. He's likely to be an old campaigner with very few illusions left, but with a keen appreciation of all life has to offer.

Best Suited For: In terms of alignment, Lawful and Neutral characters are most suited to be Fated Philosophers; Chaotic characters are seldom that introspective. The Philosopher is equally suited to Good, Neutral, and Evil characters. In terms of Warrior Kits, the Philosopher is most admirably suited to the Samurai. He's appropriate to most of the other kits as well, except the Berserker, which isn't a very introspective sort of hero.

In Combat Situations: Different Fated Philosophers face combat in different fashions. Some are as thoughtful in combat as elsewhere, and take a very analytical approach to combat: Striking where the need is greatest, evaluating the enemy's strategy, and so forth. Others, knowing that they cannot forestall their fate, jump into the thick of things and fight with unrestrained battle-fury (and, perhaps, joy). The player is left to decide how his Fated Philosopher character fights. Basically, he should simply choose the method of combat he prefers for this character, and then rationalize it according to the character's philosophy of life.

In Role-Playing Situations: The Fated Philosopher is often a sort of fatherly-advisor character. He thinks about everything, he's full of sage advice. Though he may be driven by goals as strong as any other character's, in person he is seldom very intense.

The Merry Showoff

Character Description: This character lives for style or entertainment. He may be a clown who delights in entertaining people and shooting barbs into the egos of the self-important. He may be an elegant fighter who loves to show the world what fighting is like in the hands of a master. He may simply love attracting the eyes of ladies. Whichever, he's always in motion; he never merely gestures when he can instead make a flourish, never walks when he can stride, never talks when he can orate.

Best Suited For: Chaotic characters are a little better suited to be Merry Showoffs, as they're more spontaneous than the reasoned Lawful or cautious Neutral characters. However, there's no restriction on this. Good, Neutral, and Evil characters can all be Merry Showoffs: The elegant, dramatic, self-centered, villainous lieutenant is a classic example of an Evil Merry Showoff. In terms of Warrior Kits, the Swashbuckler, Gladiator, and Pirate/Outlaw are best suited to this personality; the Amazon, Barbarian, Berserker, and Samurai are least suited; the other kits are appropriate.

In Combat Situations: The Merry Showoff must fight in the most dramatic fashion possible, even when it isn't as efficient or safe as another tactic. He leaps, he bounds, he shouts, he gestures, he taunts the enemies, he makes challenges for single combat . . . he *can* be a right nuisance, for allies as well as enemies, and so the player should be careful not to aggravate his friends *too* much with his antics.

In Role-Playing Situations: Likewise, this character should be as charming and theatrical as possible in role-playing situations. He doesn't necessarily have to be witty; that might put too much of a strain on a player who isn't able to wisecrack with ease. But he should be debonair and gracious at all times, even when talking to the leader of his enemies or the rudest and coarsest boor.

The Natural Leader

Character Description: This character is the all-around man in charge. He's the responsible hero who, even if he isn't party leader, thinks like one: He's always thinking about the team's goals and how to implement them, the safety of his friends, the strategy of the bad guys, and so forth. He may be happy to be the leader-type, or may be a reluctant leader; either way, his friends look to him for direction. Naturally, you should only choose this personality type for your character if you're to make the effort to do all that thinking and planning, and are willing for your character to be responsible for others.

Best Suited For: In terms of alignment, Lawful and Neutral characters are most appropriate; Chaotic characters tend to be more spontaneous than the Natural Leader. However, if you have a good rationale for a Chaotic Natural Leader, your DM may choose to allow you to play it that way. Most Warrior Kits are appropriate to this personality type, especially the Cavalier and Noble Warrior. In a party representing several different Warrior Kits, though, the Berserker and Savage shouldn't be Natural Leaders: Other character types don't tend to trust them as leaders.

In Combat Situations: The Natural Leader, whether he wants to or not, is always thinking in combat and trying to direct his allies' activities. He makes sure that there's a good mix of ranged to melee combat, that shield walls don't have big holes in them, that when a friend falls there's someone to drag him behind the lines and another to take his place. If a player with a Natural Leader character doesn't do this, and simply jumps right

into combat without any intent to think about or direct things, the DM should assign him temporary minuses to attack rolls and damage: This reflects the fact that the *character* is troubled by his failure to lead, even if the *player* isn't.

In Role-Playing Situations: The Natural Leader is a very responsible character, but beyond that, there is no limitation on the way he should be played in role-playing situations. He may be grim or humorous, straightforward or deceitful, arrogant or modest, as the player decides. He will often be the negotiator for the party, but this isn't required of him.

The Sneaky Thinker

Character Description: This character lives and loves to outwit other characters. He loves tricking money out of people, outwitting opponents in combat, persuading people to help him against their better sensibilities, and so forth. It's best for a campaign when the Sneaky Thinker is a good friend of the rest of the PCs and so mostly turns his talents on NPCs; the DM needs to make sure that the campaign doesn't turn into an endless succession of incidents of the Sneaky Thinker tricking members of his own party.

Best Suited For: In terms of alignment, Neutral and Chaotic characters are best suited to be Sneaky Thinkers, as Lawful characters often have more respect for the rights of others; but, again, with a good enough rationale provided, the DM may allow himself to be convinced that a Lawful character should be a Sneaky Thinker. Most Warrior Kits are equally suited to the Sneaky Thinker character; the Berserker, however, is an inappropriate choice and should not be taken.

In Combat Situations: The Sneaky Thinker hates to engage enemies in melee. He doesn't mind being a ranged fighter, but he'd really prefer to be doing something clever or spectacular: Sneaking around the fight to come up on the enemy's unguarded rear, loosening rocks on the hillside above to drop down on the enemy, persuading one of the enemy's allies to turn on the enemy, anything that will demonstrate his mental superiority over the enemy (and maybe over his allies as well). It's up to the player whether the character is actually cowardly or not: Sneaky Thinkers can be as brave as the bravest warrior in a pinch, if that's the player's conception of the character.

In Role-Playing Situations: The Sneaky Thinker is often the party's negotiator, as he loves talking with other characters and getting the best possible deal for himself and his friends. In most role-playing situations, the Sneaky Thinker will, chameleon-like, adapt himself to the personality of the person he's talking to, concealing his true thoughts and emotions behind the mask he thinks is most appealing to the other character. It's very hard to find out what the Sneaky Thinker is actually thinking or feeling. Note that it's a dangerous temptation to trick your friends and allies; in a campaign where the PCs' party is founded on trust and allegiance, such a Sneaky Thinker will probably find himself cast out or killed for betraying his erstwhile friends.

Changing Personality Types

The above advice is for players who don't yet have a firm handle on role-playing different personalities from their own. And the personalities presented here aren't firm, formal rules which any character has to follow; they're guidelines with no real restrictions

placed upon them.

Naturally, then, it's very appropriate for you to write up more Personality Types appropriate to your campaign . . . if, indeed, you need to formalize them to that extent.

It's also very appropriate for a character to change his Personality Type in the course of a campaign. Here are some ways it can happen:

The **Brash Youth** wises up and loses his naivete and inexperience. This has to happen eventually (unless he gets killed before he ever gets wise). His experiences in the campaign so far will probably have a strong influence on the next type of personality he chooses. Here's a note for the other personalities: Nothing short of amnesia ever changes a character *to* the Brash Youth personality.

The **Crude Crusher** isn't likely to change, but a couple of things could bring about such a change. He could fall in love with a more refined partner, and, feeling gross and coarse in comparison, train himself to become more sophisticated. (The Merry Showoff and Fated Philosopher become good options at this point.) He could have heavy responsibility laid upon him (such as a military officer's commission) and be changed by it (at which point the Natural Leader is a good choice).

The **Dangerous Antagonist** is only likely to change when whatever made him a Dangerous Antagonist originally is resolved. For instance, if he ever avenges himself on whomever hurt him in the first place, he could change to a Fated Philosopher or Natural Leader.

The **Doomed Champion** isn't likely ever to change. He's doomed, after all. But if, in the course of the campaign, the DM allows him to un-doom or un-curse himself, he could suffer a change of personality. He could become a Fated Philosopher or Natural Leader. He might enjoy life so much that he becomes a Merry Showoff or Sneaky Thinker. He's not likely to become a Dangerous Antagonist unless the events which freed him from his curse were so nasty that they still scarred his personality forever.

The **Fated Philosopher** isn't likely to change. This personality type comes at the *end* of a process of personality development, not in the middle.

The **Merry Showoff** could sober up under the weight of responsibility, like the Crude Crusher, and become a Natural Leader. Or he could naturally evolve into a Sneaky Thinker when it became less and less fulfilling merely to entertain people and more fun to manipulate them.

The **Natural Leader** could easily change if dramatic events made him sick and disgusted with always being so responsible and dependable. At that point, any personality except Doomed Champion is appropriate. However, unless he's become totally amoral, even in his new personality he'll probably still have leadership impulses and do a lot of tactical thinking.

The **Sneaky Thinker** isn't ever likely to change: His way of life is too much fun to him. If he were to change, to become a little less secretive, he'd probably become a Merry Showoff.

For any character, some horrible event (such as the brutal murder of a loved one) could change the character, at least temporarily, to a Dangerous Antagonist or Crude Crusher.

The Warrior Campaign

So far, we've mostly talked about the warrior character and his role in normal *AD&D*® game campaigns.

However, it's possible to run a good campaign whose characters are *mostly warriors* . . . or *all warriors*.

There are a couple of reasons to think about having an all-warrior campaign. First, in many campaigns, after the first few experience levels, the fighters increasingly take a back seat to the magic-using classes, whose power increases faster than the fighters'. Second, many movies, novels, myths and legends just feature fighter characters, and if one of those settings particularly appeals to you, and you want to simulate it in your campaign, you'll want to limit your campaign to fighters.

There are several ways to run such a campaign. Some sample arrangements include:

- Mixed Warrior-Types in a Magical World
- Mixed Warrior-Types in a Mostly Non-Magical World
- Mixed Warrior-Types in a Strictly Non-Magical World
- One Warrior-Type in a Magical World
- One Warrior-Type in a Mostly Non-Magical World
- One Warrior-Type in a Strictly Non-Magical World

In the second part of this chapter, we'll be talking about all those arrangements, how they can be set up and what they mean to a campaign.

Magical World vs. Non-Magical World

The DM, when setting up his campaign, must decide how much magic there is in the world—not just magical items, but magical monsters, spells, and effects of any sort.

Magical World

In a warrior-oriented campaign where magic exists at the normal *AD&D*® game limits, magic is considered a scary thing which normal people don't appreciate at all. Most wizards encountered in the campaign will be villains. The ones who are friends of the PCs are mostly low-powered (low-level).

This follows the pattern of many sword-and-sorcery fiction series, where each story's resolution comes down to a contest between the hero and his fighting prowess vs. a dastardly wizard or magical creature and his spells.

In such a campaign, the DM will have to decide whether any player-character can be a multi-class or dual-class hero with Wizard or Priest spells. It's all right to have Ranger and Paladin characters, as they only acquire their spells slowly, and after many experience levels . . . but the more magically potent wizards and priests pose a bigger problem. Their magic is too handy and too dependable; the DM has to make his magical villains even more powerful in order to cope. In a campaign where PCs can't be priests or wizards, a much lower-level magical villain will be much more effective against them.

For these reasons, if you're going to try running a warrior-oriented campaign for the first time, we recommend that you not allow PCs to be priests or wizards. You can always choose to add the option later on . . . but if you find that you like the non-magical

warrior arrangement, it's not so easy to remove the PCs' magical abilities from a campaign where you've already allowed them.

Mostly Non-Magical World

In a world where there's very little magic, *no PC can learn spells*. This means that no player-character can take a Priest or Wizard class as his character profession, or even as one of a dual-class or multi-class character's professions.

In such a campaign, characters can still be Rangers and Paladins. Even they can't learn spells . . . but they still get their other special abilities.

Paladins still have the abilities of detecting evil, +2 to saving throws, immunity to disease, healing by laying on hands, aura of protection, turn undead, devils, and demons, and calling of war horse; he can use the special abilities of a *holy sword* in the unlikely event he can find one. All the Paladin limitations still apply.

Rangers still have their abilities of bonuses vs. a chosen enemy, dealing with creatures, building castles, forts, and strongholds, and attracting followers. All the Ranger limitations still apply.

In this type of campaign, magical items and treasure of any sort are very, very rare. They may even be nonexistent, as the DM decides.

Magical monsters, equally rare, are especially nasty and fearsome. For example, a dragon encountered in a warriors-only campaign is more like the ferocious, unstoppable engine of death it appears in the myths, and it takes an especially brave St. George to confront one.

And wizards—if wizards are found, they are evil beings who have made pacts and allegiances with nether powers and received their spells from those powers. They're particularly nasty, powerful, and frightening because they have access to powers which the heroes can't even approximate. The heroes must use all their brains and brawn to confront such powerful beings, and will often have to prepare for such a confrontation by finding artifacts, researching the history of the wizard to discover his motives and weaknesses, and so forth.

Strictly Non-Magical World

In worlds where there is no magic at all, there can be no genuine Mage characters. (Of course, there can be characters pretending to have magical powers, but they're probably Rogues running some sort of scam operation.) Priests, Rangers, Paladins and Bards exist but have no spells or magical abilities whatsoever; they have only whatever special status their society places on their professions.

Warrior-oriented campaigns set on strictly non-magical worlds are good for a lot of things. By taking the emphasis off magic, you put it on such things as combat, battling the elements, and pure adventure. In such a campaign, only one's wits, physical abilities and skills make the difference between success and failure, life and death. Magic, with all its mystery and all its complications, doesn't ever enter the picture.

This also means that things which would be unimpressive in a magical world can be awesome and mysterious in a non-magical one. A "dragon" may just be a giant dinosaurian beast with no intelligence, no magic spells, and no breath weapon, but it will

be terrifying anyway, as the characters have no magic with which to help destroy or defeat it.

Without magic present, characters are never raised from the dead. They must be played more carefully than in games where resurrection is a commonplace event. It might be advisable to start characters out at 3rd level, as described in the *Character Creation* chapter, so that they'll be a little tougher to compensate for this situation.

Such a campaign is ideal for settings based on historical periods. You could base your *AD&D*® game campaign on the Crusades, on the era of piracy, on the wars of imperial Rome or ancient Greece, on the conquest of the New World. These are all settings rich in action and mystery, but for which there's little evidence of monsters or magic.

The Mixed-Warrior-Type Campaign

In this type of campaign, the characters are mostly single-class warriors, and each may have a different Warrior Kit. With the DM's permission, multi-class and dual-class characters (so long as one of the class choices is Fighter), priests and rogues may also be played, but the majority of player-characters (over half) *must* be single-class warriors. And the DM, if he wants a fighters-only campaign, never has to give permission for those other character classes to be played.

In a campaign devoted to Warriors, the DM should foster an attitude that it's more desirable to be a fighter than another class of character. Other classes may be allowed, but are usually represented by only one character each.

One way to foster this attitude is for the warrior-characters to get the lion's share of admiration from the people. Characters belonging to other classes will get from the public the minimum amount of admiration they deserve for their deeds, but such acclaim shouldn't be their main motivation; these characters must have other goals if they're to be satisfied in such a campaign.

The One-Warrior-Type Campaign

In this type of campaign, most or all of the player-characters have the same Warrior Kit. They don't all have to be of an identical class: In a Swashbucklers campaign, one character could be a Fighter/Swashbuckler, another a Ranger/Swashbuckler, and another a Paladin/Swashbuckler.

The DM may require that all characters in such a campaign be Warriors, or may allow a mix of character classes appropriate to the campaign's subject . . . but the majority of characters must still be Warriors, and other classes can be represented only by one player-character. For example, in a campaign based on the legends of Robin Hood, most of the characters will be Warriors with the Pirate/Outlaw kit; the DM could permit just one or a few to be Thieves; there's only one Priest (Friar Tuck) and only one Bard (Allen a'Dale).

The purposes of this campaign (other than the normal Having Fun and Going on Adventures, of course) are to showcase the lives of characters with this Warrior Kit, and to pursue the goals common to characters who share this Warrior Kit. So, below, you'll find descriptions of campaigns centered around all the specific Warrior Kits and their specific goals.

Amazons

In an Amazons campaign, obviously, most or all the characters are Amazons—reclusive women warriors.

The most interesting purpose for such a campaign would be to showcase a clash of cultures: Have a party of Amazon player-characters go adventuring in the outside world (the mysterious, dangerous, treacherous, woefully male-dominated outside world). A lot of the role-playing opportunity provided by such a campaign would involve the characters doing the following: Running up against, and battering down, prejudices against women warriors; and fighting their own prejudices, which dictate either that men are inferior and must be downtrodden, or are all treacherous and must always be viewed with distrust and suspicion. They can also have encouraging, amusing or even tragic encounters with the women of the outside world, whom they try to convince that the Amazon way of life is the One True Way.

Here's a sample adventure idea, drawn from mythlore about the Amazons:

Before the adventure begins, a ship from the world of men (or a group of horsemen, if your Amazons are landbound) arrives in the Amazon community, claiming to wish to conduct peaceful trade or negotiations with the Amazon peoples. They are graciously received by the Amazon court and negotiations are held.

But something goes wrong. The next morning the negotiators are gone, all fled—and the Queen is missing, too, obviously kidnapped by the men. The queen's sister assembles and sends forth a team of crack warriors, the player-characters, to retrieve the kidnapped queen or die trying.

The PCs must equip themselves, then head into the outer world. In the course of their pursuit of the kidnappers, they'll meet a lot of NPCs. Some will be callous and stupid, intending only to oppress or enslave the PCs, and must be dealt with by cunning or violence. Others will be admiring of the characters' independence and ability, and will challenge the Amazon notion that all men in the outer world are their enemies.

Finally, when the PCs reach the city where their queen is being held, the DM has to decide what her true status is. She might have indeed been kidnapped by the negotiators and needs to be rescued; the Amazon PCs may need to break into her prison and sneak her out, or may need to ally themselves with an outer-world army and sack the city. Or, she might not have been kidnapped at all, but might instead have been struck by a sudden love for one of the negotiators, and fled with him—especially fleeing her responsibilities as queen. If that's the case, the PCs might choose to turn around and go home, or might have to sack the city anyway, to avenge the affront done them by their thoughtless ex-queen.

Since not many playing groups will want to switch over to the eccentric all-Amazon format, you ought to read the text below on "Campaign vs. Mini-Series" for a way to play such a thing without disrupting your usual campaign.

Barbarians and Berserkers

In the Barbarians and Berserkers campaign, most or all characters belong to a single barbarian tribe.

The Barbarians and Berserkers campaign has a couple of purposes. First, it's an opportunity for a campaign with a *lot* of combat, especially if the campaign revolves around clashes between two or more competing tribes. Second, it's an opportunity to showcase how decadent and corrupt the "civilized" world is, contrasted with the simple strength and rude honor of the barbarian tribes.

There are several common types of Barbarians and Berserkers campaigns.

One type is the *Tribal Campaign*: The PCs live with their tribe and act as its defenders and heroes. They repel invasions, hunt mighty and monstrous animals for their meat, attack rival tribes, and do whatever they can to ensure their own tribe's survival. Here's one sample adventure idea: In wastelands distant from civilization, two tribes do battle. One is an NPC tribe, and the other is represented by the player-characters and some NPCs. The two tribes can be enemies because they compete for hunting lands, because of some old grudge, for any reason or none.

Adventures involving battles between them might be simple fights to the death between small squads (made particularly interesting by rough terrain and weather), but you can complicate things, too. What if the two tribes, in the course of their mobile combat, stumble across some silent, time-lost city populated by monsters? The tribes may continue their running battle through the city, awakening the ancient, sleeping monsters, who will eventually come after the barbarians, forcing them to combine their efforts or die . . .

Another type is the *Barbarians in a Civilized World Campaign*: The player-character barbarians and berserkers travel through the so-called civilized world. They may be seeking a new place to settle their tribe, the old site being untenable for one reason or another; they may be mercenaries who hire themselves out to anyone with enough gold; they may be pursuing some villain who insulted them, or who sacked their village while the warriors were away adventuring.

The player-characters travel through a world where civilization equals decadence, where all men are weaker than our barbarian heroes. They encounter terrifying black magic in jungle ruins, battle enemy armies which stand in their way, stumble across hidden evil wizards and the bizarre monsters they create, and so forth.

Yet another type is the *Barbarians for the Crown Campaign*: This is much like the Barbarians in a Civilized World campaign, but here the barbarian heroes have a purpose. One or more of them intends to rule a civilized nation. He and his friends must gather enough power to be able to accomplish this, usually by joining the army of some great nation, rising quickly through its ranks (all the while going on many dangerous army-oriented adventures), and winning enough popular support in the army and elsewhere that they can overthrow the current despotic royal family.

A last choice for a campaign combines all three of the campaign styles above. In the early stages of the campaign, all the characters are great tribal defenders; many adventures can be run with this theme. Later, some great calamity forces the heroes to leave their native tribe. As described earlier, this could be a mission of vengeance which forces them to leave for the outer world; it could be the destruction of their entire tribe by powerful, evil forces; it could be a prophecy which says that one of the PCs will bring doom on the tribe if he stays, but glory to himself and his companions if he leaves. So for many game-years the heroes will adventure in the outer world, until something (another prophecy, their own desires, the desires or manipulations of an NPC involved with the

group) point them at the crumbling throne of a great nation.

In the Barbarians and Berserkers campaign, by the way, magic use is almost always scorned. Magic is considered unclean and almost all wizards are evil enemies of the heroes. Though it would not be inappropriate for one character to be some sort of shamanistic hero (for example, a dual-class Fighter/Mage), this sort of campaign is best suited to worlds with little or no magic.

Beast-Riders

The Beast-Riders campaign is very similar to the Barbarians and Berserkers campaign. But there are significant differences in the player-characters' goals and motivations.

In the Beast-Riders campaign, it's the tribe's association with its totem animal that provides much of the flavor of the campaign. The villains and threats of the campaign don't just menace the humans; they also endanger the animals on whom the tribe is so dependent.

For example, in such a campaign, an evil wizard deeper in the wilderness has allied himself with an animal that is a natural (or unnatural) enemy of the tribe's totem. Now, he's sending his own warriors after the tribe's animals, trying to destroy them and conquer the tribe. If the player-character tribesmen ride dire wolves, the sorcerer's minions, fewer in number than the tribesmen, will be ogres riding smilodons (sabre-tooth tigers). If the PCs ride pegasi, the more-numerous enemies might be goblins riding giant bats.

Perhaps this evil sorcerer wants the tribe's land; perhaps he wants the tribe's princess; perhaps his god is an enemy of the god representing the tribe's animal totem. Whatever the cause, he's evil and must be dealt with.

In the early stages of the campaign, the ordinarily-happy tribesmen suddenly begin suffering attacks at the hands of these enemies. They must defend their village from the first, murderous assault, then set up patrols and reconnaissance missions to probe into enemy territory and find out what's going on. Ultimately, they will have to assemble a crack team of tribesmen (the player-characters and their immediate friends) to penetrate enemy territory, sneak into the citadel of the enemy, and destroy him.

Additionally, all the campaign types appropriate for the Barbarians and Berserkers campaign work just as well with the Beast-Riders campaign.

In this sort of campaign, since everyone has the same Warrior Kit and might seem very similar, each warrior should choose a very different Personality in order to distinguish himself from his fellows.

This campaign may have no interaction at all with the world's civilized nations; or, the tribe's enemy might be a powerful lord from the civilized lands, and the heroes' mission to destroy him will be doubly perilous because they don't know what they'll be facing in those strange lands.

Cavaliers

In the Cavaliers campaign, the player-characters are all noble knights questing for goodness and glory.

This can be one of the great weaknesses of such a campaign. Who wants to be clean-

scrubbed, dedicated to goodness, and holier than thou all the time?

So when running such a campaign, the DM and players must be careful to distinguish the Cavaliers from one another in personality, motivations, dress and style. Yes, they'll all be devoted to good; but they can have different alignments, outlooks, and personalities. One Cavalier can be a heavy-hearted Fated Philosopher; another, though still devoted to doing good, may have been sufficiently embittered by his pre-campaign experiences to be a Dangerous Antagonist; still another may have been cursed and is now a Doomed Champion.

Cavalier Campaigns are usually run to showcase epic struggles between pure good (the player-characters) and pure evil. The fate of the nation or the entire world may be at stake. For example, at some time in the past, the world's greatest king has discovered that a great menace threatens to overwhelm all the world, so he has assembled his bravest new knights to find out what it is and deal with it. In their early adventures, these Cavaliers are gaining experience, rising up from the lowest levels, and assembling clues as to what sort of menace the world faces. As they learn more, and begin to have more and more direct confrontations with the minions of the menace, they realize that the threat is indeed real . . . and that they're not yet adequate to save the day. They must continually quest to become better warriors, to find specific magical items which are supposed to be useful against the menace, and to gather allies and raise armies . . . until the final hour is upon them, and it's time for these much more experienced heroes to face the battle of their lives.

Since all Cavaliers are good-aligned, the campaign attitude is not going to promote rude PC behavior: Theft, robbery, assault, insults, and betrayals are all actions that will get the PCs in trouble with each other (and with the DM).

Gladiators

There are two interesting approaches to having a gladiator-based campaign.

You could have a campaign centered around the gladiatorial arena. Each character is a different type of gladiator: One novice, one square-jawed hero adept at everything, several gladiators each specializing in one interesting weapons combination. The campaign deals with the hero-gladiators in their efforts to survive not only the arena but the plotting and trickery of gladiators belonging to a rival patron.

In one adventure, the enemies might drug our heroes' food before the heroes are due to fight some particularly fierce monster on the sands; if the heroes fight, they are in extra danger because of the drug's effects, and if they do not fight, they lose considerable audience popularity and political clout.

In another adventure, a popular slave-gladiator leads a rebellion; do our heroes, if they're free gladiators, help the rebellion or help repress it?

In another adventure, the enemy patron manages to frame one or more of the heroes for an insult they did not perform, and they are challenged to arena-battle to the death by a group of noble heroes they do not wish to fight . . . and so on.

However, though many adventures can be generated around the coliseum life, such a campaign is inherently limited, and will either end fairly soon or branch out into other adventures.

If you're familiar with Italian sword-and-sandal movies, you know of one way such a

campaign could branch out. In such films, you often have groups of gladiators and ex-gladiators going out into the world and righting wrongs. When a city is being bled dry by a tyrannical ruler, the gladiators show up and cast him down. When the Emperor's daughter is kidnapped and ransomed, the Emperor doesn't call on his crack guardsmen; he asks the gladiators to rescue the princess.

Such adventures often have a lot of broad comedy in them. Gladiators usually have fierce unarmed-combat abilities so that they don't have to kill common-grunt guardsmen in every tavern brawl.

Myrmidons

In the Myrmidons campaign, the player-characters are all heroes with the Myrmidon Warrior Kit. They're either part of an elite unit in a regular army or guard, or they're a small, efficient mercenary team who've worked together for years (before the campaign began, that is).

This campaign is best suited to providing the characters with interesting military and tactical situations.

For example, in one adventure, their superiors/employers instruct them to rescue a kidnapped ambassador from an old, abandoned fort that is now occupied by bandit/kidnappers. The heroes are given a map of the place, a certain amount of gold for equipment, and a deadline (never more than a few days). They have to work out all the plans of the assault and rescue, then go in, retrieve the kidnappee, and escape with him unharmed if they're to get their money or the commendation of their superiors.

In other adventures, the characters' unit might be part of a much larger military force fighting a long-standing war; some adventures will be stand-up combats with enemy troops, some will be reconnaissance missions behind enemy lines, some will be rest and recreation binges in nearby civilian towns.

In most cases, the players should have the opportunity to plan out their own military operations. This gives them a greater sense of satisfaction when the plans succeed . . . and a better understanding of how things work in the game-world when the plans fail.

Obviously, this is a very pro-military campaign setting, and the PCs and their NPC friends won't tolerate differing outlooks. Minor villains in this campaign include officers who know less about military operations than the PCs, or officers who deliberately sacrifice subordinates in order to gain success and promotions; so are civilians who rabidly oppose the ongoing conflict, those who are disrespectful of soldiers, etc.

Noble Warriors

This is a campaign of knights and chivalric doings. Some of the characters are traditional medieval knights, some are their squires; others may be warriors or mercenaries accompanying their party, or other types of characters being escorted by them (noblemen and noblewomen, priests, etc.).

This type of campaign differs greatly from the Cavaliers campaign in that the Noble Warriors don't have to be staunch supporters of goodness and light. Some will be true heroes; some will be self-centered boors. But they share the common ties of knighthood and nobility, so they *usually* get along with one another.

For an idea of what sorts of adventures are appropriate to a Noble Warriors campaign, you need only read the books and see the movies, available in the hundreds or thousands, appropriate to such characters. In particular, the novels of Sir Walter Scott and the chronicles of the doings of Camelot are very appropriate source material (and, no, *not* all the knights of Camelot were Cavaliers; some were brutes).

In Noble Warriors campaigns, the heroes wander the land righting wrongs by sword or lance; they fight dragons which lair in menacing caverns in the deepest woods; they defend the land against infidels and invaders; they compete with one another in friendly tournaments and unfriendly clashes between rival kings or barons; and they raise and lead great armies on overseas crusades.

They also defend the prerogatives of their class. For instance, in a Cavaliers campaign, the PC heroes might join a peasant's rebellion against the land's rightful (but greedy and abusive) rulers, and even completely overthrow that land's system of rulership. In a Noble Warriors campaign, the PCs will instead help put down the rebellion . . . and then the good ones among them will investigate the cause of the rebellion, and perhaps depose the evil lords on their own. At that point, they'd elevate the next person in line for the throne or lordship—as long as he was a noble enough character.

In Noble Warrior campaigns, if the PCs all agree to it, they can all be unchivalric boors. Perhaps they all prefer to be robber-barons and ill-tempered knights. If that's the case, and the DM has no problem with it, that's fine.

Peasant Heroes

In a campaign dedicated to Peasant Heroes, you have much the same situation as with Barbarians and Berserkers. Three good approaches for campaigns are the Town Defenders, Peasant Heroes Out in the World, and Peasant Heroes Aiming for the Crown, much as the Barbarian campaigns were structured.

There are differences between the Peasant Heroes and Barbarians campaigns, though. In the Barbarians campaign, the player-characters are outsiders in this civilization, and civilization itself is bad—decadent, crumbling, not at all admirable. In a Peasant Heroes campaign, the player-characters belong to this civilization; they are, in fact, small-town folk who are much admired. Civilization is not bad or ruinous, though the nation may be ruled by dissipated nobles who have to be overthrown or eliminated (leaving the throne open, of course, for one of the Peasant Heroes to take).

One very appropriate Peasant Heroes mini-series to play would involve a Foreign Invasion. Troops from the neighboring enemy nation pour over the border and swarm through the PCs' country, slaughtering or enslaving everyone in their path. One large unit of enemy soldiers approaches the PCs' village. The PCs and their allies must fight and keep the enemy at bay to give the villagers time to escape. Afterward, hopefully, the PCs themselves can escape into the nearby wilderness to figure out what to do next.

Their nation has been caught by surprise and overwhelmed by this sudden attack; the capital is taken, the king imprisoned or executed. The heroes have the option of fleeing their land for some nation not yet taken by the invaders . . . or arranging a resistance and revolt movement to take the nation back from the invaders. From episode to episode, the heroes can make and then execute their plans: Harrying the enemy troops, building the resistance army up to greater strength, going on sabotage missions into dangerous

invader-held territory, raiding armories, kidnapping important invaders, anticipating and thwarting invader repercussions, and eventually throwing off the yoke of the enemy altogether.

Such a campaign could go on for years, and when it was done, and the enemy was in retreat, could change into an altogether different sort of campaign. The surviving PC heroes could be knighted, and commence a Noble Warriors campaign; or, now that their work is done, they could find themselves unable to return to their normal, workaday lives and decide to become raiders of the high seas (i.e., pirates).

Pirates and Outlaws

It's quite enjoyable to have a whole campaign where everyone is a pirate or outlaw. In pirate campaigns, all the characters are raiders of the seas; in outlaw campaigns, everyone is a lawless warrior. In both campaigns, the bands of characters prey on the weak (but wealthy) and may have important goals to achieve other than just taking money away from people who have too much of it.

The DM should determine and then make it clear from the outset whether this is a "good guy" or "bad guy" campaign.

Good-Guy Outlaws and Pirates

If it's a "good guy" campaign, the player-characters are heroes . . . but misunderstood.

They may have been framed for crimes they did not commit, and were forced to flee the authorities (it's hard to prove your innocence when you're swinging from a gibbet). They may be enemies of the new ruling power (if a wise old ruler dies and is replaced by an oppressive and unfair new ruler, that's ample justification to embark on a life of outlawry . . . in the game and the movies, anyway).

In such a campaign, the characters are wanted by the law, but it's the law that's wrong, and the heroes treat their captives and victims with golden-rule ethics.

In other words, they'll capture innocents and take their money and goods . . . but they'll offer no insult to victims who deserve none, will tend to release such prisoners unharmed. Inevitably, some of these former prisoners will be re-introduced in the story in an upper-hand position, and may be able or willing to help the unlawful heroes when they're in a bad position.

On the other hand, victims who are their true enemies (wicked representatives of the evil rulers, personal enemies, tax collectors, competing pirates and outlaws with no scruples, and self-centered money-grubbers of any sort) tend to be humiliated and embarrassed while they are prisoners of the PCs. Unless they behave very stupidly and attack the PCs, they, too, are likely to be released unharmed; if they do attack, they tend to be battled in single combat, and usually are killed. Enemy prisoners, if released, also tend to reappear in the story down the line . . . usually at a time when they can do a lot of harm to the player-characters.

The main goal of this sort of campaign is restoring the old status quo. If the characters used to be law-abiding citizens and are now wanted by the law for the wrong reasons, their eventual goal is to prove their innocence. If the land used to be ruled by a wise ruler

who is now imprisoned or dead, the characters' goal is to release him from prison or find and crown his wise true heir.

Often, the heroes' force of men (pirate ship or outlaw band) will prove useful to someone in a position of power (like the rescued ruler or another powerful noble), and that personage will issue them pardons and commissions into his army or navy just before the slam-bang climax of the campaign or mini-series.

Bad-Guy Outlaws and Pirates

If it's a "bad guy" campaign, the DM and players will have to define the campaign goal. It may be nothing more than the acquisition of treasure over years of outlawry. It may be considerably more specific, such as the finding of a treasure buried by a famous long-dead pirate, or the execution of a brilliant robbery plan.

The bad-guy campaign is mostly suitable to characters of neutral or evil orientation, and to players who just want to play in a nasty fashion for a while. Their characters don't have the dainty ethics of the good-guy pirates and outlaws. No, they rob everyone, from other villains to virtuous maidens to pious clergymen. Prisoners in their hands won't know what to expect; they may get not-too-uncomfortable imprisonment for ransoming purposes, or brutal mistreatment, or death, or worse than death, however the player-characters feel. Further, the PCs' feelings, and their treatment of prisoners, may change from day to day.

This is a dangerous environment and campaign. Since the PCs are as scummy as their worst enemies, there probably won't be any DM sympathy to help keep them alive in bad situations. The PCs will be competing on equal terms with the nastiest of villains, and you can expect a high body count among PCs and NPCs alike.

On the other hand, when you're in a destructive mood, it can be a lot of fun.

Samurai

In the samurai campaign, obviously enough, the characters are samurai or ronin, and here you have the same sort of division as you had in the pirates/outlaws campaign.

If the characters are samurai, their usual adventures are likely to be missions for their lord. An ongoing campaign might deal with the lord's campaign to become ruler of all the land (while the PCs maneuver for power beneath him, possibly with the intention of removing and replacing him later on); the campaign might instead deal with expeditions into unknown lands (such as the usual player-character setting, which creates, just like in the Amazons description above, the opportunity for a "clash of cultures" mini-series).

If the characters are ronin, their usual adventures could be mercenary actions as they play a part in warfare in their land; or the campaign could be an exercise in outlawry, as with the pirates and outlaws description above. These ronin character could be noble samurai driven into a lawless and lordless state, or could be honorless bad-guy ronin with no interests beyond survival, wealth, and killing people.

Either way, if you intend to run a samurai campaign, you ought to buy the *Oriental Adventures* game supplement, an extensive *AD&D*® game treatment of the world of oriental role-playing. You won't have to adapt everything in it to your *AD&D 2nd Edition* campaign, but you'll find useful material there anyway.

Savages

There are a *lot* of ways to run a Savages campaign. Here are only a few of them:

Just Like Barbarians and Berserkers: A campaign featuring savages as the player-characters could be run practically identically to the campaigns given for the Barbarians and Berserkers descriptions above. The main difference is that Savage characters are considerably more distanced from civilization than barbarians are. They don't understand it nearly as well and are likely to be alarmed, scared, offended or put off by many more features of the civilized world than the barbarian character. They're not as likely to want to become rulers in the outside world, because they don't like it as much.

Jungle Kings: You could have the campaign revolve around a Jungle King: A powerful savage warrior who may have been reared by or spirit-bonded with some sort of noble animal (apes, wolves, lions, etc.). The Jungle King character is often the friend of one savage tribe (including the other player-characters), and can lead them on all sorts of fantastic adventures. Treasure-hunting trips into eerie valleys (populated by lost tribes, monsters out of ancient legend, or dangerous and alien wizards), and elaborate raiding missions against the encroachments of civilization, are two good examples. Also, the Jungle King seems always to fall in love with a woman from the outer-world civilization, and she, in turn, has a tendency to be kidnapped out of her new jungle haven; other adventures can involve missions to rescue her. (Naturally, a Jungle Queen character could find herself a civilized mate with the same inclinations toward being kidnapped.)

Savages In the Big City: If you're interested in playing a comedy adventure, try running a scenario where a group of savage player-characters must enter a huge civilized city (for any of the noble reasons discussed earlier, such as a rescue), but play the adventure for laughs. The savages will probably be as sneaky and clever as ever at creeping across rooftops in the moonlight, but try confronting them with objects and situations more likely to get a laugh than a combat response. Savages from the unspoiled wilderness will not know how to cope with elemental-powered self-driving chariots, bureaucracy, distilled liquors, wizards, familiars, parades, magically-animated street-sweeper machinery, dancing brooms cleaning out the mage's tower, talking swords, dance-halls for the undead, or any such thing.

Swashbucklers

The Swashbucklers campaign is for players who want characters with a lot of style adventuring in a sophisticated setting. The Musketeers novels of Alexandre Dumas are a perfect source for character types, adventure ideas, and settings for such a campaign.

In the Swashbucklers campaign, the player-characters are elegant heroes, experts with the rapier, making their way in a huge city. They tend to live hand-to-mouth, gaining large treasures one day and spending through them in a very short time, so they may be rich and generous one day and stealing their food the next. This is not a campaign devoted to honest and hard-working heroes. The PCs may be as honorable as their players want, but they're still charming rakes who like to get by on as little effort as necessary.

However, when danger looms, they'll gladly throw themselves into an adventure, one

which may lead them on a desperate horseback race across the land or into the dark catacombs under the city, where monsters dwell. Adventures may lead them from the court of their king, to the barracks of the nation's army (as they briefly become soldiers or commissioned officers), to the front lines of the ongoing war with a neighboring power, to desperate missions behind enemy lines, to secret forays into the capital city's prison (so that they might rescue the king's secret twin or their friend who's been imprisoned for knowing too much).

The heroes are in a constant competition to out-style the other. In combat, each tries to be the flashiest. In romance, each tries to be the most witty, most courteous, most gallant. Also, they're in similar competition with rival NPC swashbucklers, who are often members of a competing military force or fencing academy.

In all, it's a campaign of great style and showmanship.

Wilderness Warriors

In the Wilderness Warriors campaign, the player-characters are members of tribes or clans living in harsh wilderness environments. Such campaigns are, again, very similar to the choices for Barbarians and Berserkers campaigns, but one of the differences and attractions of the Wilderness Warriors campaign is the *setting*.

In such a campaign, the DM must go out of his way to spotlight the wonder and danger of the setting. These are true wilderness adventures, where nature and monsters are the characters' enemies much more frequently than enemy men or demihumans.

And because wildernesses are so big and unexplored, the characters, in their wanderings, may encounter many unusual cities and societies, ruins and treasures.

For example, in a Desert Nomads campaign, the characters might be fighting a rival nomad tribe when a vast sandstorm, lasting hours or days, forces them all to seek shelter. When the storm blows over, it has uncovered a long-buried city. The two forces continue their war through the streets, buildings, and catacombs of the city . . . while the ancient evil that was buried with the city slowly awakens . . .

In an Arctic Warriors campaign, the local seal or whale population might have disappeared—been hunted to extinction, or just left for mysterious reasons. In the campaign, the PC heroes have to wander over unexplored regions to find a new place capable of sustaining the tribe; they'll encounter yeti, ice golems controlled by frozen lichens, avalanches, frost giants, and other arctic perils before they find their promised land.

The Military Campaign

Finally, you can run an all-military campaign without it necessarily being an all-Myrmidons campaign.

Possibly the most interesting way to do this is to gradually move the campaign setting toward a major war. Early in the regular campaign, establish that the player characters' country often has problems and frictions with a neighboring country; showcase the disputes between the nations by having NPCs from the other nation be rude or abusive to the PCs (and, to be fair, have NPCs from the player-characters' country be equally vulgar to foreign NPCs who don't deserve such treatment; the PCs may find themselves in the

uncomfortable position of being honor-bound to defend the "enemy" from their own dishonorable countrymen!).

As the campaign progresses and the player-characters gain experience levels, increase the friction between the nations. Occasionally, the PCs will run into foreign spy-nests and spy-plans.

Ultimately, when the PCs have achieved high experience levels and are important characters in the nation, they should be in on the events that spark the eventual war. For example, their king may ask them to accompany him to the peace conference where he and his old enemy are supposed to patch up their differences, marry their children to one another, and sign mutual nonaggression pacts. But when they're there, something goes drastically wrong: Perhaps doppelgangers pretending to be the PCs assassinate the foreign king, while doppelgangers pretending to be the greatest heroes of the other nation assassinate the PCs' king. (The doppelgangers, of course, are under the control of the evil king of a third nation, who intends to move in, pick up the pieces, and conquer everyone when these two nations have beaten each other to pieces.)

At this point, war is inevitable, and the PCs are put in command of an entire army. For the remainder of this extended storyline, the PCs have to lead their men in combat against enemy forces, defending their own nation or penetrating into the enemy territory; meanwhile, they'll be doing their own adventures and investigations, trying to come up with proof that the two rulers were assassinated by a third party, not by the heroes of the two nations.

Once the two armies are getting seriously tired and hurt, the PCs should be able to come up with the proof they need. They convince the new rulers of both nations of the identity of their true enemy. At this point, it's time for the two armies to join forces (and swallowing down their many years of mutual distrust, especially after the last several months of fighting, will be particularly hard, leading to even more plot opportunities). Now, the two battered armies march into the third nation, the PCs still in charge of their own army (or perhaps each PC is now a general in his own right), and the final battle with the fresh forces of the evil enemy ruler is still to come...

In such a way, you can sustain an all-military campaign for many months of game-time, and resolve important conflicts and storylines in your campaign world.

Campaign vs. Mini-Series

Though you can take any of the above campaign ideas and make it into a formal campaign, one which is supposed to continue episode after episode until the DM and players grow tired of it, you can also run any of them as a *mini-series*, a campaign which is deliberately run only for enough episodes to complete one full-length story. In a sense, the regular campaign is like a TV series, while the mini-series is like a novel or movie.

Campaigns

The campaign goes on over a long period of time and encompasses many smaller stories and goals; it sometimes goes through cast changes as the principal heroes die, leave, or retire.

The bright promise of the campaign is that, so long as the DM and players remain

together and interested, it can go on for a long, long time; the characters can participate in adventure after adventure, story after story. The campaign can chronicle generations of the adventurers' families, as the original adventurers sire children who themselves grow up to be the player-characters.

In a campaign, PCs are designed to be played practically forever. You figure on the character growing and developing slowly, over time, and so PCs are almost always created at low level, usually 1st level.

As the PCs develop, their players sometimes become very attached to them, so much so that when a character dies (in such a fashion that he cannot be *raised*, it is very upsetting to the player.

Mini-Series

The mini-series, on the other hand, typically covers one extended story—the acquisition of one treasure, the defeat of one specific master villain, the exploration of a newly-discovered island, the resolution of a war between nations. It may be played in a single session or go on for a dozen, but the DM and players know that it's supposed to be limited in scope.

Its characters are rolled up and can be played quite differently. Since they are "temporary" characters, they can be created at a level best suited to the plot of the story. If the scenario is supposed to involve a crack squad of cavalymen on a special mission, everyone could be created at 5th level. If it's to be powerful, experienced knights on a quest, everyone could be created at 9th level. If it's to be legendary heroes transported from the past at the peak of their powers, they could be created at 20th level or higher.

In some regular campaigns, PCs die regularly. If the DM of such a campaign runs a mini-series, the players can expect the same, but probably won't mind so much because the characters were "temporary" anyway.

In some regular campaigns, the DM tends to protect the PCs a little bit, covering over for little errors which could be fatal, especially when they take place in incidents which are not important to the campaign or current storyline. In a mini-series, on the other hand, the DM is likely to be more deadly (because no one is quite so involved with his character), meaning that the setting and situation are more dangerous; the players will have a greater sense of the danger to their characters in this type of setting.

One last option with the mini-series: Though it is a very limited campaign, deliberately created so that it will soon end, the DM can always run mini-series "sequels." In the sequel, the survivors of the original mini-series can band together again to meet a new challenge, joined by new heroes (replacements for those who fell in the last story). The DM can fiddle with experience levels as he chooses, running one mini-series (for example) at fifth level, the sequel at ninth level, the *second* sequel at 13th, and so on.

Switching Between Them

Because campaigns and mini-series are very different but equally compelling, DMs should think about switching between them from time to time.

For most people, the campaign is the most satisfying format. But, also for most people, the campaign gets a bit tiresome after a while, and the group breaks from it for a

time. In that time, it's very appropriate to run a short-term mini-series (or several), allowing the DM and players to explore new settings and characters until they're ready to pick up the regular campaign again.

This is the ideal forum for you to try out some of the more unusual or outrageous campaign ideas described earlier in this chapter.

Combat Rules

The Warrior is a character whose primary function is combat, and combat is what this chapter is all about. Though the *AD&D*® game combat system is sufficient to most of your combat needs, this chapter will give you optional rules and advice which can add flavor to your game.

It's important to remember that everything in this chapter is an *optional rule*; nothing recommended here can be implemented in your campaign without the DM's permission.

New Combat Rules

Here are some optional rules you can add to combat in your campaign.

Off-Hand Weapons Use

All characters are presumed to be better with one hand than the other—in real life, most people are right-handed, quite a few are left-handed, and only a very few are truly ambidextrous.

When a character is first created, the player should specify his handedness (right or left). If he does not specify one, the DM should assume the character is right-handed.

If a character, for whatever reason, fights with his off-hand instead of his good hand, he suffers a –2 penalty to attack rolls with all attacks. For example, should a character find himself with his right hand chained to a wall, and yet he needs to draw and throw a dagger and must use his off-hand, he'll then suffer the –2 penalty to attack rolls.

If you wish a character to be ambidextrous, consult "Ambidexterity," below, under "Weapon Proficiency Slots."

Kneeling and Sitting

A character who is kneeling or sitting (for example, because he's been knocked down or injured) is at a disadvantage in combat. He can't move around as effectively and so cannot dodge incoming attacks. For that reason, whenever someone attacks a victim who is kneeling, the attacker gets a +1 to attack rolls; when someone attacks a victim who is sitting, the attacker gets a +2 to attack rolls; and when someone attacks a victim who is flat on his back (but aware of the attack and trying to avoid it), the attacker gets a +4 to attack rolls.

Attacking a character who is *held* (by magic) or asleep is automatically successful, causing normal damage.

When a character is kneeling, sitting, or on his back, he can get to his feet one of two ways. If he still has an attack left to perform this round, he can give it up, not make an attack, and stand up instead. Or, he can wait until after initiative is rolled for the next round: When it comes time for him to describe his action, he can stand up then, without losing any of his attacks for that round.

Range and Initiative

Here's a rule to give some advantage to those characters and parties (and monsters) which always have ranged attacks ready.

When two groups first come within sight of one another at distances of 20 feet or less (here a "group" can consist of only one person or creature, or can have more), and *only one group has missile capability already in hand*, that group gets a "free shot" with its ranged weapons.

This isn't a full combat round, not a bonus round from surprise: It's a split second of instinctive reaction on the part of the missile throwers in the group. While they're firing, mages and priests can't cast spells, other characters can't ready weapons. A knife expert can't draw a knife and throw it in this split second; he can only throw it if he already has it in hand. In this split-second, characters can take no action other than, perhaps, to talk or shout something brief to one another.

Once that free shot is taken, on the first full combat round of the fight, roll initiative normally. The party that was fired upon gets a +2 modifier for being slightly disadvantaged by the enemy's missile superiority.

Remember that this option can only be taken when one side, and not the other, has ready missile weapons (i.e., bows or crossbows in hand with arrows and quarrels already nocked, or throwing weapons such as spears, javelins, axes and knives already in hand). Also, the party which *can* take this option doesn't have to; the group does not have to fire upon another person, group or monster the instant it sees its target. If the group chooses not to, the opportunity is lost and the characters have the usual options to talk to the other group; if they choose to fight, initiative is rolled normally. The side without the missile weapons doesn't get the +2 modifier this time.

If the party is wandering around in conditions of poor visibility (such as a dungeon), the DM can rule that the target is barely visible and that the party cannot recognize many details about the target: "Ahead of you in the corridor, about 60 feet up, you see a group of human size silhouettes moving your way. As you spot them, they spot you, too, and slow down. You can't tell what they are . . ." At this point, if the PCs have missile weapons and the NPCs don't, the PCs can take this free shot, but are faced with the prospect of attacking an unknown quantity. They *could* be firing upon the High King and his adventuring retinue, for all they know.

When two groups both have ready missile weapons, neither gets this option. Roll initiative normally. (If two groups both have ready missile weapons, and one group spots the other without the other group realizing it, that group wins initiative, but doesn't get the "free shot." Picture it this way: When the first group looses its volley, the missilers of the second group immediately turn around and loose theirs. So we're put in a position of normal combat.)

Finally, for this option, remember that spell-type missile abilities don't count, but

"natural" ones do. A dragon's breath acts as a ready missile weapon, as do a mantichore's tail-spikes. However, a gold dragon's spells don't count, nor does a vampire's *charming*, for example.

Weapon Proficiency Slots

You know about Weapon Proficiencies from pages 51-52 of the *Player's Handbook*. Here, we'll talk about some additional, special things you can do in a campaign with Weapon Proficiencies.

Intelligence and Proficiencies

We're going to be showing you a lot of interesting things you can do with the Weapon Proficiencies rules. Therefore, you need to use the rule for extra Proficiencies given on page 51 of the *Player's Handbook*. There, it says that you may, with the DM's permission, take extra proficiencies when first created equal to the number of extra languages the character gets from high Intelligence (see Table 4, page 19, *Player's Handbook*). These extra proficiencies may be divided as the player chooses between Weapon Proficiencies and Nonweapon Proficiencies.

Single-Weapon Proficiency, Weapon Specialization

In the *Player's Handbook*, the only things you can do with Weapon Proficiencies are take single-weapon proficiencies and specialize in particular weapons.

To briefly review the information from that section:

A character must have a Proficiency with a weapon to use it normally. To become proficient, the character "spends" one of the Weapon Proficiency Slots he has on that weapon. Each slot can buy proficiency with one weapon. If he uses a weapon he's not proficient in, he suffers an attack penalty: -2 for weapons which are completely unfamiliar, or -1 for weapons similar to those with which he already has proficiency. (That penalty is worse for non-Warriors.)

To specialize in a particular weapon, the character must devote an extra weapon proficiency slot to it. (In the case of bows or crossbows, it takes two extra slots.) When using his special weapon, the character gets a +1 to attack rolls and +2 to damage. (With bows and crossbows, he instead gets a new range category, *point-blank*: 6-30 feet for crossbows, 6-60 feet for bows. Within that range, he gains a +2 to attack rolls. Also, if his weapon is ready and there's a target in sight, he can fire in the combat round before initiative is rolled.)

Only Fighters (but not paladins or rangers) can take weapon specialties. Such a character can only take one when he is first created, but may specialize in more weapons as he gains new slots.

With that in mind, let's elaborate on the use of weapon proficiencies . . .

Weapon-Group Proficiency

Moreover, let's look realistically at weapon proficiency. Currently, if a character has

Weapon Proficiency with Dagger/Dirk, he doesn't have it with Knife. He certainly doesn't have it with Short Sword. Of course, the DM can always decide that such weapons are related to one another. If he does, then the warrior would suffer a –1 to attack rolls with the unknown weapon instead of the –2. (See page 52 of the *Players Handbook*.)

Still, to be proficient in all sorts of blades, from the *Player's Handbook* and additional blades from this rulebook, you'd have to spend around 14 weapon proficiency slots, and that's too many.

So, we're making it possible to take weapon proficiencies with whole weapon *groups*. For our purposes, there are two types of groups: Tight Groups and Broad Groups.

Tight Groups

A Tight Weapons Group consists of a set of weapons that are very similar in the way they are wielded.

It costs two Weapon Proficiency Slots to become proficient in an entire tight group. After paying those two slots, the character will know how to use every weapon in that group without the usual –2 penalty for unfamiliarity (that –2 is for Warriors; with other classes, the penalty is more severe, as described on page 52 in the *Player's Handbook*).

Following are several examples of Tight Groups. Any weapon marked with an asterisk (*) is a weapon described in *The Complete Fighter's Handbook*, in the *Equipment* chapter.

Axes:

Battle axe,
Hand/throwing axe.

Bows:

Composite long bow,
Composite short bow,
Daikyu*,
Long bow,
Short bow.

Clubbing Weapons:

Belaying pin*,
Club,
Footman's mace,
Horseman's mace,
Morning star,
Warhammer.

Crossbows:

Hand crossbow,
Heavy crossbow,
Light crossbow.

Fencing Blades:

Dagger/Dirk,
Knife/Stiletto*,
Main-gauche*,

Rapier*,
Sabre*.

Flails:

Footman's flail,
Horseman's flail.

Lances:

Heavy horse lance,
Light horse lance,
Jousting lance,
Medium horse lance.

Long Blades:

Bastard sword,
Katana*,
Long sword,
Scimitar,
Two-handed sword.

Medium Blades:

Cutlass*,
Khopesh,
Wakizashi*.

Picks:

Footman's pick,
Horseman's pick.

Polearms:

Awl pike,
Bardiche,
Bec de corbin,
Bill-guisarme,
Fauchard,
Fauchard-fork,
Glaive,
Glaive-guisarme,
Guisarme,
Guisarme-voulge,
Halberd,
Hook fauchard,
Lucern hammer,
Mancatcher,
Military fork,
Naginata*,
Partisan,
Ranseur,
Spetum,
Tetsubo*,
Voulge.

Short Blades:

Dagger/Dirk,
Knife/Stiletto*,
Main-gauche*,
Short sword/Drusus*.

Slings:

Sling,
Staff Sling.

Spears:

Harpoon,
Javelin,
Long Spear*,
Spear,
Trident.

Whips:

Scourge,
Whip.

You'll notice there's a little overlap between the Fencing Blades and Short Blades group; some weapons are common to both groups.

You'll also notice that some groups don't look like they save you any weapon proficiency slots. The Axes, Flails, Picks, Sickles, Slings, and Whips group all have two weapons each in them. Since a tight group costs two proficiency slots, it appears that there's no savings. Which is true . . . unless, in your campaign, other weapons related to those groups are developed or introduced. If they are—if, for instance, a medium-sized war-axe appears in the campaign—then the character with the group proficiency will be able to use it at no penalty, while the character with proficiency in just the two existing axes will suffer the attack penalty.

These categories are very close to the related weapon groups described from page 52 of the *Player's Handbook*, and your DM can, if he wishes, use these categories as related groups. This helps determine whether or not a warrior gets the full attack penalty when he uses a weapon unfamiliar to him, or whether he receives only half the penalty for using one similar to a weapon with which he has proficiency.

Broad Groups

A Broad Weapon Group consists of a set of weapons that are somewhat similar in the way they are wielded.

It costs three Weapon Proficiency Slots to become proficient in an entire broad group. After paying those three slots, the character will know how to use every weapon in that group without the usual penalty for unfamiliarity.

Following are several examples of Broad Groups. As before, any weapon marked with an asterisk (*) is a weapon described in *The Complete Fighter's Handbook*, in the *Equipment* chapter.

Blades:

Bastard sword,

Cutlass*,
Dagger/Dirk,
Katana*,
Khopesh,
Knife/Stiletto*,
Long sword,
Main-gauche*,
Rapier*,
Sabre*,
Scimitar,
Short sword/Drusus*,
Two-handed sword,
Wakizashi*.

Cleaving/Crushing Weapons:

Battle axe,
Belaying Pin*,
Club,
Footman's mace,
Footman's pick,
Hand/throwing axe,
Horseman's mace,
Horseman's pick,
Morning star,
Warhammer.

Pole Weapons:

Awl pike,
Bardiche,
Bec de corbin,
Bill-guisarme,
Fauchard,
Fauchard-fork,
Glaive,
Glaive-guisarme,
Guisarme,
Guisarme-voulge,
Halberd,
Harpoon,
Hook fauchard,
Javelin,
Lucern hammer,
Long Spear*,
Mancatcher,
Military fork,
Naginata*,
Partisan,
Ranseur,

Spear,
Spetum,
Tetsubo*,
Trident,
Voulge.

Small Throwing Weapons:

Dagger/Dirk,
Dart,
Hand/throwing axe,
Knife/stiletto*,
Shuriken*.

Again, you'll see some overlap between the Small Throwing Weapons group and other groups.

These groups may not be used to calculate weapon similarity for determining whether a character receives the full or partial attack penalty for using an unfamiliar weapon.

Non-Groups

Finally, the following weapons do not belong in any sort of group whatsoever. To learn any of these weapons, the character must spend a weapon proficiency slot on it, and none of these is similar in use to any other weapon. When a character picks one up and uses it without being proficient in it already, he suffers the full penalty.

Weapons Not Belonging To Any Group:

Arquebus,
Blowgun,
Bola*,
Chain*,
Gaff/hook*,
Lasso,
Net,
Quarterstaff/Bo stick*,
Nunchaku*,
Sai*.

Special Note: The Cestus* doesn't require any Proficiency. It enhances punching damage, and everyone knows how to punch.

Weapon Specialization and Weapon Groups

Although it is possible to become proficient in an entire group of weapons, this doesn't mean a character can *specialize* in an entire group of weapons.

As before, each weapon specialization costs one Weapon Proficiency Slot in a weapon the character is already proficient in. A character *can't* pay two points to be proficient in the Fencing Blades group and then another two to specialize in the same

group: He'd have to take one-slot Specializations *individually* for Dagger/Dirk, Knife/Stiletto, Main-gauche, Rapier, and Sabre.

Let's say a character wants to know how to use every type of blade ever made . . . but he wants to be especially good with the Long Sword. As a first-level Warrior, he receives four Weapon Proficiency Slots to start with. He spends three to take Proficiency with the entire Blades broad group, and spends his fourth to specialize in Long Sword. He has his wish: He can pick up and use any blade weapon without penalty, but is particularly adept with the Long Sword.

Similarly, a character might wish to be proficient with all bows, and especially good with the Composite Long Bow. He spends two weapon proficiency slots to be proficient with the entire Bows tight group, and spends two more slots (because it is more difficult to specialize in bows; see the *Player's Handbook*, page 52) to specialize in Composite Long Bow. This character is at a disadvantage with any sort of weapon other than bows, but can use all bows, and is especially good with the Composite Long Bow.

Note

That's all you need to know now about the use of Weapon Proficiencies . . . as they're used to buy proficiency and specialization with weapons. But there are more things to use these proficiencies on, as you'll see as you proceed through the chapter.

Ambidexterity

If a player wants his character to be ambidextrous, as described above under "Off-Hand Weapons Use," he must devote one weapon proficiency to Ambidexterity.

If he does so, he'll be able to fight normally with both hands, and will be equally adept at non-combat tasks with both hands.

This doesn't give him two attacks per round. It just means that if he loses the use of one hand, or drops the weapon in that hand, he'll be equally adept with the other.

Style Specialization

You can use Weapon Proficiencies to specialize in certain *styles* of fighting, such as two swords, two-handed weapon, and so on. We describe how to do this below, under "Fighting Styles."

Punching and Wrestling Specialization

As you can specialize in certain weapons, you can also specialize in Punching and Wrestling. You already know about Punching and Wrestling from the *Player's Handbook*, pages 97-98; here, you'll learn how to improve a character's Punching and Wrestling abilities. You'll find this information below, under "Punching, Wrestling, and Martial Arts."

Martial Arts

Additionally, you'll learn how make your character proficient (or even a specialist) in eastern-style martial arts. These rules work like the existing Punching and Wrestling rules, but constitute a whole new set of maneuvers and tactics a skilled fighter character can use in combat. These rules, too, you'll find below under "Punching, Wrestling, and Martial Arts."

Fighting Styles

It gives a campaign more color when the warriors fight with different styles. A huge warrior-knight wielding a greatsword looks and fights a lot differently from a slender fencer carrying a rapier and main-gauche.

Below, we'll describe several common combat styles . . . and the interesting things you can do with them by taking a Style Specialization.

All these Fighting Styles refer to fighting with *melee weapons only*. None of them applies to missile weapons.

The Four Fighting Styles

There are four common Fighting Styles employed by anyone using a melee weapon. They are:

Single-Weapon Style: The character wields a weapon in one hand and carries nothing in the other hand. The weapon can be as short as a Dagger or as long as a Bastard Sword or Long Spear.

Two-Hander Style: The character wields a weapon which requires (or at least accommodates) the use of two hands. Such weapons include those which require two hands (Two-Handed Sword, Polearms, and Quarterstaff, for instance) and those which can be used one-and two-handed (Bastard Sword and Spear, for example).

Weapon and Shield Style: The character wields a weapon in his good hand and carries a shield on his off-hand. This combination can vary from a street-bravo's choice of dagger and small buckler to the classic knight's choice of long sword and body shield.

Two-Weapon Style: The character wields one weapon in each hand. Unless both weapons are Small (S on the Size column on the Weapons chart), the weapon in the character's off-hand must be lighter in weight than his primary weapon. This character can vary from a street-thief wielding two identical daggers, to a fencer using a rapier in one hand and a main-gauche in another, to a heavily-armored warrior with a long sword in one hand and a short sword in the other. Note: Read the *Player's Handbook*, page 96, for the rules on Attacking with Two Weapons.

All Warriors start play knowing how to use all four styles. Priests start play knowing how to use Single-Weapon, Two-Hander, and Weapon and Shield styles. Rogues start play knowing how to use Single-Weapon, Two-Hander, and Two-Weapon styles. Wizards start play knowing how to use Single-Weapon and Two-Hander styles. Characters cannot learn new styles after they're created; these are the styles they are limited to by their choice of character class.

A character can use a weapon style he knows with a weapon he does not know how to use. For example, wizards know Two-Hander style . . . so they can learn to use a quarterstaff. If a wizard who doesn't have Proficiency with a quarterstaff picks one up, he

can still use the weapon in two hands. However, he suffers the –5 attack penalty required by his unfamiliarity and his character class.

Each style confers some basic advantages and disadvantages when used. These are described in the descriptions of each individual style, below. Additionally, characters can *specialize* in these styles. Single-class warriors can eventually specialize in all of them; other classes can only specialize in one style.

Specializing In the Styles

You take a Style Specialization by devoting one weapon proficiency slot to a *fighting style*.

Guidelines

To use a Style Specialization with a specific weapon, you must have weapon proficiency with that weapon. For example, a character might have bought Style Specialization with Two-Hander Style. If he has Weapon Proficiencies with polearms, he can use the benefits of Style Specialization whenever he uses polearms. But if he doesn't also have proficiency with Two-handed Sword, and picks one up to use it, he *doesn't* get the benefits of Two-Hander Style Specialization with that weapon.

You can have both a Weapon Specialization and a Style Specialization in the same weapon, but neither is dependent on the other; you can have one without the other. For example, a character could have Proficiency with Sabre, Specialization with Sabre, and then Style Specialization in Single-Weapon style; he'd be a master fencer with the sabre. Or, he could have just Proficiency and Specialization in Sabre, or just Proficiency in Sabre and Style Specialization in Single-Weapon style.

Multiple Style Specializations

A single-class Warrior can take more than one Style Specialization. Weapons such as Bastard Sword, Javelin, and Spear, which can be used one-handed or two-handed, with or without a shield, can have up to four different Style Specializations taken for them.

Example: A single-class Warrior has Proficiency with Bastard Sword. He could theoretically take Single-Weapon Style Specialization, Two-Hander Style Specialization, Weapon and Shield Style Specialization, and Two-Weapon Style Specialization with it. Between fights, or even in the course of the fight, he could change the way he uses his weapon in order to gain different advantages in the course of a combat.

Limitations on Style Specialization

A character may begin play with only one Style Specialization. If he is a single-class Warrior, may learn others as he gains new Weapon Proficiencies through experience.

Only Warriors, Rogues and Priests can buy Style Specializations. Only Warriors and Rogues can buy the Two-Weapon Style Specialization. Only single-class Warriors can ever learn *more than one* Style Specialization.

Below are descriptions of the four Fighting Styles.

Single-Weapon Style

Single-Weapon style means that the character wields a one-handed weapon in one hand and nothing in the other. Though in real life this type of weapon use is often at a disadvantage compared to many of the others, it's very popular in film and fiction . . . and so it has some virtue in the game.

Advantages

The advantage of single-weapon style in the *AD&D*® game is that the character keeps a hand free for grappling, for switching weapons, for surprise maneuvers, for whatever comes along in the course of combat.

For instance, two fighters are going at it, and one pins the other's weapon (see Pin, below, under "Melee Maneuvers"), the single-weapon fighter can use his free hand to perform punching maneuvers; and he can try to perform barehanded maneuvers (below, under "Punching, Wrestling, and Martial Arts").

Disadvantages

The main disadvantage to this style is that the character does not gain the benefit of a shield's AC bonus.

Style Specialization

If the character devotes a weapon proficiency to Style Specialization with Single-Weapon Style, he gets a +1 AC bonus when using any one-handed weapon (for which he has proficiency) in Single-Weapon Style. He doesn't get the bonus if he carries a shield or weapon in his off-hand.

Additionally, he can devote an *extra* proficiency to Single-Weapon Style and have a total +2 AC when fighting in this style. That's the limit, though: He cannot devote more than two proficiencies (for a total of +2 AC) with Single-Weapon Style.

Two-Hander Style

Two-Hander Style involves carrying and wielding a weapon with both hands. Naturally, many weapons (including polearms, the great axe, the two-handed sword, and others) require two-handed technique. Other weapons (such as bastard sword, javelin, and spear) have it as a listed option. (Two-handed options for Harpoon, Javelin, Long Spear, Spear, and Trident are given in the *Equipment* section of this rulebook, not in the *Player's Handbook*.)

Advantages

The main advantage of two-handed weapon technique is that it allows the character to wield large two-handed weapons which can do substantial amounts of damage.

A second advantage is that, if you are using a two-handed weapon, the Disarm maneuver (see "Melee Maneuvers," below) is only of partial use against you.

A single successful Disarm against a two-handed weapon user won't knock the weapon out of the wielder's hands; it will merely knock his weapon askew and make him take some time to recover, so he automatically loses initiative on his next round.

However, two Disarm maneuvers successfully made against the character in the same round *will* knock the weapon loose.

Disadvantages

As with single-weapon use, two-handed weapon technique has the drawback that the user cannot wear or use a shield, or gain the shield's AC bonus.

Style Specialization

You can, by devoting a weapon proficiency to it, take a Style Specialization with Two-Hander Style.

Style Specialization with Two-Hander Style gives you a very specific benefit: When you're using a weapon two-handed, that weapon's Speed Factor is reduced by 3.

For example, a fighter with Two-Hander Style Specialization and wielding a Bastard Sword can wield his weapon faster in two-handed style than in one-handed style. Used in one hand, the Bastard Sword has a Speed Factor of 6. In two hands (normally), it has a Speed Factor of 8. But used in two hands by someone with Two-Hander Style Specialization, it has a Speed Factor of $(8-3)$ 5.

This is because when a fighter wields such a weapon with both hands on the hilt, he has more leverage on the blade and can move it faster. That's what Style Specialization in Two-Hander Style will do for the character: It teaches him how to use the weapon much faster and more aggressively than someone with less specialized training in the weapon.

One-Handed Weapons Used Two-Handed

Some players don't realize that many other one-handed weapons can also be used two-handed. Since these weapons don't do any more damage two-handed, there usually isn't much reason to use them this way; however, with Style Specialization in Two-Hander Style, now there's a reason.

If you specialize in Two-Hander Style and then use a one-handed weapon in two hands, you also get a bonus of +1 to damage. Thus, if you take a Two-Hander Style Specialization, when using a long sword two-handed, you do 1d8+1 damage instead of the base 1d8 (or 1d12+1 vs. large targets, instead of the base 1d12).

The one-handed weapons which can be used two-handed in this fashion include: Battle axe, Club, Footman's flail, Footman's pick, Horseman's flail, Horseman's mace, Horseman's pick, Morning star, Long sword, Warhammer.

Weapon and Shield Style

This is the classic technique of using a one-handed weapon and carrying a shield on the other arm.

Advantages

The principal advantage of Weapon and Shield Style is that you get the AC bonus of a shield; this is especially good when you can find a magical shield which confers a better AC bonus.

A second advantage is that the character can use the Shield-Rush maneuver (below, under "Melee Maneuvers").

Disadvantages

The disadvantage to Weapon and Shield Style is that the left arm (right arm, for left-handed characters) is dedicated to the shield and is not much use for anything else. If the character is disarmed, all he has to wield offensively is his shield, until he can get back to his weapon. If he is pinned in combat, he can't use his shield hand for grappling.

Style Specialization

If you devote a weapon proficiency slot to specialization in Weapon and Shield Style, you receive one extra attack per round . . . only when using a shield on the shield-hand, that is. You can use that extra attack *only* for the Shield-Punch and Parry maneuvers (see under "Melee Maneuvers," below).

As with the normal "Attacking with Two Weapons" rules (see the *Player's Handbook*, page 96), when striking with both hands in a single combat round, the character suffers a –2 to attack rolls with his weapon and a –4 to attack rolls with the Shield-Punch or Parry. (If you're ambidextrous, as described above under "Off-Hand Weapons Use," that's a –2 with weapon and –2 with shield.) If you devote a *second* weapon proficiency slot to Weapon and Shield Style Specialization, that penalty drops to with the weapon and –2 with the shield. (If you're ambidextrous, that penalty is 0 with weapon and 0 with shield.)

On any round when you perform two maneuvers, you do not get the AC bonus for the shield for the rest of the round. If you swing your sword and perform a Shield-Punch in the same round, you do *not* get your shield's AC bonus if anyone attacks you later in the round.

Two-Weapon Style

With this popular style, the fighter has a weapon in each hand—usually a longer weapon in his good hand and a shorter one in his off-hand. Unless the character has Style Specialization in this style, the second (off-hand) weapon must be shorter than the primary weapon.

Advantages

One great advantage to this style is that you always have another weapon in hand if

you drop or lose one. A single Disarm maneuver cannot rid you of your weapons.

Disadvantages

The principal disadvantage to this style, as with some other styles, is that you don't gain the AC benefit of a shield.

Style Specialization

Please read the "Attacking with Two Weapons" section from the *Player's Handbook*, page 96, before continuing.

If you devote a weapon proficiency slot to style specialization with Two-Weapon Style, you get two important benefits. First, your attack penalty drops; before, it was a -2 with your primary weapon and -4 with your secondary, but with Specialization in Two-Weapon Style it becomes 0 with your primary weapon and a -2 with your secondary weapon. (If you're already ambidextrous, as per "Off-Hand Weapons Use," above, that penalty is 0 with primary weapon and 0 with secondary weapon.) Second, you're allowed to use weapons of the same length in each hand, so you *can*, for example, wield two long swords.

When fighting with two-weapon technique, you can choose for both weapons to try the same maneuver (for example, two strikes, or two disarms), or can have each try a different maneuver (one strike and one parry, one pin and one strike). If the two maneuvers are to be different, each receives a -1 attack penalty.

Though rangers don't suffer the off-hand penalties for two-weapons use, they do not get a bonus to attack rolls if they devote a weapon proficiency slot to Two-Weapon Style. They do get the other benefit, of being able to use weapons of equal length.

Sample Style Specialization

Here's an example of how a character can use the weapon proficiencies, weapon specialization, and style specialization rules to become very dangerous and very versatile indeed.

Berris is a 1st level fighter, but he's already very accomplished with his weapon of choice, the Bastard Sword. He has taken Weapon Specialization with the Bastard Sword (two slots), Two-Hander Style Specialization with the Bastard Sword (one slot), and Single-Weapon Style Specialization with the Bastard Sword (one slot).

From his weapon specialization, he receives a +1 to attack rolls and +2 to damage whenever using a Bastard Sword, regardless of the technique he uses.

When using the weapon in Single-Weapon Style, one-handed, he gets a +1 to AC.

When using the weapon in Two-Hander Style, his weapon's speed factor drops from an 8 (normal two-handed speed factor for the Bastard Sword) to a 5, making it a very quick weapon in his hands.

Style Specialization and the Character Sheet

Since style specializations give the character certain benefits in combat, these benefits

need to be written down on your character sheet.

The character sheet has blanks for all pertinent notes. For example, with the Berris character mentioned just above, the character sheet would include blanks with the following information:

Special Abilities and Restrictions:

+1 to hit
+2 damage Bastard Sword,
+1 AC used Single-Hand,
Speed Factor 5 used Two-Handed

Weapon Proficiency Slots Available: 4

Prof w/Bastard Swd: 1
Spec w/Bastard Swd: 1
Single-Weapon Style: 1
Two-Hander Style: 1

Melee Maneuvers

Strike and counter-strike, strike and counter-strike: That's the formula for dull, mechanical combat, and it's no way to run the sort of swashbuckling, action-packed combat which should be the backbone of your *AD&D*® game adventures.

So here, we'll be describing all sorts of different combat maneuvers which your characters can perform in combat.

These maneuvers aren't limited to warrior-classes alone. *Anyone can perform any of these maneuvers*, provided he has the right weapon or equipment. Any priest with a shield can perform a Shield-Punch or Shield-Rush; any rogue or mage with a good attack can Disarm a foe. But warriors will be performing these maneuvers most often.

Each of these maneuvers, when used in combat, constitutes one Attack. Characters with multiple attacks per round can mix and match their maneuvers. A character with two attacks per round could perform one Strike and one Parry, for example, one Called Shot and one Disarm, one Pin and one Grab, two Strikes, two Parries, or whatever combination he wanted.

Called Shots

Take a look at Chapter Nine of the *Dungeon Master's Guide*, page 58.

As you'll see in those rules, when you wish to make a Called Shot, you announce this before initiative is rolled, and you receive a +1 penalty to your initiative. Then, when your turn comes up in combat, you suffer a -4 penalty to your attack roll. Naturally, you can take Called Shots with melee, thrown, and missile weapons, and even with weapon-like spells such as *magic missile*.

Called Shots can be used for a variety of purposes. The most important of these are: Disarming a weapon; striking a specific body part; smashing something being held;

bypassing armor; and special results.

Disarming a weapon warrants its own maneuver, so you'll find "Disarm" below.

Striking A Specific Body Part

As it mentions in the *DMG*, again under "Hitting a Specific Target," the normal *AD&D*® game is not geared toward a hit-location system which chronicles where every blow lands and which body parts get injured. We'll be presenting some options for that sort of thing later in this chapter, but this section concerns something slightly different.

Monsters often have body parts or features with extraordinary or magical effects; examples include the eyes of the beholder, tentacles of the carrion crawler, individual heads of the chimera, and so on. Many animated statues are motivated by a medallion, inscription, or imbedded gem.

A hero can take a called shot to attack those very specialized locations; this is a very heroic thing to do. It's up to the DM to determine how much damage such body parts can take; some will take as little as 1 point of damage before being destroyed, while others may be expressed in fractions of the creature's normal hit point total.

Smashing Something Being Held

Often, an enemy will be holding something and a hero will not wish him to hold on to it. If the attacking character wishes to knock it out of his hand, that's the Disarm maneuver; if he wishes to destroy it in the opponent's hand, that's Smashing Something Being Held.

If an alchemist is holding a bottle of flammable liquid to hurl at the party, it's very heroic to swing a sword or throw a knife and smash it while he holds it up to throw: With one blow, you've protected your friends and immolated an evil enemy. If a demonic foe has finally gotten his hands on the Cursed Wand of Anti-Life, it's more than appropriate to fire an arrow or quarrel and smash it in the demon's hands.

Again, the DM decides how many points it takes to smash such things. In the case of a vial of liquid, it's not much—one or two at most.

Bypassing Armor

This option is not present to let heroes bypass or ignore the AC value of normal armor. If that were allowed, all PCs and all monsters would be using the Called Shots maneuver almost exclusively, which would be very annoying.

No, the Bypassing Armor option is used when the DM has introduced a monster or enemy which can't be beaten any way except through the discovery and exploitation of its "weak spot." Like Talos, the invulnerable bronze man of Greek myth, these monsters are impossible to damage (this is usually expressed as a monstrous AC and an invulnerability to any but the most powerful of magical weapons—+4 or better); however, each one has a weak spot.

These weak spots are always visible to the eye, if the hero thinks to look for it and can see the body part where it is. (For example, a dragon might not want to fly; this is so that it can keep its wings folded down over its unarmored spots.) A clever warrior will

realize that it's covering up for something and try to trick it into moving its wings.

If a hero is bright enough to look for the weak spot, and perhaps trick a monster into showing the weak spot, the warrior can then take a Called Shot and hit it. He'll do the monster great damage (or perhaps kill it outright; that's for the DM to determine).

Examples: A dragon which has invulnerable hide (but which, suspiciously, never opens its mouth to breathe flame . . . because its inner mouth is not armored); a mechanical man with a small, nearly-invisible slot used by the inventor to open it up (but which a hero with a knife can use to damage its internal machinery); a warrior with armored skin but an unarmored ankle; a mummy which keeps one arm crossed over its chest to protect its otherwise undefended heart; a 9' high golem whose weak spot is the unseen top of its head.

Again, this only works when the DM has created a monster which can (or must) be defeated in this very way. If a fight isn't going the characters' way but the characters are gradually doing damage to the monster, then the monster probably isn't one of these invulnerable-beasts-with-weak-spots, and it's pointless to take lots of called shots at random body parts "just in case."

Special Results

Finally, the Called Shot can be used for a variety of special results, especially neat and interesting results such as the ones you see in movies and fiction. Examples:

Carving Initials Into Someone. Each successful Called Shot will enable a character with a sharp blade to slice one letter or initial into a tabletop, a wall—or the flesh of an opponent. This does only one point of damage, and has one of two results: Against an enemy of equal or lower level or influence, it can cause the enemy to lose morale or surrender (DM choice); against an enemy of equal or higher level or influence, it will be considered such an insult that this enemy will not rest until you are dead. Thus, it is best performed against enemy minions to impress and scare them, to persuade them to run away or help you. Performed against enemies who are your equal in ability or status, this maneuver merely earns you a foe for life.

Cutting Buttons Off. Each successful Called Shot will enable a character to snip off one button, brooch, gem or other sartorial element from an enemy's outfit. It can also be used to flip a necklace off someone's head, spring the catch on a bracelet, etc. This has the same good effects as carving initials into someone, but will not earn you the enmity of an opponent who is your equal.

Stapling. This classic maneuver is best performed with a thrown knife or with an arrow or quarrel, though it can be performed with sharp melee weapons. The target must be near some piece of furniture or wall, and that furniture or wall should be wood, plaster, or any other material that such a weapon will penetrate. With a successful Called Shot, you staple some item of the target's clothing (your choice) to that nearby surface. The target must spend a combat round getting himself free. (This does not require any sort of roll; it just takes a few moments to pull the knife free, tear the cloth of his garment, whatever it takes.) If someone attacks him while he is pinned, he suffers a –2 penalty to AC (i.e., a 3 becomes a 5) and attacks. If the target is stapled and must defend himself while trying to tear himself free, he suffers those AC and attack penalties but will be able to tear himself free after a total of three rounds.

Hostage-Taking. If a character successfully grabs a victim during one round (see the Grab maneuver, below), he may use a Called Shot on his next round to put his dagger to the hostage's throat. This does no damage to the hostage, but the attacker can then, at any time, drive the knife home for twice normal damage (which he will probably do if the hostage does not surrender, or if someone else he is threatening does not surrender.)

Disarm

The Disarm is a specific variation on Called Shots. With the Disarm, the attacker takes a Called Shot at the weapon his target is currently using.

Disarm vs. Single-Handed Weapons

With the basic Disarm maneuver, the attacker follows the normal rules for Called Shots (announcing his intention before initiative and receiving a +1 modifier to initiative, and then suffering a -4 attack penalty); if his attack is successful, he will (normally) cause his enemy's weapon to go flying from his enemy's hand.

Roll 2d6. The number rolled is the number of feet the weapon flies. Roll 1d6. The number rolled determines which direction the weapon goes. (This is described in terms of the attacker's facing. Straight Ahead means straight ahead from the attacker; Behind means behind the attacker.

- 1 = Straight Ahead
- 2 = Ahead, Right
- 3 = Behind, Right
- 4 = Straight Behind
- 5 = Behind, Left
- 6 = Ahead, Left

This Disarm can also be used on magic wands, crystal balls, and any other sort of magical apparatus which is held in one hand. If the item is worn (like jewelry), it cannot be Disarmed. (Note: Weapons, when used, cannot be worn like jewelry.)

Disarm vs. Two-Handed Weapons

Disarm does not work nearly so well against two-handed weapons. If you perform a Disarm against a wielder of a two-handed weapon (including magical staves), it merely knocks the weapon out of alignment briefly; the weapon's wielder automatically loses initiative on the next round. However, two Disarms made against the wielder *in the same round* will knock the weapon free; roll only 1d6 to see how many feet it flies, and 1d6 to see which direction it goes.

Naturally, the two Disarm maneuvers don't have to come from the same character. Two characters can work together to disarm the two-handed wielder; or, one character with multiple attacks in a round can do the job himself.

If a character finds his two-handed weapon partially disarmed, and he still has at least

one attack to perform this round, he can elect to forget about his next attack and may use that attack to recover his weapon instead.

Example: Torreth and Amstard are fighting, Torreth with long sword and shield, Amstard with two-handed sword. Both characters have two attacks per round. Torreth has initiative. He successfully Disarms Amstard, drawing his weapon out of line. Amstard now has his first attack of the round. He can either punch Torreth with his gauntleted fist, in which case his sword will still be out of line, or he can recover from the Disarm. He chooses to recover. He swings the weapon back into line and is ready for the next exchange. He suffers no initiative penalty on the next turn.

Disarm vs. Shields

Disarm is only of partial usefulness when struck against a shield. It won't tear the shield loose from the wielder's arm. However, it will draw it out (knock it out of alignment, so that the wielder is not protected by it). For the rest of the round, the shield-wielder loses the AC bonus of the shield (and any magical benefits, too). At the start of the next combat round, even before initiative is rolled, the character regains his shield's AC bonus.

If a shield has other properties, those stay in effect, even when the shield is Disarmed out of alignment. For example, let's say a shield radiates a *protection from evil* spell. If it's Disarmed, and drawn out of alignment, its wielder still gets the benefits of that *protection from evil* spell. Only when he drops the shield or has it forcibly wrested away from him does he lose that benefit.

As with the Disarming of two-handed weapons, if a character finds his shield disarmed, and he still has at least one attack to perform this round, he can elect to forget about his next attack and may use that attack to recover his weapon instead.

Example: At the start of the next round, Amstard's ally Jeter, carrying a halberd, joins the fight. Torreth wins initiative again. He takes an ordinary strike at Amstard and misses. Jeter chooses to Disarm Torreth's shield +4. He successfully Disarms it. Now, Amstard takes his shot, his chances greatly improved because Torreth's shield bonus to AC doesn't come into play. He smites Torreth with a mighty blow. Torreth has another attack this round: Realizing that he's going to get hurt if he doesn't have his shield up, he forgets about a second attack and uses that time to bring his shield back up.

Thrown-Weapon and Missile Disarms

You can perform the Disarm maneuver with thrown weapons and missile weapons.

When throwing small (S) weapons, you suffer an additional –2 attack penalty because these weapons don't have a lot of weight; it's harder for them to knock the weapon out of someone's hands. Medium (M) or larger weapons don't suffer this penalty, nor do arrows, quarrels, or sling stones.

Thrown-weapon and missile Disarms may only be performed against single-hand weapons. They automatically fail vs. two-hand weapons and shields.

Expert Disarms

If you're a very experienced fighter, and are willing to suffer a serious penalty in order to impress your enemy, you can perform an "expert disarm" against single-hand weapons only. This suffers the penalty of *two* Called Shots: Announce intent before initiative, then suffer a +2 to initiative and a -8 to attack rolls.

But if it does hit, when you Disarm the weapon, you can send it pretty much where you want it to, within 12 feet of the target. If, for instance, one of your allies has lost his sword, and your enemy is wielding a comparable sword, you might wish to Expertly Disarm your enemy's sword to land right in front of your friend. Or, if you're fighting with a dagger and your enemy has a sword you want, you might Expertly Disarm his blade to fly up into the air; you drop your knife and the sword drops right into your hand.

This is an almost preposterously heroic sort of thing to do (it only happens in the most swashbuckling fiction and movies, after all) so the DM may not wish to allow this option in a more gritty or realistic campaign. On the other hand, he may grant bonus XP to characters with the temerity to try it . . . and succeed!

Grab

The Grab is another type of Called Shot. To perform it, you must have at least one hand free; two hands are better if you're grabbing and trying to hold a person.

When performing the Grab, begin as with a Called Shot (announce before initiative, +1 to initiative, -4 to attack rolls).

If you hit, you've gotten your hand on whatever it was you were trying to grab: It could be an enemy's weapon, an important item you're trying to retrieve, or any such thing.

However, just because you've grabbed hold of the object doesn't mean that you're in control of it. If some other person already has hold of the object, he's going to struggle with you for control.

In the same round that you performed the grab, roll 1d20. Your opponent will do the same.

Compare the number you rolled to your Strength ability score. Whichever one of you rolled better against his score won the tug-of-war contest.

For purposes of the Grab, all 18 scores (01-50, 51-75, etc.) are just 18. However, in case of a tie, a higher-percentile 18 beats a lower-percentile 18. (For instance, an 18/40 beats an 18/30, an 18/00 beats an 18/99, etc.)

Example: Rathnar the Barbarian tries to grab the Ruby Orb of Blassendom from the hands of his enemy. He successfully rolls to attack rolls and gets his free hand on the Orb.

Rathnar is Strength 17. His enemy is Strength 15. Both roll 1d20.

Rathnar rolls a 10. He's made his roll by 7. His enemy rolls a 9. He's made his roll by 6. Rathnar snatches the Orb away.

If you grab something and then fail your Strength ability roll, then you've lost: Your enemy has snatched the object back out of your hand.

A tie (for instance, if both of you made your roll by 5, or both missed it by 2, or came up with any other identical answer) means that you re-roll, during the same round. Treat this second roll as if it were a second attack in the same round for determining when in the round it takes place (in other words, it will take place *after* all other characters have

performed their first maneuvers for the round).

However, all these Strength rolls resulting from a single Grab maneuver are counted as one "attack;" if a character can make two attacks in a round, and his first attack is a Grab, and the grab leads to two or three Strength rolls due to struggling, that's all still only one attack. The character still gets his second attack later in the round.

Grabbing A Person

If you're Grabbing someone to hold him against his will, you need to consult the Wrestling rules from the *Player's Handbook*, pages 97-98. Also, see below under "Punching, Wrestling, and Martial Arts."

If you're Grabbing someone and you use only one hand, you have two strikes against you. First, the attack is treated as a Called Shot, with the usual penalties; second, you're treated as if your Strength ability score were 3 less. If you have a Strength of 15 and grab someone one-handed, you make your Strength roll as if you had a Strength of 12.

(Strengths of 18 aren't automatically dropped to a 15; it depends on the 18 Strength's percentile bonus. An 18/00 drops to an 18/51. An 18/91–18/99 drops to an 18/01. An 18/76–18/90 drops to a plain 18. An 18/51–18/75 drops to a 17. An 18/01 drops to a 16. And the plain 18 drops to a 15.)

If you use both hands, you don't have to use the Called Shot rules; you can make a Wrestling attack without announcing it far in advance, and don't suffer the +1 initiative or –4 to attack penalty. Also, you get to use your full Strength score. Determine the results of your attack as a Wrestling attack.

If your opponent has any attacks left this combat round, he can respond with a Wrestling, Punching, or other attack (such as stabbing you with a short weapon, for instance). If your Wrestling attack roll resulted in a hold of some sort (any result on the "Punching and Wrestling Results" chart with a "*" beside it), he has a –4 penalty to attack rolls with any attack but another Wrestling attack. However, he can use his attack to try to break your hold (using the Strength roll tactic described above, under the description for Grab).

Grabbing a Monster

The same rules apply to grabbing monsters . . . but there are a couple of other things to consider.

No Strength Ability Score. Most monsters aren't listed with a Strength ability score. This makes comparisons a little difficult. In general, if the situation ever comes up, the DM should decide for himself what Strength a specific monster has.

Here's one rough rule of thumb to approximate a Strength score: Determine how much damage the monster can do with its single largest attack. That's your starting number. (In other words, if it does 1–8 damage with its worst attack, you start with the number 8.)

If the monster has multiple attacks, add 1 to the starting number per extra attack the monster has.

Add 8 to the number if the monster is an animal known for its ability to carry weight (horses, pegasi, camels) or contains parts of such a monster (as the hippogriff does).

The DM may further adjust this number as he desires.

The result is a rough measure of the monster's Strength.

(Yes, there will be many examples which don't adhere well to that rule of thumb. But it's someplace to start.)

Example: The Nightmare has attacks of 2–8/4–10/4–10. Its largest possible attack is 10 (our starting number); it has two extra attacks per round (for a +2 to that starting number); it's a horse-like animal (for a +8). Final Strength score: 20.

Size Difference. Also, the relative size of the two combatants is important. Humans are medium-sized (M) "monsters." They have an advantage when grabbing small monsters (such as goblins, imps, and children, for instance) and a disadvantage when grabbing large ones (dragons, golems and hippopotami, for example).

Treat a character's Strength as 3 higher when he is grabbing and struggling with a smaller monster, and 6 lower when grabbing and struggling with a larger one. (This bonus or penalty is *halved* with player-character races and demihuman NPCs. Thus, halflings, goblins, kobolds and gnomes are at a –3 when wrestling with Medium-sized opponents such as humans; Dwarves, because they are so close to human-sized, are not. Humans are at a mere +1 bonus to Strength when wrestling with halflings, goblins, kobolds and gnomes.)

Grabbing is performed with hands only. The character may be wearing gloves or even the Cestus described in the *Equipment* chapter of this book, but may not be holding any other weapon in his Grabbing hand.

Hold Attack

This is a sort of non-attack maneuver.

The Hold Attack maneuver is a way for a character to delay making his attack until later in the combat round. It's usually performed when the character is hoping that battle circumstances will change so that he can get a shot in somewhere that is currently too well-defended. Archers use this maneuver a lot, so that they can snipe more effectively.

To perform the Hold Maneuver, the character, when it's time for him to announce his intention, says "I'm holding my maneuver." Combat proceeds to the next character.

Then, once everyone has gone in the round, as secondary attacks are being determined, the DM again asks the character what he's going to do; he can take his action then. If he does not, he forfeits that attack.

Characters With Multiple Attacks

If a character already has multiple attacks in a round, he can still perform the Hold Attack maneuver with any or all of his attacks. This can make things a little complicated, but it's not a lot of trouble.

Example: In this fight, Rathnar the Barbarian (who has one attack per round), Drusilla the Spear-Maiden (who has two per round), and Lacksley the Archer (who has three per two, and has two this round) are fighting a jungle warrior (two attacks per round) and his monstrous jaguar ally (three attacks per round).

This round, Lacksley wants to shoot the jaguar; but he's still caught in a spring-loaded animal trap, and Drusilla is between him and the jaguar.

The player-characters win initiative. Drusilla uses her first attack to spear the jungle warrior. Rathnar uses his sole attack to swing his axe at the jaguar monster. Lacksley announces that he's holding his maneuver. Now it's time for the monsters to respond; the jungle warrior attacks Drusilla with his own spear, and the jaguar-monster jumps on Rathnar and uses one of its two paw hits.

It's time for secondary maneuvers. Drusilla misses her second strike. Rathnar has no second strike. It's time for Lacksley to act. He asks the DM if Drusilla has moved out of position yet, and the DM rules that she has. He fires, scoring a hit on the jaguar monster. The jungle warrior stabs Drusilla again with his second strike, and the jaguar latches hold of Rathnar with his second paw strike.

It's time for tertiary maneuvers. Lacksley, because of his Hold Attack maneuver, now takes what would have been his secondary maneuver. He shoots the jaguar again, killing it; it rolls off Rathnar before it can inflict its third attack, a deadly bite or an even more deadly rake.

Parry

Take a look at Chapter Nine of the *Dungeon Master's Guide*, page 61, at the Parrying optional rule.

That's one way to simulate a fighter going on the defensive; the optional Parry maneuver presented here is done a different way.

To perform this Parry, you must announce before initiative is rolled that you're going to Parry. (If you have more than one attack per round, you must announce how many of them are going to be Parries.)

Then, during the round, the first time an attacker strikes at you (even if it's before your turn to strike), you roll your Parry. Roll to attack rolls your attacker, and roll vs. his AC (including all bonuses for shield, magical items, etc.). You can use your weapon at its normal chance to attack rolls, or your shield at a +2 to your chance to attack rolls (plus any magical bonus the shield confers). If you hit, his attack is parried and does you no damage.

You can Parry thrown weapons, but not missile attacks (quarrels, arrows, sling stones, *magic missiles*, etc.).

Choice of Parries

You don't necessarily have to Parry the very first attack made against you . . . though that is the simplest way to do things. If you prefer, you can choose which attacker you're going to Parry.

Example: Amstard is fighting an ogre and its idiotic goblin jester. Before initiative is rolled, he announces that he'll be using one of his two attacks to Parry.

The NPCs win initiative and attack. The jester attacks first. Amstard announces that he's not Parrying this attack. The jester hits him, doing minuscule damage. Then the ogre attacks. Amstard announces that he is Parrying this attack. The ogre rolls an attack, and succeeds; Amstard rolls to attack, and succeeds in Parrying the attack.

Then, it's the player-characters' turn. Amstard still has an attack left, and so swings at the ogre.

If a character Holds his Parry, anticipating that some other attacker will swing at him, but that attack never materializes (for example, because that specific opponent went somewhere else), and he's still suffering attacks this round, he can use that Parry against one of these other attacks. He may not, however, apply it against an attack that has already taken place.

Polearm Parries

If you're wielding a polearm, you can parry an attack from another character wielding a polearm, even if that character is attacking someone else. To do this, you must be within range either of that attacker or his intended victim.

Example: Amstard is wielding a halberd from behind the shield-wall his friends are holding. Amstard announces, before initiative, that he'll use one of his attacks for a Parry and the other for an attack. After initiative, an NPC with a glaive takes a swing at Drusilla. Though the glaive-wielder is out of Amstard's range, Drusilla is right in front of Amstard, easily within his range. Amstard rolls his Parry, rolling against the glaive-wielder's AC, and hits; he parries the attack. When it's time for the PCs to attack, Drusilla puts the glaive-wielder down and Amstard swings his halberd against another enemy.

Missile Weapon Parries

In desperate situations, a character can parry with a missile weapon he is holding (bow, crossbow, or staff sling, but not sling). If he is successful with his parry, though, his weapon is ruined; the enemy's attack has destroyed it. He may continue parrying with it until it is completely destroyed (rules for destroying weapons and armor appear in the *Equipment* chapter of this book), but it may never again be used for its original purpose.

Parrying from the DMG

Even if you use this Parry maneuver, you can still use the Parrying option from the *Dungeon Master's Guide*, page 61.

Incidentally, since the *DMG's* Parrying counts against all attacks coming in on the fighter that round, the fighter needs to announce, before initiative is rolled, that he is performing the Parrying maneuver for the AC bonus.

Pin

With the Pin maneuver, you move close to your enemy (right up in his face) and use either a weapon or your shield to pin, or trap, his weapon—usually by pressing it against him so that he can't move.

This is like a Called Shot, except that you *don't have to announce it before initiative* and you don't suffer a +1 to initiative. You do still suffer the –4 attack penalty.

If you successfully hit, the victim can't use his pinned weapon until the pin is broken,

and you can't use your pinning weapon or shield until the pin is broken.

When the pin is first performed, the victim gets one chance to struggle, using a Strength roll exactly as described for the Grab maneuver, above. If he succeeds, he yanks the weapon free; if he has attacks left this round, he can use all of them. If he fails, the weapon remains pinned for the rest of the round; the victim loses one of his attacks for the round (if he only had one, he's out of luck until next round); but next round and in succeeding rounds, his first struggle attempt each round does not count against his available attacks. (Subsequent ones in the same round do count as attacks.)

It is possible to Pin someone with the missile weapon you are carrying (except for the ordinary Sling). While it's being used to Pin, it may not be used as a missile weapon. If it was armed (an arrow was nocked, a quarrel was in place, or a stone was in the staff-sling's pouch), it loses that missile in the struggle; the character must reload it later.

Pull/Trip

This maneuver is designed to knock opponents down.

When using the Pull/Trip maneuver, the attacker announces his intention when it's his turn to attack. He describes how he's performing the maneuver to the DM, who may rule that it's impossible.

If it is possible, though, the attacker rolls vs. the target's AC as with any normal attack.

The target then rolls 1d20 against his Dexterity. If he succeeds, he stays on his feet. If he fails, he falls down. Modifiers to his Dexterity include:

- +6 Target Was Not Moving
- 3 Target Was Unaware of Attack

The Pull/Trip maneuver is best performed on someone who is moving and unaware of you. A target who is standing still (not walking or running) and is aware of his attacker is very hard to knock down.

Use of Polearms

Polearms (and any other weapons with long staff-like elements—quarterstaves, lances, spears, etc.) are good weapons to have when you're trying the Pull/Trip maneuver.

You can Pull/Trip someone at the maximum range of your weapon, for instance, with no additional penalty to attack rolls.

You can Pull/Trip moving animals with a polearm; this is at a –6 penalty to attack rolls if the animal is Large (but you can't even try it on a Large animal *without* a pole of some sort).

And, finally, they are very useful for knocking riders off their mounts. With a mancatcher or polearm (though not with a quarterstaff, lance or spear), you can attack a mounted rider and have a good chance of pulling him from his horse. The Dexterity modifiers listed above also apply to the rider's chance to stay mounted.

Sap

Sapping someone—i.e., hitting him over the head in order to knock him out—is a maneuver you undertake when you wish to capture an enemy alive (or just incapacitate him without killing him).

To do this, the attacking character makes a Called Shot at an additional –4 to attack rolls (so it's –8 total, plus the usual Called Shot penalties of having to announce your maneuver before initiative and suffering a +1 to initiative).

If the attack hits, the character rolls ordinary damage for the weapon. He gets a 5% chance of knockout (as per the Punching and Wrestling rules) for every point of damage he does, up to a maximum of 40%.

Example: Sir Amstard wants to knock out a noble opponent rather than kill him. He attacks to Sap the opponent. Luckily, even with the –8 to attack rolls, he successfully hits his foe. With his sword, he rolls 6 points of damage. This gives him a (6x5%) 30% chance of an instant knockout. On his percentile dice, he rolls 42; he has failed this time. He'll try again.

The damage done by Sap attacks is the same as that done by Punching; in other words, only 25% is normal, or "permanent," damage. The other 75% is temporary, and wears off after a short while, as we'll discuss later in this chapter.

When using a special or magical weapon to perform the Sap, *you do not count the weapon's attack or damage bonus*. You're not using the weapon the way it is meant to be used; you're hitting your target with the flat of the blade, with the hilt or pommel of the weapon, etc. Therefore, those bonuses don't count for anything.

When performed on a character who is asleep or magically held, the Sap maneuver automatically hits. The chance for knockout goes up to 10% per point of damage done, up to 80%. However, if the subsequent percentile die-roll is 81 or higher, the victim is not knocked out—he's been awakened by the attack. (Why try a Sap maneuver on an already-asleep target? Because you may want to kidnap him or smuggling him out of a cell and can't risk him waking up and alerting the guards.)

The Sap maneuver can only be performed with melee weapons or bare hands; it cannot be performed with missile weapons.

The Sap maneuver is usable only on Small (S) or Medium (M) monsters; it will not work on Large (L) or bigger monsters such as dragons. They just can't be knocked out with this maneuver.

Shield-Punch

The shield-punch is a very basic maneuver. If you are using a buckler, small shield, or medium shield, you can use it to attack with as well as defend, by slamming it into your target's body.

When your turn to attack comes, simply announce that you're shield-punching and make your attack roll. You get no attack bonus from the shield, regardless of its size or magical enchantment.

A shield-punch does 1–3 damage, plus your Strength bonus. Once you have performed a shield-punch, you lose the AC bonus of the shield for the rest of the combat round from now until your next attack. (If you have an attack later in the round, you regain the AC bonus then; if you don't have an attack until next round, you regain the AC

bonus at the very start of the next round.)

This is a good maneuver to perform when you've dropped your weapon, as it will do somewhat more damage than a barehanded attack.

Shield-Rush

This maneuver is like a combination of the Pull/Trip and Shield-Punch maneuvers.

The attacker must start at least 10 feet away from the victim, and must have either a medium or body shield. Basically, he runs at full speed up to his victim, slamming full-tilt into him, hoping to injure him or knock him down.

As with the Shield-Punch, the attacker gets no bonus to attack rolls from the shield, nor does he get the AC bonus of his shield from the time he starts the maneuver until his next attack.

If he hits, he does damage equal to the Shield-Punch, and the target must make a 1d20 roll against Dexterity to stay on his feet. The target applies these modifiers to his Dexterity:

- +3 Target Was Moving Toward Attacker
- +3 Target Was Not Moving
- 3 Target Hit From Behind
- 3 Target Was Unaware of Attack

As you can see, it's more reliable a knockdown than the Pull/Trip.

However, the attacker also has a chance to be knocked down.

If he misses his roll to attack, he slams into the target anyway, and does no damage to his target. He must make his Dexterity ability check at a –6 penalty; if he makes it, he is still standing, but if he fails it, he is knocked down. Either way, his target remains standing.

Even if he succeeds in his attack roll, he still has a chance to fall down. The attacker rolls 1d20 against his own, unadjusted Dexterity. If he fails it, he falls down, too.

Strike/Thrust

This is the basic combat maneuver, and is included here just for completeness.

With the Strike/Thrust maneuver, the attacker uses the weapon he has in hand and strikes, swings, or thrusts it at the intended victim. If it hits, the attack does the damage appropriate to the weapon and the attacker's Strength bonus.

"Striking" with a Missile Weapon or Thrown Weapon constitutes firing it/throwing it at your target. Usually, you just say "Shoot" instead of "Strike" when announcing your maneuver.

Surprise and Flash Maneuvers

All of these maneuvers, and the many possibilities they provide for characters to customize their fighting styles, should give you the idea that the DM should be encouraging wild, extravagant, interesting maneuvers and styles in combat. This is a lot

more entertaining than ordinary, plodding swing vs. swing combat.

Therefore, the DM should reward intelligent, creative efforts in combat by granting them bonuses to attack rolls and damage.

Examples:

A lightly-armored hero with the Acrobatics nonweapon proficiency could charge a foe, then use his Acrobatics to flip over him and strike him from the rear; the DM might give him a bonus to attack rolls in addition to striking at a part of the target's body that is unprotected by a shield.

A crossbowman could use a Called Shot against the rope holding the chandelier, causing the chandelier to come crashing down onto the villain's head; instead of suffering a massive attack penalty for such a preposterous shot, the DM might give the player an attack bonus for the surprise value of the attack, plus a percentage change for knockout, as per the Attacking Without Killing section of the Player's Handbook.

A swashbuckler running up a flight of stairs with guardsmen in hot pursuit could tumble a stack of casks down the stairs behind him; the DM could give him a Pull/Trip maneuver against each one of those guardsmen, and even an improved chance to attack rolls, for attempting this classic move.

On the other hand, a player might come up with a plan or maneuver that is merely foolish or abusive to the campaign. The DM can assign such a maneuver minuses to attack rolls and damage.

Examples:

Rathnar's player decides that if Rathnar makes faces at an orc he is fighting, then the orc will become spooked and run away. When Rathnar attempts this, the orc proceeds to make faces right back at him, then begins the process of cutting Rathnar to ribbons.

Later, after some time at the healer's guild, Rathnar is in better armor and is in dire combat with another orc. Rathnar decides that he'll tuck and roll between the orc's legs, stand up behind him, and cleave him in twain from behind. However, his player has failed to consider that Rathnar is in bulky plate mail and knows nothing about acrobatics. The DM assigns Rathnar a stiff penalty to his Dexterity roll when Rathnar tries the maneuver. Rathnar ends up flat on his back, banging against the orc's legs with the orc looming over him, and the DM assigns the orc a bonus to attack rolls Rathnar because of the hero's clumsy position.

Don't Say No; Determine Difficulty

A good rule of thumb to use, when a player-character tries something strange or daring in combat, is this: Don't say no to his proposal; just determine the difficulty of the maneuver in your head, give him a general idea of that difficulty, and let him try it.

An easy way to do that is arbitrarily to assign a "difficulty number" of 1 to 10 to any special maneuver. Then, have the character roll against whichever of his abilities (Strength, Dexterity, etc.) that seems most closely to pertain to the task . . . and subtract that difficulty number from his ability. If he succeeds in rolling equal to or less than his modified ability, he has succeeded in his task.

Example: Drusilla wants to try the same maneuver Rathnar was going to pull. She, too, has no acrobatic training, but is in light leather armor. The DM thinks that this will be pretty difficult for her (though not as difficult as it was for Rathnar), and assigns the

maneuver a difficulty factor of 5 if she leaves her spear behind. It'll be an 8, if she tries to take her spear along on the maneuver. He tells Drusilla's player that it is difficult but possible, though it will be nearly impossible if she uses her spear. Reluctantly, she drops the spear and pulls out a short sword before attempting the maneuver.

Her Dexterity score is 13; with the -5 penalty, it's modified to an 8. On her combat action, she attempts the maneuver, and rolls 1d20 against her modified Dex. She rolls an 8, and achieves it exactly; Drusilla rolls between the orc's legs, stands up behind him, and drives the short sword home before he knows what hit him. The DM gives her an arbitrary +4 to attack rolls for the surprise value of the maneuver.

Someone with Acrobatics nonweapon proficiency might be able to perform that same tuck-and-roll with no penalty, or with a penalty dictated only by the type of armor he is wearing. See the "Armor Modifiers for Wrestling Table" on page 97 of the Player's Handbook; those modifiers would work equally well in this situation.

Another thing to do when a maneuver will probably work automatically if the intended target doesn't see it coming, is to assign a difficulty number to the target's chance of seeing it. This difficulty could be a penalty or a bonus, depending on how obvious the maneuver is, and so could be from 1 to 10 in either direction. The DM would have the intended target roll 1d20 against his modified Intelligence, and if he rolled equal to or less than that number, he'd see the maneuver coming and be able to avoid it. If he failed, the DM could give the attacker ordinary chances of success, or even make the attack an automatic success.

Example: Amstard is in a street brawl with a big brute of a warrior; they've been punching the daylights out of one another, and Amstard has just been knocked down. His player announces that he's trying a classic trick: He'll inconspicuously pick up a handful of sand and, as he's rising to return to the fight, he'll dash the sand into his opponent's face, blinding him.

That's a reasonable trick to try. The DM decides that the brute's chance to figure out Amstard's maneuver is directly proportional to Amstard's finesse in scooping up the sand. He tells Amstard to roll against his Dexterity, unmodified, when picking up the sand—and the number he makes his roll by will be the brute's difficulty number in seeing it coming.

Amstard's Dexterity is 13. He rolls a 10 on 1d20, making it by 3. The brute's Intelligence is 10; with the difficulty of 3, his modified Intelligence is 7. Secretly, the DM rolls 1d20 for the brute, achieving an 8; the brute doesn't see the maneuver coming. But Amstard's player can't be told that until Amstard is committed to his maneuver.

Amstard now throws the sand; this counts as an attack. The DM gives him an ordinary attack roll to succeed. Amstard successfully hits vs. the brute's AC, and now the brute is temporarily blinded . . .

That's how the thought process works, anyway. The players should have the opportunity to try just about any maneuver or approach they can imagine, and the DM should figure out how likely each try is of success. Nothing should be impossible to try just because it isn't specifically covered in the rules.

Maneuvers In the Campaign

All of the above maneuvers and approaches can be used in any AD&D® game

campaign. There are a couple of things you should realize about them.

First, they'll add a lot of richness of detail to your combat. Using them, you can do just about everything in combat that you can imagine your character doing. However, the flip-side of that benefit is that it adds a level of complexity to your combat; the players and DM have to do more thinking about individual maneuvers and combat situations. Therefore, we don't recommend you use these maneuvers until you already have a firm grasp on the combat system, and can run basic combats with little or no difficulty.

Second, they'll allow the player-characters to be more colorful and efficient in combat. But the flip-side of this benefit is that the NPCs and monsters can be equally colorful and efficient. It will be a rude awakening for the player-characters when they run across a band of evil fighters as diverse and accomplished as they are.

Punching, Wrestling, and Martial Arts

Punching and wrestling are described in the *Player's Handbook*, page 97-98. We'll elaborate a little on those rules here, and introduce rules for basic Oriental-style martial arts maneuvers.

Specializing With Punching and Wrestling

Though everyone has a certain knowledge of punching and wrestling, so that everyone can be considered to have a "weapon proficiency" you can now Specialize in either of the two techniques.

To Specialize, you must devote a weapon proficiency slot to the technique. Any character of any class can Specialize in Punching or Wrestling (or Martial Arts, described later) . . . but except for the Fighting-Monk (described in *The Complete Priest's Handbook*, no character other than a single-class Warrior can ever specialize in more than one of these techniques. A single-class Warrior can end up specializing in both, but may begin play specializing in only one of them.

Specialization does not count as a Weapon Specialization. A first-level fighter could specialize in both Long Sword and Punching if he wished to. A Rogue, who cannot take any Weapon Specialization, can still take *one* unarmed fighting style specialization.

Fighting style specializations (i.e., Single-Weapon, Two-Hander, etc.) do not grant any bonuses to Punching, Wrestling, or Martial Arts combat. They're of use only to combat with melee weapons.

Normal Punching Attacks

Review the Punch rules from the *Player's Handbook*, page 98. Remember that a normal punch does 1–2 damage (plus Strength bonus), and a punch with a metal gauntlet does 1–3 (plus Strength bonus), and that 75% of all punching damage is *temporary*, and wears off within minutes after the combat is included.

A character can pull his punch, so that he does no damage, or only his punch damage (without his Strength bonus).

Punching Specialization

If a character spends one Weapon Proficiency on Punching, thus taking specialization with Punching, he gains the following benefits:

He gains a +1 bonus to all his attack rolls when punching;

He gains a +1 bonus to all damage when punching;

He gains a +1 *chart bonus* with all punching attacks;

He gains one additional punching attack per combat round (both hands must be free, holding nothing, for the character to gain this benefit); and

If the character wishes, when he pulls his punch, he can also refuse to do the +2 damage that specialization gives him.

The chart bonus is a reflection of the character's superior accuracy with punching. As you already know, when the character successfully hits, the roll itself determines which maneuver was made; you use the chart on page 97 in the *Player's Handbook*, and the attack roll also determines the maneuver used.

But on a successful hit, the punching specialist can modify that result. If he has a *chart bonus* of +1, he can choose the maneuver one higher or one lower on the chart.

Example: Sir Amstard punches a troll. (He's recklessly brave, after all.) He rolls a 12 to attack rolls, and this turns out to be a successful hit. On the "Punching and Wrestling Results" chart, we see that this is a Kidney Punch, doing 1 point of damage, with a 5% chance for knockout. But Amstard is a Punching Specialist with a chart bonus of +1. He can choose instead for the result to be an 11-Hook (doing 2 points of damage and with a 9% chance for knockout), or a 13-Hook (doing 2 points of damage and with a 10% chance for a knockout). He changes the maneuver from a Kidney Punch to a 13-Hook.

Only if a character specializes in punching and thus has a chart bonus can he affect his punch results in this manner.

A character using a Cestus does get to add the bonuses to attack rolls and damage from Punching Specialization to his Cestus damage. If he has specialized in Cestus too, he can decide from round to round which of his bonuses he will apply this round. Additionally, you may use the Cestus attack's attack roll to determine which Punching maneuver was used with the attack; you still use the damage for the Cestus instead of the maneuver, but now also have the possibility of a knockout. This can make combats with cesti a little more complicated, so the DM may disallow this rule if he chooses.

It is possible for a Warrior to continue to improve his Punching abilities: See "Continuing Specialization," below.

Normal Wrestling Attacks

Review the Wrestling rules from the *Player's Handbook*, page 98. Each successful wrestling move does 1 point of damage (plus Strength bonus, if the attacker desires); a continued hold causes cumulatively 1 more point of damage each round than the round before.

In Wrestling combat, when two characters are wrestling, each rolls to attack rolls the other—using normal attack rolls against the opponent's AC, and utilizing the "Armor Modifiers For Wrestling" table on page 97 of the *Player's Handbook* for modifiers to attack rolls.

In a single combat round, a character can perform Wrestling on the other character, with the normal results from the Punching and Wrestling Results table from that same page. On Wrestle results from that table which are marked with an asterisk (*), the attacker, if successful, can maintain that hold until it's broken; use the Strength-roll rules described above for the "Grab" maneuver to determine when holds are broken.

A character can pull wrestling damage; he can do no damage, or the 1 point associated with each successful maneuver, or the 1 point plus Strength bonus allowed to him, whichever he chooses.

As with punching damage, wrestling damage is also temporary.

Wrestling Specialization

If a character spends one Weapon Proficiency Slot on Wrestling, and thus specializes with Wrestling, he gains the following benefits:

- He gains a +1 bonus to all his attack rolls with Wrestling;

- He gains a +1 bonus to all damage with Wrestling (that is, all his maneuvers will do 2 points of damage plus his Strength bonus, and continued holds cause cumulatively 1 more point of damage for each round they are held);

- He gains a +1 chart bonus with all Wrestling attacks;

- He gains a +2 to Strength, only for maintaining a wrestling hold (i.e., a Strength 15 character rolls against Strength 17 when maintaining a wrestling hold, but only for that purpose); and

When he chooses to pull wrestling damage, the character may also pull the +2 to damage granted by specialization.

So if, for instance, he has a +1 chart bonus, and rolls a 16 on his attack (Elbow Smash), he can instead choose a Trip or an Arm Lock. He'll decide based on his current situation: If it's in his best interest to put his opponent on the ground, he'll choose a Trip, and if it's better for him to have a maneuver that allows him to hold onto his opponent from round to round, he'll choose an Arm Lock.

It is possible for a Warrior to continue to improve his Wrestling abilities: See "Continuing Specialization," below.

Martial Arts

As you saw in the *Player's Handbook*, everybody knows how to punch and wrestle.

Martial Arts, however, are another matter. Not every character in a normal medieval-style campaign will know how to utilize oriental-style Martial Arts.

The Martial Arts described in this section aren't any real-world fighting style; they're a combination of "generic" martial-arts maneuvers in the tradition of martial-arts movies.

These Martial Arts are only available in a campaign if the DM decides that the art is available for characters to learn. He must first decide if he wants characters to be able to use these maneuvers in his campaign, which will tend to give the campaign a more oriental flavor; then, if he wishes to use them, he needs to establish a history for these combat abilities. Customarily, they've been developed by some distant civilization, and recent trade with that culture has brought some practitioners and teachers of the art to the player-characters' society.

To learn Martial Arts at its basic level, the character spends one Weapon Proficiency slot on Martial Arts. Once he has spent that slot, he can use Martial Arts in the same way that other people use Punching and Wrestling, as we'll describe immediately below.

Martial Arts Results

At its basic level, Martial Arts skill is used just like Punching and Wrestling. Martial Arts combat occurs when a character attacks with his bare hands, feet, and even head. No weapons are used. (A character can hold a weapon in one hand and nothing in the other, attacking with his weapon one round and with his Martial Arts skill in the next.)

As with Punching, damage from Martial Arts is handled in a slightly different fashion. The damage from any bare-handed Martial Arts attack is broken into two parts: 25% of the damage from the attack is normal damage, while the remaining 75% is "temporary" damage. The *Player's Handbook* page 98, discusses this temporary damage, as does this chapter, in the section on "Recovery," below.

When attacking with Martial Arts skill, the character makes a normal attack roll against the normal Armor Class of the target. (If the attacking character has armor on, he does suffer the modifiers for wrestling from the "Armor Modifiers for Wrestling" from Table 57 on page 97 in the *Player's Handbook*.) If he hits, he does the damage listed from the maneuver plus any bonus from his Strength score.

If the attack roll is successful, the attacker consults the table below for the result of the attack. If, for instance, the character rolls a 13 on his attack roll, the result is a Body-Punch, doing 1 point of damage (plus the attacker's Strength bonus for damage).

Martial Arts Results Table

Attack Roll	Martial Arts Maneuver	Dmg	% KO
20+	Head Punch	3	15
19	High Kick	2	10
18	Vitals-Kick	2	8
17	Vitals-Punch	2	5
16	Head Bash	2	5
15	Side Kick	1	3
14	Elbow Shot	1	1
13	Body-Punch	1	2
12	Low Kick	1	1
11	Graze	0	1
10	Body-Punch	1	2
9	Low Kick	1	1
8	Body-Punch	1	2
7	Knee-Shot	1	3
6	Side Kick	1	5
5	Head Bash	2	10
4	Vitals-Punch	2	10
3	Vitals-Kick	2	15
2	High Kick	2	20

1* Head Punch 3 30
* Or less

Descriptions of the Maneuvers

Body-Punch: This is a straightforward punch into the target's stomach or chest.

Elbow Shot: With this maneuver, the attacker plants his elbow into the target's chest, side, or stomach.

Graze: This could have started out as any sort of maneuver, but it merely grazed the target; it wasn't landed firmly.

Low Kick: The attacker kicks the target in the leg or thigh.

Head Bash: The attacker slams his forehead into the target's face, which is a stout maneuver.

Head Punch: This is a good, strong blow with the fist to the enemy's head, particularly his jaw.

High Kick: The attacker kicks the target in the upper body somewhere: Stomach, chest, back, or shoulder.

Knee-Shot: The attacker brings his knee up into the target's stomach or thigh.

Side Kick: With this maneuver, the attacker has time to prepare and launch a very powerful sideways kick (which may be at the end of a cinematic leap).

Vitals-Kick: The attacker kicks his target at some vulnerable point: Groin, kidney, neck, solar plexus, etc.

Vitals-Punch: The attacker puts his fist into one of the vulnerable points mentioned immediately above.

Specializing in Martial Arts

The same Specializing rules apply to Martial Arts: Once the character has Proficiency in Martial Arts (by spending one Weapon Proficiency slot), he can Specialize in it (by spending another).

When the character becomes a Martial Arts Specialist, he gains the following benefits:

He gains a +1 bonus to all his attack rolls with Martial Arts;

He gains a +1 bonus to all damage with Martial Arts;

He gains a +1 chart bonus with all Martial Arts attacks;

He gains one additional Martial Arts attack per combat round (both hands must be free, holding nothing, for the character to gain this benefit); and

He may pull his attack just as Punching and Wrestling characters do, and when he pulls his attack, he can also refuse to do the +1 damage that Specialization gives him.

So if he rolls a 15 to attack, and the attack hits, he has performed a Side Kick. If he uses his +1 chart bonus, he can change that into an Elbow Shot or a Head Bash. He'll probably choose to change it to a Head Bash for the improved damage and improved chance of knockout.

It is possible for a Warrior to continue to improve his Martial Arts abilities: See "Continuing Specialization," below.

More Than One Style

Any character can specialize in one of the three types of unarmed combat (Punching, Wrestling, and Martial Arts).

A single-class Warrior can only specialize in one of the three unarmed combat styles when he is first created. After first level, however, he may specialize in the other two. He can take specialization in only one style each time he receives a new Weapon Proficiency, so he could not possibly be a specialist in all three until he reaches sixth experience level . . . and ninth level is more likely.

Usually, the character, if he wants to specialize in more than one style, will take either Martial Arts or Punching, not both, because their usefulness overlaps a great deal; and then he'll take Wrestling, because Wrestling is useful when the character is being grappled.

Continuing Specialization

This is an option that is only available to single-class Warriors (and to Fighting-Monks from *The Complete Priest's Handbook*).

If the warrior continues to devote Weapon Proficiency slots to an unarmed combat style *after he is already specializing in it*, he gets the following benefits. Note: The character may not take more than basic Specialization in any of the arts at first experience level; thus, at first level, he may devote one slot to Punching, or one slot to Wrestling, or two slots to Martial Arts, but not more than that to any of them. At third level, when he receives another slot, he may devote it then to improve his Specialization.

For each additional slot devoted to his art:

He gains a +1 bonus to all his attack rolls with his combat style;

He gains a +1 bonus to all damage with his combat style; and

He gains a +1 chart bonus with all attacks in that combat style. With chart bonuses of +2 or more, the character can choose any maneuver within the range of maneuvers covered by his chart bonus (see the example below).

Example: Cassius the Gladiator is a Punching Specialist. He Specialized in Punching at first level, put another Weapon Proficiency slot into it at third level, another at sixth, and still another at ninth.

At ninth level, he has a +3 bonus to attack rolls with Punching, a +3 to damage rolls with Punching, and a +3 chart bonus.

Let's say he rolls a 16 to hit someone, and that the attack does hit. This would normally be a Glancing Blow. But he has a +3 chart bonus. He can choose for the maneuver, instead of just being a rolled result of 16, to be anywhere from 19 to 13. He can choose for the maneuver to be a Wild Swing, a Rabbit Punch, a Kidney Punch, a Glancing Blow (as rolled), a Jab, an Uppercut, or a Hook.

Of these seven maneuvers, Jab and Hook do the most damage, and Hook has a slightly higher chance of knockout success, so he chooses it. With his punch, he will do a basic 2 points for the maneuver, +3 points from the damage bonus he gets for specializing, and any bonus his Strength gives him.

The Complete Martial Artist

If you wish to create a character who is principally a Martial Artist, you ought to take other Weapon and Nonweapon Proficiencies which are appropriate to the classic martial-arts hero.

Almost all Weapon Proficiencies are appropriate for the character, including all swords, bows, and polearms, and especially proficiencies with the Samurai weapons from the *Equipment* chapter of this book.

Nonweapon Proficiencies which are especially appropriate include: (General) Dancing, Direction Sense, (Warrior) Blind-fighting, Endurance, Running, (Rogue, double slots) Jumping, Tightrope Walking, and Tumbling.

In campaigns with more classical and oriental elements to the martial artists, Nonweapon Proficiencies such as (General) Artistic Ability, (Priest, double slots unless Paladin) Ancient History, Astrology, Healing, Herbalism, Local History, Musical Instrument, Reading/Writing, Religion, (Wizard, double slots unless Ranger) Ancient History, Astrology, Herbalism, Reading/Writing, Religion.

Fighting Style Specializations, from this chapter, are also very appropriate for the character.

Naturally, you won't be able to afford all these things for your Martial Artist character, even if your DM does allow you the Intelligence bonus for extra Proficiencies mentioned earlier in this chapter. Think not about having all these abilities, but about taking specific abilities to make the character unique, different from all the other PCs—even if they, too, are principally Martial Artists.

For instance, one character could be a Paladin/Swashbuckler who takes Weapon Proficiency with all Fencing Blades (two slots), Specialization with the Sabre (one slot), and Specialization with Punching (one slot). Another character could be a Ranger/Beast-Rider who takes Weapon Proficiency with all Bows (two slots) and Proficiency and Specialization with Martial Arts (two slots). This way, no two Martial Artists are likely to be even *remotely* alike.

In Oriental Campaigns

If your campaign is based in an oriental setting, you need to make an easy change. Instead of normal proficiency with Punching and Wrestling being free, and proficiency with Martial Arts costing one slot, normal proficiency with Martial Arts is free, while proficiency with Punching and Wrestling cost one slot each.

Barehanded Maneuvers

It's possible to use most of the maneuvers described above under "Melee Maneuvers" when fighting barehanded, either Punching, Wrestling, or Martial Arts.

When a character wishes to perform a maneuver that's not one of the standard maneuvers for the barehanded fighting style in question, he makes that announcement at the appropriate time in the combat sequence (that is, if it's a Called Shot of some sort, he announces before initiative; otherwise, he makes the announcement when he's called on for the description of his action for the round).

When his turn comes up, he rolls an attack roll. If he's specialized in a barehanded fighting style, he still gets the attack bonus for his Specialization. If he hits, he *doesn't* do one of the maneuvers from his fighting style; he performs the specific maneuver he elected. However, if he's a Specialist, he does get the damage bonus from his fighting style.

Here are examples of how this works with the specific Melee Maneuvers:

Called Shots: Punching and Martial Arts

A Puncher or Martial Artist can perform Called Shots, but none will do any extra damage. They can be very effective in combat in very specific situations if the character is trying to perform one of the standard Called Shots: Striking a Specific Body Part (as mentioned earlier, to damage a beholder's special eye, for example), Smashing Something Being Held (though the attacker risks having the contents of whatever he's smashing spilled on him), and Bypassing Armor (again, this only works on monsters where the DM has designed a specific weakness into the monster).

A Puncher or Martial Artist can also perform a Called Shot to attack a specific Hit Location. See the text on "Hit Locations," below. This is the sort of attack the character wants to use if he's trying to hit an enemy in the jaw to knock him out, pound him in the solar plexus to double him over, and so on; all normal rules for Hit Locations are used.

Called Shots: Wrestling

A Wrestler can take a Called Shot in order to choose the specific Wrestle maneuver result he wants. If he succeeds, he does not randomly roll the wrestle maneuver which takes place; he chooses it. This is of special usefulness when he's trying to achieve a hold result.

Example: A wrestler decides to take a Called Shot. Before initiative is rolled, he announces that he's taking a Called Shot to achieve the result of Arm Lock. He suffers the usual +1 to initiative; when his turn comes up, he suffers a -4 to attack rolls. If he hits, the maneuver result is Arm Lock, regardless of the roll.

Also, when a fighter is wrestling another character, he might find it to his advantage to make a Called Shot to pull the enemy's helmet down over his enemy's eyes, blinding him for a combat round or two.

But, obviously, such successes depend heavily on the good-will of the DM. If he thinks such maneuvers are more bother than color, don't try to perform them.

Disarm

It's possible for a barehanded fighter to disarm an armed opponent, but it's dangerous. When so trying, the barehanded fighter's AC suffers a penalty of 2 (for example, a 5 becomes a 7; he's having to expose himself to attack briefly), and his Disarm attempt is at an additional -4 to attack rolls. But if it hits, it's just as successful as any other Disarm.

Grab

As described above, the Grab is designed for barehanded use, and so suffers no penalty when the attacker is barehanded.

Hold Attack

A barehanded fighter can hold his attack with no penalty.

Parry

A barehanded fighter trying to parry a barehanded attack does so at normal odds.

As with Disarm, it's possible, but dangerous, for a barehanded fighter to parry an attack from a melee weapon. The Parrying character must suffer an AC penalty of 2 (for the same reasons described under Disarm, immediately above), and his AC stays disadvantaged until his next attack comes up. Then, when performing the Parry (which usually consists of getting so close to the enemy that the Parrying character can get his own hand under the descending weapon-hand), the Parrying character suffers an additional –2 to attack rolls.

Pin

A barehanded character can't use the Pin maneuver to pin someone else's bare hand. Use the Wrestling rules for such an attempt.

A barehanded character can try to use Pin to pin someone's weapon; use the modifiers described immediately above for Parry.

Pull/Trip

A barehanded character can try to Pull/Trip another character with no additional penalty. Barehanded, the character can only Trip characters who are adjacent to him, and cannot Trip *any* Large creature or monster.

Sap

A barehanded Sapping attack (basically, a punch to the jaw) is a classic combat maneuver. It can be performed with Punching and Martial Arts, but not with Wrestling. As with the regular Sap, the barehanded fighter makes his Called Shot at an additional –4; if he hits, he does normal damage for his attack, and has the normal Knockout chance of 5% per point of damage done.

Between the Sap maneuver and the Called Shot for the Head Hit Location, the character has two attacks that can hit an enemy's head. They are very different, however, and so they are not redundant.

The Sap provides a chance for knockout; the Called Shot to the Head doesn't.

The Called Shot to the Head has several unusual possible results (Blindness, Knockdown, etc.); the Sap doesn't.

And the Called Shot to the Head can only be used if the DM allows Hit Locations in his campaign. If he doesn't, the Sap is all you're left with.

Shield-Punch

Since a Shield-Punch requires the use of a shield, a barehanded character obviously cannot perform this maneuver.

Shield-Rush

Since a Shield-Rush also requires the use of a shield, a barehanded character cannot perform this maneuver.

Strike/Thrust

When a barehanded character tries the Strike/Thrust maneuver, we call it a "Punch" and use the normal Punching rules.

Hit Locations

We've said before that this whole book consists of optional systems for your campaign; well, this Hit Locations system can be considered very optional.

The *AD&D*® game doesn't encourage a hit locations system, for the reasons given in the *Dungeon Master Guide*, page 72 ("Injury and Death"). Some of you still want one, however, so in this section we're presenting a Hit Locations system that allows you to determine individual injuries . . . but stays true to the game's philosophy.

The "Numbed" and "Useless" Numbers

When using this system, the first thing to do is to calculate your character's "Numbed" and "Useless" Numbers.

Calculate 25% (one-fourth) of your character's hit point total (don't count current injuries; this is his starting hit point total). Round up if the fraction is .5 or higher. On your character sheet, near the hit point listing, write down "Numbed" and that number. (You can also use the Combat Sheet included at the end of this book.) If the result was 0, write down 1 instead.

Then, calculate 50% (one-half) of your character's hit point total. Round up if the fraction is .5 or higher. On your character sheet, also near the hit point listing (or on this chapter's Combat Sheet), write down "Useless" and that number. If the result was 1, write down 2 instead.

Whenever you go up a level and gain new hit points, recalculate those numbers.

Example: Zaross has 27 hit points. His Numbed number is 6.75 (rounds up to 7), and his Useless number is 13.5 (rounds up to 14).

Body Locations

Now, whenever you conduct combat, do so normally. And every normal blow struck is deducted from the character's hit points normally.

Every normal blow struck (that is, every blow not declared as aimed at a specific Body Location) hits the character's torso (i.e., any point from his shoulders to his hips).

However, if you take a Called Shot, you can make your strike at any one of six other Body Locations (head, two arms, two legs, and stun-points).

The Locations

These are the character's Body Locations:

Torso: As described above. The Torso is hit with any non-Called Shot.

Head: Must be hit with a Called Shot at an additional -4 to attack rolls.

Arms (2): One right, one left. Must be hit with a Called Shot.

Legs (2): One right, one left. Must be hit with a Called Shot.

Stun-Points: This rather broad category includes the solar plexus and other nerve centers which, when struck, tend to cause the victim a lot of pain. Stun-Points must be hit with a Called Shot at an additional -4 to attack rolls.

General Effects of Called Shots

Now, when you take a Called Shot against one of those special locations, interesting things can happen:

If the attack's damage equalled or exceeded the victim's "Numbed" number in a single blow, then that location is Numbed. It is useless for the rest of this combat round. At the start of the next round, before initiative is rolled, the character recovers full use of that body part.

If the attack's damage equalled or exceeded the victim's "Useless" number in a single blow, then that location is injured, and is Useless for the rest of the fight. Once the fight is over (i.e., one side or the other is defeated, surrendered, or departed, or the two sides are now at peace), the character recovers use of the injured body part in 2d6 minutes—or immediately upon its being magically healed up to the "Numbed" number or better.

For these effects to take place, remember that the attack must have done the required amount of damage in a *single blow*; multiple blows don't add together for this purpose.

Damage from Punching, Wrestling, and Martial Arts can also cause body parts to become Numbed and Useless.

A Sap attack (described above under "Melee Maneuvers"), regardless of how much damage it does, does not achieve the Numbed or Useless results. That maneuver attempts an instant knockout; if the knockout fails, the victim takes only the damage done by the attack and none of the special body locations results described here.

Specific Effects of Called Shots

You may be asking yourself, "Figuring out what a useless arm is all about is pretty easy; but what do they mean when your head is useless?"

Avoiding the normal wisecracks that would result from such a straight line, let's talk about the actual effects of this "uselessness" for each of the hit locations.

Torso: The torso doesn't become useless; the "Numbed" and "Useless" numbers have no bearing on it.

Head: When a character takes a Numbed or Useless result to his head, one of the following effects can take place. The DM, not the player, chooses which one. He can random-roll on 1d6, or just choose the one that he fancies most.

(1) *Blindness:* The character is blinded (from the pain, not injury to his eyes) until the Numbness or Uselessness ends. When a character is blind but still trying to defend himself, anyone attacking him gets a bonus of +4 to attack rolls. (If, for some reason, he is also kneeling, sitting or flat on his back, the bonuses to attack rolls are cumulative).

(2) *Deafness:* The character hears ringing in his ears until the Numbness or Uselessness ends. The character suffers no combat penalty, but cannot hear orders or warnings shouted at him.

(3) *Dizziness:* The character is concussed and dizzy. He performs any Dexterity ability rolls with a penalty of -4 until the Numbness or Uselessness ends. Anytime he is hit in combat for more than 2 points of damage, he must make a Dexterity ability check to avoid falling down.

(4) *Knockdown:* The character is knocked flat on his backside by the blow, but does not suffer any additional ill effect. His head is not really Numbed or Useless; as soon as he stands up again, the disadvantage for the Knockdown goes away.

(5) Blindness *and* Deafness.

(6) Dizziness *and* Knockdown.

Arms (2): A Numbed or Useless arm cannot hold a weapon; the character immediately drops the weapon. The character will not drop a shield strapped to the arm, but does not get the AC benefit of the shield until his arm recovers.

Legs (2): When a character's leg is Numbed or Useless, he must immediately make a 1d20 roll against his Dexterity. If he rolls his Dexterity or less, he remains standing (on one foot); otherwise, he flops to the ground (and is considered sitting for purposes of striking at him). His movement drops to a fourth of what it should be until he recovers. Every time he is hit for more than 2 points of damage, he has to make that same 1d20 roll against Dexterity, and will fall down if he fails it. A Shield-Rush attack will *automatically* knock this character to the ground.

Stun-Points: When a character has taken a "Numbed" or "Useless" attack result to a stun-point, he has the wind knocked out of him and has a hard time defending himself. His movement drops to half of what it should be until he recovers; and his attackers are at a +2 to attack rolls him until he recovers. (This bonus *is* cumulative with other attacker bonuses for blindness or bad position.)

Recording These Injuries

It's simple to record these injuries.

You don't record the damage separately. All the hit-point losses are applied against the character's normal pool of hit points, just as before.

On the Combat Sheet provided at the end of this chapter, or on a scratch-sheet, you'll want to record any special combat results and how long they're in effect. For example: "Right arm useless until combat over."

Individual Injuries and Healing Magic

When a character who has taken a Useless result is healed before the area recovers naturally, then the healing magic is presumed to heal the injured region first. If the magic heals one-fourth of the character's hit points, the Useless body part is working fine again.

Permanent and Crippling Effects

This system does not support any permanent damage or crippling effects, in accordance with the general *AD&D*® game philosophies.

Monsters and Hit Locations

These rules can be used for monsters, too, even those with extra limbs and body parts (extra heads, wings, tails, etc.). As with humans, it takes a "Numbed" shot (one-fourth the monster's hit points in a single blow) to numb an area for one round, and a "Useless" shot (one-half the monster's hit points in a single blow) to incapacitate the body part for an entire fight.

Remember that the "Useless" number does *not* mean that the monster (or character) has 50% of its hit points invested in that body part; if it did, a creature might have more than 300% of its own hit points! The "Numbed" and "Useless" numbers are just ways to determine how much damage it takes to incapacitate a certain body part, and the hit point damage is always applied to the victim's normal hit point score.

This System and Low-Level Characters

Low-level characters, with their small store of hit points, are comparatively easy to hurt in this system. A character with 10 hit points has a Numbing number of 3 and an Injuring number of 5. However, since these special damage results are all temporary, and add a certain amount of flavor to combats, you should have no difficulty using them with characters of any level.

However, don't forget that all these special shots must be Called Shots. They don't come about because of random die-rolls.

Recovery

You already know how fast characters recover the use of damaged Hit Locations when those locations are Useless: It takes only 2d6 minutes.

But there are a couple of other types of recovery which need some elaboration.

Recovery Of Temporary Damage

As you know, damage from Punching, Martial Arts, and the Sap maneuver is 25% normal and 75% temporary.

This means, whenever a character is sustaining damage from one of these attacks, he must calculate which portion of it is normal, "permanent" damage, which must be healed by magic or by medicine, and which portion is temporary, which will wear off after a while.

Recording Temporary Damage

Usually, it's too much trouble to calculate proportions on every attack you sustain. Instead, keep a separate track of all damage you receive in a single combat from Punching, Martial Arts, and Sap attacks. When the combat is over, divide them up into Normal and Temporary damage. When you have a fraction of .5 (or less) on the Normal Damage result, round down; all the rest of the damage is Temporary damage.

Example: Sir Amstard is in a boxing match with the devastating Cassius, and is getting the worst of it. He takes one shot for 5 points of damage, another for 6, and another for 3, and on this third shot Cassius successfully rolls his Knockout percentage. Amstard is knocked out.

Amstard has sustained a total of 14 points of damage. One-fourth, or 25%, of that is Normal Damage. That's 3.5, which we round down to 3. He's taken 3 points of Normal Damage. The remaining 11 points are Temporary damage.

Recovering From Temporary Damage

A character recovers from Temporary Damage at a rate of 1 hit point every five minutes. If Temporary Damage has caused a character to go unconscious, he'll recover consciousness when he returns to 1 hit point or more.

Example: Amstard, above, took 11 points of damage before he was knocked out. He'll recover one point of damage every 5 minutes. After 55 minutes, he'll be as healthy as he can be until his Normal Damage is also healed up. However, since it wasn't the Temporary Damage he took that knocked him out, but a Knockout result from a Punching attack, he won't wake up from recovery of Temporary Damage; recovery from Knockout is handled differently.

Magical Healing and Temporary Damage

When a character who has sustained both Normal and Temporary damage receives magical healing, the healing spell *first* heals the Normal (real) Damage. If it heals all the Normal Damage, it then goes to work on the Temporary Damage.

Example: Let us say Amstard receives a cure light wounds spell immediately after being knocked out. The priest rolls a 6 on 1d8. The first three points of healing cure his three points of Normal Damage. The remaining three are applied to his Temporary Damage. When that's all done, Amstard is down 0 points of Normal Damage and 8 points of Temporary Damage.

Recovery From Knockout

A Knockout result can be reached from Punching and Martial Arts attacks and from the Sap maneuver.

When a character is knocked out, he must immediately make a System Shock percentile roll (see "Table 3: Constitution," in the *Player's Handbook*. Page 15.) If he

makes the roll, he will awaken in 2d6 minutes. If he fails the roll, he will awaken in 2d6 hours.

Temporary Damage and Knockout

If a character sustained enough Temporary Damage to render him unconscious *in the same blow* as he suffered a Knockout, he doesn't wake up until conditions for recovery of both the Temporary Damage *and* the Knockout are met.

Example: In a rematch, Amstard pounds Cassius silly until his last blow knocks him out. That last blow reduced him to -3 hit points, rendering him unconscious, and Amstard also successfully rolled for Knockout on percentile dice. So, when does Cassius wake up?

It will take Cassius 20 minutes to recover 4 points of Temporary Damage, which will put him at 1 hp and let him wake up. Cassius rolls his System Shock roll and is successful, meaning that he will wake up from Knockout after 2d6 minutes. He rolls a 7, so he would wake up in 7 minutes.

But both recoveries have to finish for him to wake up. After 7 minutes, he's still unconscious, and will stay that way until 20 minutes are up.

Magical Healing and Knockout

If a character who has been Knocked Out receives healing magic (a *cure light wounds* spell or any more powerful healing spell, excluding irrelevant spells such as *cure disease* or *neutralize poison*), and he successfully made his System Shock roll, he'll wake up immediately (provided, as usual, that he's above 0 hit points).

If he receives healing magic but *failed* his System Shock Roll, the magic still helps him: He may now calculate his recovery as though he successfully made his System Shock roll.

Combat Conditions

Not all fights take place in wide-open spaces with level ground and in conditions of adequate light. Here, we'll talk about what effects bad conditions can have on combat.

Darkness and Blindness

When things are really dark, characters have a hard time finding and attacking their foes . . . and defending against their enemies' attacks.

Characters and monsters don't start suffering penalties in darkness until it's very dark indeed. When it becomes very dark, they suffer penalties to hit their enemies. And if their enemies can see better than they can, their enemies get bonuses to attack rolls.

On page 117 of the *Player's Handbook* is a chart of Visibility Ranges.

Let's add one line to that chart: Total Blackness. In Total Blackness, all Visibility Ranges are 0.

Combat Modifiers for

Darkness and Blindness

Condition	Mel.	Mis.	Infr. Bonus
Clear sky (daytime)	−0	−0	+0
Fog, dense or blizzard	−3	−4	+0
Fog, light or snow	−1	−2	+0
Fog, moderate	−2	−3	+0
Mist or light rain	−0	−1	+0
Night, full moon	−2	−4	+2
Night, no moon	−3	−6	+3
Total darkness	−4	−6	+3
Twilight	−1	−2	+1

On the chart above, you'll see all those same Visibility Ranges in the first column.

The second column indicates the character's attack penalty when he's attacking someone in melee combat in that sort of visibility.

The third column lists the penalties for shooting at someone in ranged combat in those visibility conditions. This penalty is taken once at Short Range, again at Medium Range, and once more at Long Range (see Table 45 on page 69 of the *Player's Handbook*).

The fourth column is the Infravision Bonus. If a character has Infravision, his bonus is applied against his attack penalty for Melee, and against his attack penalty for Missile attacks suffered at each range step.

How This Works

When a character is in a situation where he suffers a penalty to attack rolls in melee combat, he's obviously in some dark area. He, and everyone else with similar vision, suffers the penalties to attack rolls in melee and missile combat.

Example: Rathnar is in a fight in pea-soup fog. He can barely see his hand in front of his face. An enemy looms up in the fog. Rathnar strikes at it—but suffers a −3 to attack rolls. The fog is so thick that it's difficult to strike exactly the right place. He rolls an attack that would barely have hit his foe in ordinary circumstances; in these circumstances, his blow is a clean miss.

The missile penalty gets worse and worse the further away the attacker is from his target.

Example: Sir Amstard, at the head of an army, is firing at the oncoming army of orcs, which is half-way across the plain. The orcs are at 200 yards, barely in range of the heroes' long bows. The weather, however, is drizzly and rainy, considered to be Mist on the chart above.

The chart says that Amstard and allies take a –1 to attack rolls—at each range step. That's –1 at short range, another –1 at medium, and a last –1 at long range. Amstard and friends take a –3 to attack rolls when firing at the orcs.

Suddenly, the cloud breaks and a heavy rain falls on everyone. The DM rules that it's the equivalent of light fog or snow. The orcs haven't yet gotten within 140 yards, so they're still at long range. Amstard and friends fire again. Now, they're at –2 to attack rolls per range step, or –6 total to attack rolls their enemies.

How Infravision Works (The Simple Way)

The simplest way to use Infravision in these circumstances is to ignore that fourth column on the chart above and just say that Infravision cancels out all darkness penalties. This is simple, easy to remember, and doesn't cause any combat hassles.

How Infravision Works (The Complex Way)

If you prefer more realism and complexity, then Infravision is a help, but it's still not quite as good as being in broad daylight.

With these optional rules, Infravision can be a big help in times of darkness. A character with Infravision isn't as disadvantaged by poor lighting conditions.

First, in melee combat, in any condition of darkness where one person has better vision than the other, he gets a bonus to attack rolls. This bonus is equal to the other fellow's attack penalty. (The character with infravision is still subject to the normal penalty—in effect, this bonus cancels the character's own penalty.)

Example: It's dark and moonless outside, and Rathnar is fighting Aspendale the Elf. Rathnar doesn't have Infravision; Aspendale does. Rathnar, because it's dark and moonless, is taking a –3 penalty to attack rolls Aspendale in melee. Aspendale, therefore, has a +3 when striking at Rathnar. (–3 for bad lighting, +3 for Rathnar's handicap, +3 for infravision bonus).

Second, in missile combat, in similar conditions, the character with the better vision gets a bonus to hit his target. This, also, is equal to the other fellow's *melee*, not missile, penalty to attack rolls.

Example: Taking a beating, Rathnar runs off into the darkness and gets to his bow. Aspendale accommodates him. Firing at Medium Range, Rathnar is at a –12 to attack rolls! That's –6 each at Short and Medium ranges, according to the chart above.

Third, the third column of the chart above gives a bonus for Infravision. This is applied to the character's penalty for melee combat, and to his penalty for missile combat at each range step.

Example: Aspendale returns fire. He would be at a –6 per each range step, too, but he has Infravision. He gets a –6 at Short and at Medium Range, but that's offset by a +3

at Short and a +3 at Medium Range. His penalty: -6. And because he can see better in the dark than Rathnar anyway, he gets a bonus equal to Rathnar's melee penalty: +3. His final penalty: A mere -3. He shoots back at Rathnar, hitting him clean on.

Unstable Ground

Characters sometimes have to fight on unstable ground. Earthquakes happen. Giant monsters burrow their way up from the depths of the earth, shaking everything. Characters have naval battles where they fight on the decks of ships.

When such situations come up, the DM decides what the force of the ground-movement is. If it's sufficiently violent, characters will have to make d20 rolls against Dexterity *at the beginning of each combat round* to stay on their feet. Sometimes those Dexterity rolls will have bonuses, sometimes penalties. When they fail those rolls, they fall down.

The chart below shows several such situations and the types of Dexterity ability checks they require:

Situation	Dexterity Check Required?
Big Monster Digging Up	Yes, at Dexterity score
Minor Tremor	No
Major Tremor	Yes, at Dexterity +3
Minor Earthquake	Yes, at Dexterity score
Major Earthquake	Yes, at Dexterity -6
Ship's Deck, Slightly Rolling	No
Ship's Deck, Rolling	Yes, at Dexterity +3
Ship's Deck, Storm-Tossed	Yes, at Dexterity -3

So, if a character with Dexterity 13 finds himself fighting on the deck of a storm-tossed ship, each turn he'll have to make his Dexterity check at a -3: He'll have to roll a 10 or less on 1d20 or fall down.

Mounted Combat

You'll find rules for Mounted Combat in the *Dungeon Master's Guide*, pages 76-77. Let's elaborate on them a bit.

Jousting

Jousting is a type of combat where two mounted warriors, armed with lances ride at one another and try to spit one another with their weapons.

It's the sport of knights and kings, and is very appropriate to campaigns with a medieval setting.

Initiative

As a special rule, when two riders are jousting, don't bother with initiative rolls. On the first round of a joust, the two jousters ride at one another and roll attack rolls; on the second, both continue their ride, turn around, and start back toward one another.

All attacks are resolved simultaneously. Initiative does not enter the picture.

If jousting is taking place during a larger battle, where other things are going on and initiative must be rolled, try this: When it's time for the jouster who won initiative to take his action, the jouster who lost initiative also gets to make his attack roll, though this takes place during the middle of the enemy's combat sequence. This helps simulate the fact that the lance-strikes take place simultaneously.

Multiple Attacks

When a character has multiple attacks in a single round, and is jousting, he does not get multiple lance attacks. He can only use that lance once in a combat round (and loses the next round turning his horse, if he's to come back and face the same enemy).

However, that second attack in the same round can still be effective; the best use for it is for the rider to Parry the incoming lance attack with his shield. This can make a joust a lengthier affair—which isn't a bad thing; a classic joust should go on for a few rounds at least.

Lances and Dismounting

The *DMG*, page 76-77, talks about being dismounted in combat, but doesn't discuss at length the usefulness of the lance in dismounting opponents.

The lance is designed to dismount opponents as well as to inflict damage. Anytime a lance hits a mounted target and does 8 points or more of damage (after doubling), the victim has a chance of being dismounted. He must roll his Riding proficiency; if he fails, he falls for an additional 1–2 damage.

Since both lancers can hit at the same time, and both can conceivably miss their Riding rolls, both can be dismounted simultaneously . . . which tends to be embarrassing, and can be dangerous in large battles.

Lance Breakage

Lances often break. Any lance that hits and does more than 12 points of damage, and any lance that has been successfully Parried by a shield, may break. The player rolls 1d6; on a 1 or 2, the lance breaks and is useless (except as a club).

Lance Specialization

If a character takes Weapon Specialization in lance, he gets the usual benefits of attack and damage bonuses. But he also gets the following benefits:

He can perform the Shield-Rush maneuver with his lance-tip. In order for this to do damage like a Shield-Rush instead of a lance strike the character must be mounted, and must strike a character who has metal (or leather-and-metal) armor or a shield. If the character does not have such armor, the attack is automatically a lance strike.

He gets a +2 bonus to AC (thus, an AC 2 would become a 0), only when jousting and only vs. another jousting. (That is, the AC bonus is only against incoming lance attacks, and only works when the defender is himself mounted and carrying a lance.)

Horseback Archery

Only the Composite Short Bow, Short Bow, Daikyu (from this supplement's *Equipment* chapter), and Crossbows may be used from horseback. The Long Bow and Composite Long Bow may not be.

Firing a bow from the back of a still horse (one which is not running) is done at a –1 penalty to attack rolls.

Firing from the back of a walking or trotting horse is done at a –2 penalty to attack rolls.

Firing from the back of a galloping horse is done at a –4 penalty to attack rolls.

In some barbarian tribes, especially those who inhabit wild-open plains, every warrior knows Riding for the tribe's favorite riding animal and Specializes in Composite Short Bow. This makes them very, very dangerous opponents in a cavalry engagement.

Tournaments

Tournaments are events where fighters get together to compete . . . for prizes, to show off their abilities, etc.

Fighting isn't all that goes on, and fighters aren't the only ones in attendance. Tournaments are huge social events where everyone gathers to watch, compete, gossip, trade, bet, and sport. But fighters are the center-piece; the event revolves around them and their deeds.

The Basic Tournament

The basic tournament, in a medieval-type setting, consists of a joust competition. This can take place in an ordinary field, but is more colorful and entertaining when it takes place on a special joust list.

The Joust List

This field consists of a long strip of ground with a low fence along the middle of it; the jousts ride toward one another, each with the fence to his left, and make jousting passes until one or the other is dismounted.

Along one or both long sides of the list, stands are set up for onlookers. There may be a box or special seating area for the local ruler and his retinue.

At both ends of the list, where the horses turn around, are racks of lances for the riders' use. At one end of the list is an exit to the field where the knights and other participants have their tents set up.

The Jousting Competition

The most popular event in a tournament, the event which the tournament revolves around, is the jousting competition.

In this competition, all participating fighters announce themselves to the seneschal, knights' marshal, or other minor dignitary who does the actual work of running the tournament. There is no fee for admission, but each entrant must have his own mount, armor, and lances. It's best if he also has a squire, page or friend to wait by his lance-rack to hand him a new lance when one breaks.

In some societies, all entrants must be of the nobility, but that is necessarily left up to each DM.

The jousting competition is single elimination. The field of entrants is broken down into randomly-chosen pairs (sometimes the choosing is not so random, if the organizers want to pit especially interesting fighters against one another—or to rig the tournament results). Each pair makes a number of jousting passes until one is dismounted (or yields the field—i.e., surrenders in order to avoid further damage). If both combatants are dismounted in the same pass, they get up, remount, and start over.

The winner of the pair advances to the next round of matches; the loser is consoled.

When the number of entrants is an odd number, one fighter doesn't have an opponent. He gets to "fight the bye." An opponent is chosen for the jouster: Someone who lost in an earlier match, a warrior not entered in the competition, etc. Regardless of who wins the match, the jouster is advanced to the next round (and thus has a slight benefit over someone who didn't get to fight the bye); but he's just as tired and injured as any other fighter.

No fighter may fight the bye more than once in any tournament; the organizers rearrange things if the same fighter ends up without an opponent in another match. By the last matches of the competition, the tournament numbers will have evened out and no more byes will be fought.

With each subsequent round, the number of entrants is halved, until at the end only two are left; the winner of that match is the winner of the tournament.

Blunted Lances

Tournaments may be fought with blunted lances. Blunted lances work just as normal

lances, but they do damage like Punching damage (i.e., 75% of all damage is temporary, and wears off after the end of the match). Blunted lances do not have metal or pointed heads; they weigh as much as regular lances, but cost only half as much.

Queen of Love and Beauty

Often, the winner of the jousting competition gets to choose the tournament's "Queen of Love and Beauty." The local ruler or tournament organizer gives him a crown or coronet, which the fighter may bestow upon any lady (at the tournament) of his choosing; typically, the crown is placed over the end of the fighter's lance, so that he might ride along the stands and give the crown, at lance-point, to the lady of his choice. The Queen of Love and Beauty sits with the fighter and local ruler at the night's feast, and the award is a sign of status and respect, but confers no lasting benefit.

In a campaign where women also fight, naturally, the female fighter would be given a crown to award to the "King of Grace."

Prizes

Prizes are often awarded to the winner of the joust. These are not generally cash prizes, or magical prizes; they are usually some jewelled or ornamental sign of favor, and act as trophies for the victor.

Other Events

Other events taking place at a tournament (at the discretion of the organizers and the DM) include:

Archery Competitions

An archery competition is usually for long bows or light crossbows; some tournaments have one competition for each.

In the archery competition, the targets are set up at the weapon's long range; all competitors suffer a -5 to attack rolls with each shot. Targets are AC 10.

In each tournament round, each participant fires five arrows or quarrels at his target. A miss counts as 0 points. A normal hit counts as 3 points. If a character rolls 5 over what he needed on his attack roll, it counts as 5 points. If a natural 20 is rolled, it counts as 10 points (a bull's-eye!).

At the end of each round, points are tallied and half the field, the ones with the lowest scores, are eliminated. This continued until there are only two or three competitors left; when that happens, the competition has reached its final round.

In the final round, the same rules are in place, but smaller, harder targets are used; they have AC 4.

Prizes often consist of new bows, quivers, sheaves of arrows, and jewelry. Archery is pretty respectable; it does not command the sort of status or prizes the joust does, but is better-regarded than the lowly foot-list. Nobles and peasants alike may participate.

In some cultures, the crossbow is thought of as a vulgar weapon; in such cultures,

most tournaments won't have a crossbow competition. The few such competitions which take place are not attended by noble competitors.

Foot-Lists

A foot-list is organized like a joust, except that its entrants fight on foot, and are not restricted to the nobility (even when the joust is).

Since melee weapons are deadlier than blunted lances, some tournament organizers prefer not to have foot-lists; the chances of a fighter dying are pretty high, and organizers are not required or expected to have a high-level priest on hand to raise some peasant warrior who dies in a competition.

Prizes often consist of weapons and minor jewelry, usually not as expensive or fancy as those awarded to the jousters.

Merchants' Stalls

Also present at larger tournaments are rows upon rows of merchants' stalls; a large tournament is a fascinating place to go shopping, and a good place to find experts in all sorts of craft-making, weapon-making, and armor-making.

Dancing, Socializing

Finally, the tournament *is* a grand social event. Musicians play, people gossip, dances are conducted; it's a grand place to hear new rumors, or start them, to meet contacts, to stumble across mysteries . . . all of which the DM should keep in mind.

When to End Combat

Combats in the game don't have to go on until everyone on one side is dead . . . or even defeated.

Don't forget that one side or the other (including the PCs' side) can surrender, or retreat, or even convince the other side to stop fighting and do some talking or negotiating.

When every fight must end in one side achieving total, bloody victory, the game rapidly grows boring. When there's opportunity for a greater number of resolutions, there's more uncertainty to combat, and to the campaign's storyline.

If you have characters who won't stop fighting when it should be done, you have problems. Here are some things to do about them.

When Characters Don't Accept Surrender

When your characters won't ever accept an enemy's surrender, you have a serious problem, because it also means that those characters won't ever surrender themselves (because they know it always means certain death), and that you can never have two characters (PC and NPC) fight and later end up as allies (unless they're both chaotic evil, for instance).

You can enforce the right of your NPCs to surrender (and expect to live through it) through a couple of means.

First, a surrendering character who is about to be butchered could "turn out" to have some information critical to the characters, and say something like "Kill me and you'll never learn about (fill in the blank)." This stubborn NPC won't reveal the information, even on pain of death, unless the PCs promise to accept his surrender (and those of his friends) and keep the NPCs alive afterwards. (If the PCs promise, and later renege, you can always visit other revenge upon them.)

Second, a local deity, spirit or monster could see the PCs hacking on surrendering NPCs and grow offended. Much tougher than the PCs will ever be, this being snatches up the most offensive of the PCs, tells him what he's doing and why, and then curses or kills the PC as a lesson to the others.

This is a brute-force technique, but such players have already shown that they understand little but brute force anyway.

When Characters Always Chase Escapees

Some characters chase after every group of enemies who run away from combat, with the avowed intention of running them down and killing them.

The best way to counter this attitude, and persuade the PCs to let the occasional band of inconsequential NPCs and monsters escape, is to have such enemies set up traps along their escape route. If the PCs pursue, they get caught in the traps and suffer damage and embarrassment. That will teach them to be more cautious in future events.

Once the characters see enemies getting away, they may come to the realization that they may themselves occasionally flee and get away.

When Characters Never Negotiate

Sometimes, when PCs and NPCs are thick in combat, an NPC may try to calm things down, call for the two sides to part and cease fighting—at least for a while. It may be that the NPC has figured out that the two parties should be allied, or that he wants to bribe the PCs, or even conduct surrender negotiations . . . from a position of strength.

If your characters never negotiate, once again your campaign options are limited. You have to brute-force some sense into them. A good way to do this is to have the PCs fight an NPC group who have a hostage or artifact crucial to the PCs. The NPCs say they will kill the hostage or destroy the artifact if the PCs don't stop fighting for a minute. And they're telling the truth . . .

Once the PCs have lost several hostages or artifacts dear to them, they may start reconsidering their reactionary policies. And once they get in the habit of doing a little talking with the enemy, they may figure out that they can also *initiate* such communication in future combats.

Notes On the Combat Sequence

Here are a couple of tips to give you more options in combat.

Called Shots

With all the rules and options we've introduced in *The Complete Fighter's Handbook*, we need to remind you to be diligent about asking about Called Shots during the Combat Sequence.

In the game, combat follows this sequence:

- (1) The DM decides what the NPCs and monsters will do;
- (2) The DM asks the players what they will do;
- (3) Initiative is rolled; and
- (4) Combat is resolved in initiative order.

In a lot of campaigns, Step 2 is skipped. The DM decides what the NPCs or monsters are doing, has everyone roll initiative, and then asks the player-characters, as their actions come up, what they're doing.

But if you're using Called Shots, you have to be diligent about keeping Step 2 in the sequence, so that the characters' Called Shots can be established before initiative is rolled.

Waiting on Initiative

There's another good reason not to skip Step 2 of the Combat Sequence:

Though combat is the warrior's profession, some DMs launch the player-characters into combat more often than they necessarily need to.

Why is this? It's because it becomes very easy to narrate an encounter this way: "You round the corner and there, 30 feet ahead, you see a party of six orcs advancing. They see you, too. Roll for initiative."

Once again, Step 2 is skipped; and, merely by saying "Roll for initiative," you presume that the player-characters will attack the orcs, and that the orcs will attack the PCs. Not only do you presume it: You practically guarantee it. The players will follow the DM's call for initiative, and combat is joined before anyone figures out that they had other options.

If this has become your habit when DMing, try substituting some other statement instead: Ask "What do you do?" instead of calling for initiative rolls. This gives the players the opportunity to talk to or challenge the other party. Combat might result anyway; a particularly militant PC, or aggressive NPCs, could bring about a combat immediately. But if that doesn't occur, the PCs and NPCs can talk, argue, choose to fight or agree to cooperate, whatever they choose.

If the two groups decide to fight, roll initiative normally.

Tactics

All too often, a warrior character simply charges up to the front line in every combat, and in non-combat situations sits back and listens while his wiser mage and priest friends handle all the niggling details of the adventurer's life outside of combat.

Well, neither of these approaches is particularly good.

In combat, the front-line attack is only one of several options the party needs to cover.

And out of combat, the fighter is admirably suited to dealing with several everyday details that concern the adventuring party.

Combat Tactics

When the characters (not just the warrior-characters) enter combat, these are some things that the warrior should remember and provide for:

Shield-Walls and Polearms

As has been mentioned before, a character with a polearm (or long spear, or javelin) can stand behind a character with a shorter weapon and attack the same targets that his ally is attacking. That's one of the principal advantages to the polearm, but it's ignored all too often in *AD&D*® game campaigns.

This is the way it works:

The character with the polearm positions himself behind an ally, preferably a fighter with a shield. Because the polearm fighter must work around the friend in front of him, he suffers a -2 to attack rolls anyone on the other side of his friend. However, he isn't limited just to the enemy of the man he's standing behind: If our polearm hero is standing behind a line of three men (who are side-by-side), he can strike at anyone who is close enough to attack any of those three men with a medium-length weapon.

This is useful in a combat because the polearm wielder can attack targets without being right in their faces, or engaged with them. That means he can switch targets without any fancy footwork. When one of his buddies is foundering, or taking a beating, the polearm wielder can begin attacking that buddy's enemy.

And don't forget the polearm vs. polearm Parry, as described above under that maneuver's description.

Wolf-Pack Tactics

When the adventuring party gets in combat with a single large monster which can be confronted directly (like a troll, for instance, and unlike a dragon, which has a strong mix of melee abilities, ranged combat abilities, and mobility), it's foolish just to line up and hack at the thing. In fact, it's not necessarily clever just to surround the monster and hack at it. Try this instead:

Surround the monster, of course.

On the first round, half of the circle of heroes should perform a Parry, or the Parrying maneuver from the *DMG*. The other half should attack as vigorously as possible.

On the second round, the action switches: The group which attacked last round, now defends, and the group which defended now attacks.

In real life (for example, when practiced by wolf-packs), this often has the effect of confusing the prey and reducing its fighting effectiveness. The prey feels a bite to its rear and turns to attack there; but while it's concentrating on enemies in that direction, the wolves now to its rear make their attack.

In the *AD&D*® game, the wolf-pack tactic can have similar effects . . . if the DM wishes to allow it to. If the DM approves of this tactic, he can cooperate by having the monster, for a few rounds at least, behave in the predictable fashion: Each round, the monster turns and attacks the group that attacked it last, which is now defending. This

will give the party several rounds of combat where it has the advantage and can whittle the monster down.

But be aware: Even if the DM is nice enough to give you this slight tactical advantage, eventually even the stupidest monster will get wise and try to break through the circle of fighters. A good thing doesn't last forever.

It may be that your DM has no interest in letting this tactic work. Ask him if it has a chance of doing some good in your campaign. If he says no, don't even try it. Even if he says yes, he may not remember to grant that little benefit; if, after a few wolf-pack attempts, you haven't seen it work once, give up on the tactic.

Tactical Mix

It's a good idea for the fighting characters (including rogues and priests) in a party to represent a mix of weapons and combat styles. Several should be front-line fighters, bearing heavy armor and large, damaging weapons. One or two would be behind-the-lines fighters, carrying polearms. And one or two should be missilers, carrying bow, crossbow, or even sling or throwing knives.

This gives the party a certain amount of versatility. The heavy fighters can engage the heavy opposition. The polearm fighters can attack the enemy with reduced risk of being hurt. The missilers should concentrate on eliminating enemy missilers first, and then can turn their attention to doing unreturned damage to the melee-fighting enemies.

It's especially good when characters can mix and match their roles. Any character can have a sling or a throwing axe at his belt and become a missiler in a matter of seconds, for example.

Rotation

It often happens that a front-line fighter becomes seriously damaged when fighting—and then must continue fighting, because he has no other option until the enemy is defeated. This doesn't have to be the case.

In a large party combat, particularly damaged front-line fighters can be "rotated out," pulled from the front line and replaced by a less hurt warrior . . . or not replaced at all: The shield-wall (i.e., the other front-line fighters) can close ranks and plug up the hole.

See the rules for Retreat (*Player's Handbook*, page 97). During his combat action, the injured man announces that he's retreating; the ally or allies he stood side-by-side with need to announce that they're blocking pursuit (i.e., they're moving so that the enemy can't just wander in through their line). That puts the hurt man behind his own line, where he can keep away from damage or even seek some healing.

If one of the polearm fighters is accommodating, they can take the rest of their combat round to switch weapons. The injured man takes the polearm, and the other fighter takes the front-line weapons. On their next combat round, the uninjured man moves up into the line and the injured man begins whacking enemies with his polearm.

This is a good way to keep people alive.

Spear-Carriers

In some campaigns, players have the attitude that NPCs are along to get killed so that the PCs won't.

That's patently ridiculous; an adventuring party with that attitude would soon gain a very bad reputation, and would find it increasingly difficult to hire NPCs, would find that inns and taverns always denied them service, would find that sages told them to buzz off, etc.

However, there's a type of spear-carrier NPC that any group of adventurers should consider hiring—and that's the actual spear-carrier.

In many towns and villages, the heroes can find a strong, strapping youth who is willing to come along with them for the promise of some treasure and combat training. This energetic youth shouldn't be slapped in armor and put up front to be killed: Instead, he should be charged with carrying an extra weapon or two and making sure that all his allies have weapons at all times in combat. In a combat, the spear-carrier may act as a behind-the-lines polearm warrior, if his hands aren't full already. He also serves as backup defense for people who stay behind the lines because they can't fight well: Noncombatant NPCs, mages, etc.

Here's how it works:

The spear-carrier is given a single weapon of his own, such as a spear, and also carries a couple of extra weapons, which are party-owned weapons—such as a long sword in a back sheath and a short sword on his belt, for instance.

In combat, he stays behind the line and takes the occasional spear-poke at the enemy over the line. Whenever a PC loses a weapon (to a fumble, or an enemy's Disarm, or when a weapon is shattered by a foe), the spear-carrier uses his next available combat round to move in close and give the PC one of the extra weapons he's carrying.

The spear-carrier is also useful for keeping a more distant eye on what's going on with the combat. He might notice new enemies arriving on the horizon, or notice an enemy skulking to get around the edge of the shield-wall, before a player-character has the opportunity to do so.

Since this character is an NPC, he doesn't have to share the player-characters' frantic desire to make every combat round of every combat count for something. He can afford to keep an eye on things and won't necessarily be desperate to bang on an enemy every round.

A variant of this character is the spear-carrier devoted to a specific PC. A PC who is a spear-thrower, for instance, might have a page or squire devoted to carrying two or three extra spears for him. In such a case, the PC is usually responsible for teaching the page or squire to fight (*without* getting him killed) so that NPC might someday become a knight.

Directing Traffic

It's very helpful for one fighter in a party to act as tactical coordinator (that is, combat leader). In combat, he keeps his eye on the situation and issues orders to his allies.

The tactical coordinator should be the one to notice that one of his frontline friends is being chopped to pieces, and order that character rotated back behind the line. When one particular enemy is discovered to be more deadly than the rest, the tactical coordinator should order missileers and polearm fighters to concentrate their efforts on that one. When the fight goes against the heroes and can't be turned around, the tactical coordinator

should order the retreat—and make sure, if possible, that it's an orderly one, with no one missing and fighting-ranks still maintained.

If no PC fighter volunteers or naturally evolves into the combat leader role, the DM can help "push things along" by determining, in his best opinion, which PC would be best in that role—and then having NPCs turn to that character for orders when combat situations come up.

Campaign Tactics

The warrior isn't helpless or useless outside of combat, either.

In situations where the party is preparing for an adventure, planning a mission, or just arriving in a new place (town, castle, whatever), the fighters (especially the combat leader) should make themselves responsible for learning the following things . . . and reporting these facts to the others:

Combats and Combat Missions:

What's the lay of the land? The fighters should get detailed descriptions (and, if possible, maps) of the area where they will be fighting; this will help them plot strategy, ambushes, etc.

What sort of forces does the opposition muster? This might be details of the enemy army, or the garrison of a castle the heroes want to invade, or just rumors of what might be found in the dark dungeon the characters intend to explore.

Is anything strange going on at the site? If there is, it might be symptomatic of something important to the characters. Do the locals hear grumblings and rumblings deep in the earth that weren't there before? This might indicate that a dragon has moved in . . . or that someone is doing some mining secretly. Are there suddenly a lot of strangers in town? This might mean the enemy has spies in town, or is hiring new warriors, who pass through town on route to their final destination. Whenever there's something strange going on, the heroes will have to face its source eventually, and should be as prepared as possible. When the fighters hear of something strange going on, they really ought to consult with the mages and priests, who might have ideas on the matter based on their own fields of learning.

Can the heroes count on local help? If this is a combat assault, can the heroes request, hire or levy local troops to back them up? If they can, and the situation warrants it, they should. But if they never ask, they almost never get help.

Can the heroes hire local experts? If their mission is to take them into an area where a local knows more about the situation than they do, it's a good idea for the characters to hire a local expert. Guides who know the local sites, especially, are an invaluable resource.

What sort of equipment will the party need? Any sort of special situation (walls to climb, specific monsters to fight, interesting terrain to cross, etc.) is likely to require specialized equipment, and it's the fighters' responsibility to determine what sort of equipment that is . . . and then to get it.

Just Arriving In Town

What are the characters' rooms like? Whether the heroes are being accommodated by friends, by an inn, or by a local ruler or noble, the fighter should check out their rooms in terms of defensibility. If the heroes are attacked in their rooms in the middle of the night in the dark, the fighter should know (because he's prepared himself in advance) how many exits there are from the room, whether they are open, closed, or locked, how defensible the room is, what story it is on and how far it is to the ground, etc. He might wish to consult with the Rogue, who might be inclined to check for secret doors or traps, or on the feasibility of going up to the roof when the heroes go out the window.

What are the local laws? The fighter should find out what the local ordinances are concerning the carrying of weapons and the wearing of armor. If it turns out that either is illegal or restricted, he ought to let his friends know about it. Contrary to what some campaigning groups think, local communities have the right to make such laws and enforce them . . . and when player-characters defy the local authorities, refuse to take off armor or abandon weapons, and even attack and kill local peace officers, the PCs are for the moment *villains*, not heroes.

The other character classes have their own subjects to explore in the same situations. By comparison:

Mages can take responsibility for: Learning the history of the current situation, how it came to be; perhaps there's a clue to getting things fixed in the history of the matter. Getting details of the magic of the situation; only a mage can properly evaluate these details; perhaps the mage can arrange or research a counter-spell useful in the situation.

Priests can take responsibility for: Learning what the local priests think of the situation. Communing with their deities to see if the deity has any prophecy, advice or admonition to offer. Provisioning the party; the priest is best suited to arranging for ordinary provisions (food, clothing, etc.).

Rogues can take responsibility for: Putting an ear to the street (that is, the people of the street) and seeing what's afoot; it's always a clue to the resolution of a problem if the rulers say one thing and the common people say something different about a situation. Evaluating infiltration and break-in opportunities; the rogue is best suited to determining how possible and useful it would be to getting a spy in the enemy camp, breaking in to a specific site, etc.

Naturally, all these descriptions are generalizations. Any specific character might be particularly talented at one of these roles, even if he belongs to a "wrong" character class. But someone should undertake each of these tasks; otherwise, the characters are going into a situation knowing less than they could know about it.

The Combat Sheet

On page 122 is a Combat Sheet. One side contains information for PCs, the other is for the DM to record vital combat statistics about the characters.

Equipment

Warriors do not live by raw combat talent alone (though they've been known to die by it). No, they also need equipment, the tools of their trade: weapons, armor, and

miscellaneous gear appropriate to the warrior-class.

In this chapter, we'll talk about that equipment, and elaborate on the weapons and armor presented in the *Player's Handbook*.

Old Weapons

We need to clarify some details about weapons which appeared in the *Player's Handbook*.

One-Hand, Two-Hand

Weapons, for purposes of how they're held and wielded, fall into four categories: one-handed only, one-handed but can be wielded two-handed, one-handed or two-handed, or two-handed only.

One-Handed Only means the weapon can only be wielded one-handed, in one hand or the other.

One-Handed But Can Be Wielded Two-Handed refers to a weapon principally designed for one-handed use but which can be used two-handed. These weapons have enough haft or hilt on them that the wielder can wield the weapon in both hands, which confers no benefit . . . unless the character has taken a Style Specialization in Two-Hander Fighting Style (see the description of Two-Hander technique in the Combat chapter).

One-Handed Or Two-Handed weapons are designed specifically to be used with one or both hands, and have separate damage listings for the two different fighting styles.

Two-Handed Only weapons can only be wielded in two hands.

Examples

Each of the weapons from the *Player's Handbook* falls into one of those four categories, as follows:

One-Handed Only

Dagger/dirk, Dart, Footman's mace, Hand/throwing axe, Knife, Lances (all), Scourge, Sickle, Sword/Khopesh, Sword/Scimitar, Sword/Short, Whip.

One-Handed But Can Be Wielded Two-Handed

Battle axe, Club, Footman's flail, Footman's pick, Horseman's flail, Horseman's mace, Horseman's pick, Morning star, Sword/Long, and Warhammer.

One-Handed Or Two-Handed

Harpoon, Javelin, Spear, Sword/Bastard, Trident.

Two-Handed Only

Arquebus, Blowgun, Bows (all), Crossbows (all), Mancatcher, Polearms (all), Quarterstaff, Sling (one hand to load, one hand to throw), Staff sling, Sword/Two-handed.

More On One-Handed or Two-Handed

As you can see, five weapons fall into the One-Handed Or Two-Handed category: The Bastard Sword, and four spear-like weapons (Harpoon, Javelin, Spear, Trident).

In the *Player's Handbook*, it's presumed that you're fighting with Spear one-handed, and with Harpoon, Javelin, and Trident two-handed. (This is because Spear is a Medium weapon and the others are Large.) However, in *The Complete Fighter's Handbook*, any of these weapons can be used either in one hand or in both.

But they can also be wielded two-handed, and do even more damage when they are. The table shows both the one-handed and two-handed damage for each of the four weapons.

Also, to this list we're adding the Long Spear. This is like the ordinary spear, but mounted on a much longer (12'–18') shaft. It's not especially suited to one-handed use, but inflicts a lot of damage when used two-handed.

The Harpoon, Javelin, Spear, and Trident can all be thrown, but the thrown weapon damage is always the one-handed damage, never the two-handed damage. The Long Spear is not built for throwing.

These five spear-like weapons are as fast and maneuverable when used two-handed; therefore, unlike the Bastard Sword, their speed factor does not worsen when they are used two-handed.

Item	Cost	Weight (lbs.)	Size	Type†	Speed Factor	Damage S-M	L
Harpoon%							
One-handed	20 gp	6	L	P	7	1d4+1	1d6+1
Two-handed	20 gp	6	L	P	7	2d4	2d6
Javelin%							
One-handed	5 sp	2	M	P	4	1d4	1d4
Two-handed#	5 sp	2	M	P	4	1d6	1d6
Spear%							
One-handed	8 sp	5	M	P	6	1d6	1d8
Two-handed#	8 sp	5	M	P	6	1d8+1	2d6
Spear, Long%							
One-handed	5 gp	8	L	P	8	1d8	1d8+1
Two-handed#	5 gp	8	L	P	8	2d6	3d6
Trident%							
One-handed	15 gp	5	L	P	7	1d6+1	3d4
Two-handed	15 gp	5	L	P	7	1d8+1	3d4

% This weapon is intended for one-handed or two-handed use.

This weapon inflicts double damage when firmly set to receive a charge.

New Weapons

Several of the warrior-kits described in the *Advanced Warrior Types* chapter mentioned new weapons appropriate to those warrior types. On the next page is a chart of all those new weapons; a little further on we'll discuss what they are and how they're used.

Many of these weapons have special abilities, bonuses and combat functions not reflected on the chart; these abilities help account for the high costs listed for some of the weapons.

Other weapons, particularly the bone and stone ones, seem to be of very limited usefulness. There's a reason for that, discussed a little further on in this section.

Missile Weapon Ranges

Weapon	ROF	S	M	L
Bolas	1	3	6	9
Chain	*	1/2	1	2
Dagger, bone	2/1	1	2	3
Dagger, stone	2/1	1	2	3
Daikyu	2/1	7	14	21
Javelin, stone	1	2	4	6
Knife, bone	2/1	1	2	3
Knife, stone	2/1	1	2	3
Lasso	*	1	2	3
Net	*	1	2	3
Shuriken	2/1	2	4	6
Spear, stone	1	1	2	3
Stiletto	2/1	1	2	3
Trident	1	0	1	2

The chain, lasso and net are included in the table above because their use, in combat, is much like a missile weapon. They have ranges related to the length of the chain, the lasso or the net's trailing rope.

The "*" means the weapon doesn't precisely have a rate of fire; it may be used as often as the character's level (and perhaps specialization) dictates for a melee weapon.

Use of These Tables

The fact that these weapons appear on tables in an *AD&D*® game product doesn't

mean that players may immediately buy these weapons for their characters. These weapons are not commonly available, and may only be taken with DM permission . . . and that permission should depend on the character's origin.

You see, each of these weapons is appropriate to a certain culture (and to the Warrior Kits belonging to that culture); and each of these weapons is further described below, under the heading that corresponds to that culture or Warrior Kit.

If, for instance, your character isn't a Gladiator, he can't start play with a drusus. In fact, if he doesn't belong to a culture which has gladiators, never travels to such a culture, and doesn't even find a market with contacts with such a culture, he can never even *get* a drusus.

So the DM, and DM alone, decides how accessible each of these weapons is based on how many ties the campaign culture has with the culture that creates these weapons. Even if he says that there is contact, it may not be possible or easy for PCs to acquire these weapons; just because samurai visit the court of your king doesn't mean that they'd be willing to sell their treasured katanas, after all.

In short, acquisition of this type of equipment is left as an exercise in role-playing and adventure, in played-out game sessions, not as something as simple as dropping some gold pieces off your character sheet.

Gladiator Weapons

Gladiators are trained in a variety of weapons. In addition to the new weapons on the chart above, gladiators can be trained in the following, more commonly-available, weapons: Long bow (any type), Short bow (any type), Dagger, Footman's flail, Knife, Halberd, Scourge, Scimitar, Short sword, Spear, Trident, and Whip.

The short sword used by gladiators, incidentally, is a short, straight-bladed weapon sharpened on both edges; it is called the *gladius*, and gladiators take their name from it. The gladius has the characteristics of an ordinary short sword.

New Weapons List

Item	Cost	Weight (lbs.)	Size	Type ⁶	Speed Factor	Damage S-M	L
Arrows, Stone							
Flight ⁴	3 cp/1	1/10	M	P	—	1d4	1d4
Belaying pin ¹	2 cp	2	S	B	4	1d3	1d3
Bo stick ⁴	2 cp	4	L	B	4	1d6	1d4
Bolas ¹	5 sp	2	M	B	8	1d3	1d2
Cestus ¹	1 gp	2	S	S	2	1d4	1d3
Chain ⁴	5 sp	3	L	B	5	1d4+1	1d4
Dagger							
Bone ¹	1 sp	1	S	P	2	1d2	1d2
Stone ¹	2 sp	1	S	P	2	1d3	1d2
Daikyu ⁴	100 gp	3	L	—	7	—	—

Daikyu arrow ⁴	3 sp/6	1	M	P	—	1d8	1d6
Gaff/hook ¹							
Attached	2 gp	2	S	P	2	1d4	1d3
Held	5 cp	2	S	P	2	1d4	1d3
Javelin, Stone ³							
One-handed	5 cp	2	M	P	4	1d4	1d4
Two-handed	5 cp	2	M	P	4	1d4+1	1d6
Knife							
Bone ¹	3 cp	1/2	S	P/S	2	1d2	1d2
Stone ¹	5 cp	1/2	S	P/S	2	1d2	1d2
Lasso ⁴	5 sp	3	L	—	10	—	—
Main-gauche ¹	3 gp	2	S	P/S	2	1d4	1d3
Net ⁴	5 gp	10	M	—	10	—	—
Nunchaku ¹	1 gp	3	M	B	3	1d6	1d6
Polearm							
Naginata ^{4,5}	8 gp	10	L	P	7	1d8	1d10
Tetsubo ⁴	2 gp	7	L	B	7	1d8	1d8
Sai ¹	5 sp	2	S	P/B	2	1d4	1d2
Shuriken ¹	3 sp	1	S	P	2	1d4	1d4
Spear, Long ³							
One-Handed	5 gp	8	L	P	8	1d8	1d8+1
Two-Handed ⁵	5 gp	8	L	P	8	2d6	3d6
Spear, Stone ³							
One-handed	8 cp	5	M	P	6	1d4	1d6
Two-handed	8 cp	5	M	P	6	1d6	2d4
Stiletto ¹	5 sp	1/2	S	P	2	1d3	1d2
Sword							
Cutlass ¹	12 gp	4	M	S	5	1d6	1d8
Drusus ¹	50 gp	3	M	S	3	1d6+1	1d8+1
Katana ³							
One-handed	100 gp	6	M	S/P	4	1d10	1d12
Two-handed	100 gp	6	M	S/P	4	2d6	2d6
Rapier ¹	15 gp	4	M	P	4	1d6+1	1d8+1
Sabre ¹	17 gp	5	M	S	4	1d6+1	1d8+1
Wakizashi ²	50 gp	3	M	S/P	3	1d8	1d8

¹ This weapon is intended for one-handed use, and may not be used two-handed.

² This weapon is intended for one-handed use, but may be used two-handed.

³ This weapon is intended for one-handed or two-handed use.

⁴ This weapon is intended for two-handed use only.

⁵ This weapon inflicts double damage when firmly set to receive a charge.

⁶ The "Type" category is divided into Bludgeoning (B), Piercing (P), and

Slashing (S). This indicates the type of attack made, which may alter the weapon's effectiveness against different types of armor. See the optional rule in the Player's Handbook, page 90.

Bolas

The bolas are three balls attached to ropes or cords about a yard in length; the other ends of the cords are tied together in a knot. The wielder of the bolas whirls them by the knot and throws them at a target; if they hit, they wrap around the target, with the balls smashing painfully into the target as they connect. Once they have wrapped themselves around a target, it takes the victim one full round and a successful ability check vs. Strength to get them free. (If the character fails his Strength check, he does not get the bolas free this round.)

This weapon does only a little damage, but it is especially useful if you are using the Hit Locations rules from the *Combat Rules* chapter.

If the attacker makes a Called Shot to the target's Legs (he doesn't have to specify which; if the attack hits, it hits both), and successfully attacks, the bolas wrap themselves tightly around his legs. He can no longer run or walk until he gets them free. He must make a Dexterity check just to avoid falling down. In fact, if he was moving when the attack was made, he suffers a –3 penalty to his Dexterity check to avoid falling down.

If the attacker makes a Called Shot to the target's Arms (again, he doesn't have to specify; both will be hit) and successfully attacks, the bolas wrap themselves tightly around his arms and torso. He cannot wield his weapon and does not get the AC bonus of his shield until he gets himself free. His roll to free himself is at a –2 penalty to his Strength ability score because he has no leverage.

If the attacker makes a Called Shot to the target's Head, the bolas wrap themselves around the target's neck and begin strangling him. (This does not work if the character was wearing a Close-Faced Helm or a Great Helm, described later this chapter.) The bolas do the listed damage on the round they hit. Thereafter, on each successive round where they begin the round still on the victim's throat, they do 1d3 hp of damage from strangulation. The damage stops when they are removed or when the target is dead.

Weapon proficiency with the Bolas is not related to any other weapon proficiency. Specialization grants the usual benefits. In case of a Called Shot to the target's head, the damage bonus only applies to the initial hit; it is not added to the subsequent rounds of strangulation.

Any leatherworker or weaponsmith can make a set of bolas . . . but he must have exact measurements for the cords and exact weights for the balls to do it right. Simply hearing such a weapon described, the craftsman can make something like it . . . but unless he makes his craftsman ability check by 3 or better, the weapon he makes will be proportioned wrong and will be at a –4 to attack rolls.

Cestus

The cestus is a glovelike weapon, studded with sharp spikes and edges on the back of the glove and across the knuckles. Gladiators fighting with the cestus usually wear two, one on each hand (the plural is cesti); here, it pays for a gladiator to have Cestus Weapon

Specialization, Two-Weapon Style Specialization, and/or Punching Specialization.

Cestus combat is very popular with arena crowds because it is extremely bloody and up-close. Also, because the weapons do comparatively little damage, the fighters tend to last a long time in combat.

When wearing a cestus or two cesti, a character may still make a Grab maneuver with the hand the cestus is on. This attack will be at a –2 to attack rolls for clumsiness, and a –2 to the attacker's Strength (for purposes of holding on) likewise.

Cestus, because it is simply a bonus to punching-type attacks, does not require weapon proficiency; anyone can use cesti with no proficiency penalty. Therefore, Specialization with Cestus costs only weapon proficiency slot.

In a culture where there is gladiatorial combat, cesti are readily available from weaponsmiths, but they are not exported, as they're such a basic weapon the market is not very good. Any foreign weaponsmith who has cesti described to him can make perfectly functional cesti; the first two cesti he makes will be at twice the listed cost, and subsequent ones will be at the listed cost.

Drusus

The Drusus is a Gladius (short sword) of Exceptional quality (as per the types of weapon quality described in the *Character Creation* chapter of this rule book). It looks just like an ordinary gladius; only by testing the sharpness of the blade can someone tell the difference. The Drusus has been forged so that the metal is better-tempered and holds an edge better, and then sharpened until it has a razor-like edge.

Because of this, it does +1 damage and confers a non-magical +1 to attack rolls over the normal gladius. (This means the wielding character gets a +1 to attack rolls when using the weapon, but the weapon does not give him the ability to hit monsters which require magical weapons to affect.)

The Drusus also has a disadvantage. In order to keep its keen edge, it must be regularly sharpened with a lot more attention and time than an ordinary weapon requires. After any day in which the Drusus has been fought with (even one attack!), someone with either the Armorer or Weaponsmith secondary skill, or the Blacksmithing, Armorer, or Weaponsmithing nonweapon proficiency, must sharpen the blade for half an hour . . . or, on the next day, it will act as an ordinary short sword (losing its to-hit and damage bonus) until it is so sharpened.

Exposure to high heat (a smith's forge, dragon's breath, lava, etc.) will ruin the temper on a Drusus, turning it into an ordinary short sword and forever destroying its bonus on attack and damage rolls.

The Drusus uses the same weapon proficiency as the short sword. If a character can use a short sword, he can use a Drusus with equal proficiency. Weapon specialization with one does transfer to the other.

In cultures where there are gladiators, any weaponsmith with a weaponsmithing ability check of 14 or better can make a Drusus for the cost shown. These weapons are seldom exported, as local demand is high for the few made. A foreign weaponsmith could not make one merely if it were described to him; he would have to study with a local weaponsmith. Having done so, he could make the weapon.

Lasso

The lasso, or lariat, is a length of rope with a loop at the end; the wielder holds the slack in his off-hand, twirls the lasso in his other hand, and hurls the loop at his target. On a successful hit, the lariat settles over the target, giving the wielder the chance to dismount him, pull him to the ground, trip him, etc.

In other words, when you attack someone with a lasso, you must declare what you're trying to accomplish with the attack.

If you're trying to trip him, you're trying to make the loop settle about his legs. This requires a Called Shot at the legs as per the Hit Locations section of the *Combat Rules* chapter.

If you hit, he must make a Dexterity ability roll, with the usual modifiers for the Pull/Trip maneuver; if he fails, he falls, and if he succeeds, he's able to jump out of your loop before it closes.

If you're trying to pin his arms to his sides, you're trying to make the loop settle about his torso and arms. This requires a Called Shot at the arms as per the Hit Locations section of the *Combat Rules* chapter.

If you hit, he must make a Strength ability roll, again with the usual modifiers for Pull/Trip. If he succeeds, he shrugs the loop off before you can pull it taut. If he fails, you pull the loop taut. Both of his arms are pinned, as in the Pin maneuver. The target gets to struggle each round, also as per the Pin maneuver rules. Each additional lasso that hits the target to pin him gives him a –4 to his Strength ability for purposes of his struggling. When his Strength reaches 0, he has no chance of escaping.

If you're trying to dismount a rider, you're trying to make the loop settle about his torso—and then brace yourself for the impact (when his mount's movement reaches the end of your rope, both you and he are going to be jarred). This doesn't require a Called Shot: You must merely hit your target normally.

If you hit, both you and the unfortunate rider must now make Strength ability rolls. If he rolls his better than you roll yours, the lasso is torn from your hands and you take 1d2 damage. If you roll yours better than he rolls his, you yank him from his saddle and he takes 1d3 from impact with the lasso and the earth. If you both make your roll by the same amount, then both results occur; the lasso is yanked from your hands, doing 1d2 to you, and he's yanked from his horse, taking 1d3. (Incidentally, if you've had time to tie your rope to an absolutely stationary object, like a boulder, you don't have to roll against your Strength ability; you win this contest unless your target rolls a 1, in which case the rope breaks and he can ride off laughing.)

If you're trying to lasso a target's head (for example, when you're up in a tree and your target is an unsuspecting guard walking below), this is a Called Shot to his Head as per the usual rules.

If, after the modifiers, you still hit, you can yank for 1d3 damage (plus your Strength bonus). On subsequent rounds, you can yank for 1 point of damage each (plus your Strength bonus). But if you're in a position to hoist your target up in the air (for instance, if you're up on a tree-branch, lasso your victim, and then drop off the branch on the other side, holding onto the rope to hoist your victim up), you do your victim 1d4 points of strangulation damage per round (Strength bonus does not apply to this). If he can get his knife free and cut himself loose, that's good for him; if not, it's good for you. While

strangling, a victim cannot shout or raise the alarm.

If you're trying to drop your loop around the head of a mounted rider . . . well, it's difficult, but possible. Make it as a standard Called Shot to the head.

If you hit, you must again make your Strength ability check. If he wins it, he takes 1d4 damage from the impact of the lasso around his neck going taut—but the lasso is still yanked from your hand, doing 1d2 to you, and he can ride off. If you win it, he takes 2d6 damage from the impact, another 1d3 from hitting the ground, and he's dismounted. If you both make it by an equal amount, he takes 1d4, is dismounted and takes an additional 1d3, and you take 1d2 from the lasso being yanked out of your hands. (If, in this example, you've had time to tie the other end of your lasso to an absolutely stationary object, your target still gets his roll. On a 1, the rope breaks and he takes 1d4 damage. Otherwise, he's automatically dismounted and takes 3d6 damage.

Such a maneuver, hard as it is to set up, could easily break someone's neck, killing him instantly.)

In the chart above, the lasso was listed as a large weapon because of the amount of space it takes to twirl and wield it.

You cannot perform a Parry or Disarm with the lasso, or use it as a melee weapon for Pin—only at range.

Lasso requires its own weapon proficiency, which is not related to any other weapon proficiency. Weapon specialization gives you the normal +1 to attack rolls with the lasso and +2 damage on all damaging effects of the lasso (strangulation after the initial hit is still only 1d4, not 1d4+2).

Cultures with gladiators are not the only ones which come up with the lasso. Civilizations which depend heavily on herd-beasts often have the lasso as a weapon. In some cultures, the lasso is a favorite weapon of assassins. It's up to the DM to determine if the lasso is a weapon of the player-characters' culture.

If it is not, a PC need only train with someone who has proficiency with the weapon (and the PC must have a free weapon proficiency slot) in order to learn how to make and use the lasso.

Net

The gladiators' net consists of a small (8' to 12' diameter) circular net with weights around the edge and a trailing rope used for control. Customarily, it is folded in such a manner that it will twirl open when thrown; the gladiator throws it with one hand, keeping a grip on the trailing rope with the other.

If the gladiator makes his attack roll, he has a Pin maneuver on his target (see the rules for Pin maneuver from the *Combat Rules* chapter). All the notes on Pin apply here, except one: the netted character may not make any sort of attack on the netter until he's won a Strength ability check and thrown that net off.

On the round after the gladiator has netted his opponent, he has a choice of what he wants to do.

He can hold onto the trailing rope with his off-hand (in order to maintain the Pin), pull out another weapon with his free hand, and attack his prey with that weapon. Eventually, his prey will probably win a Strength ability check and shrug that net off; in the meantime, the gladiator may get several rounds of unreturned attack on him.

Alternatively, he can try to improve his hold on the target. By continuing to loop the trailing rope around his victim, he can improve the capture until the victim has no chance of escape. To do this, he must make an ordinary roll to-hit against his victim's AC each round. On each successful hit, the victim loses 4 points of effective Strength for purposes of breaking free of the net. If the victim wins a Strength ability check against his captor before his Strength drops to 0, he breaks free (and his Strength is normal for all other purposes). If he fails, and his Strength is brought down to 0, he is hopelessly enmeshed in the net and cannot get out until his captor lets him.

When a gladiator throws a net and misses, it is open and unfolded. That doesn't mean he can no longer fight with it . . . but it is not as accurate, because it's not folded right. Each subsequent attack roll with the unfolded net is at a –3 to attack rolls.

With a properly-folded net, an attacker can perform Disarm, Parry and Pin maneuvers. Once a net is unfolded, such attacks are at a –3 to attack rolls.

Weapon proficiency with the net also give you the ability to fold the net properly, and to make fighting-nets. Weapon Specialization gives you the normal +1 to attack rolls; since it cannot give you a +2 to damage (the net doing no damage), you get that +2 as a bonus to your Strength when you're making Strength ability checks against netted prey.

Cultures with gladiatorial combat do export such weapons, and the knowledge of their use (gladiators do demonstrations and exhibitions in foreign capitals all the time). Also, cultures with no knowledge of gladiatorial combat independently develop the net weapon skill; at the DM's discretion, any character with the Savage warrior kit, the Hunter secondary skill or Hunting nonweapon proficiency, or any good rationale could spend a weapon proficiency slot to learn the use of the net.

Pirate Weapons

The world of piracy doesn't demand that pirates use any specific weapons . . . but for reasons of tradition and convenience, some specific weapons are very common to pirate crews.

In addition to the new weapons on the chart above, pirates are readily familiar with: Battle axe, Bow (all types), Club, Crossbow (all normally-available types), Dagger/Dirk, Hand/throwing axe, Harpoon, Javelin, Knife, Polearm/Awl pike, Polearm/Partisan, Scourge (mostly for disciplinary purposes), Sling, Spear, Sword (all but Khopesh), Trident, and Whip (also mostly for disciplinary purposes).

Additionally, the world of the Pirate overlapped that of the Swashbuckler to a considerable degree. With the DM's permission (and there's usually little reason to deny it), Pirates may have access to all the weapons listed on the chart above and descriptions below for Swashbucklers.

The new weapons for Pirates include:

Cutlass

The cutlass is a short, heavy sword, sharp along only one edge, with a heavy basket hilt (a protective cup) around the hilt to protect the hand.

The cutlass' basket hilt provides the following benefits: it gives the wielder a +1 to attack rolls with the Parry maneuver; and it works just the same as an iron gauntlet if the

wielder wishes to punch someone with the hilt rather than slash with the blade. (See the *Player's Handbook*, pages 97-98. Bare-hand attacks do 1d2 damage, plus strength bonus, and the other effects of punching from the chart on page 97; metal gauntlets and other metal hand-protection makes that 1d3 plus strength bonus and punching effects. Note: An enchanted cutlass, say a *cutlass +1*, does not confer the +1 to attack rolls and damage with these basket-hilt punches . . . only with blade attacks.)

Proficiency with Cutlass is related to proficiency with short sword, dagger/dirk, knife/stiletto, and main-gauche. Weapon Specialization with Cutlass is normal, except that you also get the +1 to attack rolls and +2 damage with those basket-hilt punches.

In a campaign with pirates, cutlasses are common and readily available in any port community; they are much less common inland.

Belaying Pin

The belaying pin is a short rod of wood or metal. It's inserted in a hole bored through the ship's rail, and ship's ropes are made fast (tied) to it. It can also be yanked free and brought in violent contact with enemies; in a pirate fight, anyone who loses a weapon or starts out without one ends up with a belaying pin in his hand.

Weapon proficiency with Belaying Pin is related to clubs and maces; if you have proficiency with club or mace, you take only a -1 when using a belaying pin you don't have proficiency for. Weapon specialization with belaying pin gives the usual benefits.

Belaying pins are very available on any ship; you can get any number of them at a seaside town or city, especially at a shipbuilder's, a warehouse, or a business that supplies ships.

Gaff/Hook

The gaff is a metal hook with a wooden or metal crossbar at the base; it's held in one hand, the hook protruding between the middle and ring fingers, and normally used to hook and land fish.

However, like the belaying pin, it's in ready supply onboard a ship. Also, many pirates who lose a hand have a cup with a gaff on it attached to the stump, and so always have a weapon "on hand"—one that can't be dropped or Disarmed.

Proficiency with the gaff is not related to any other proficiency. Specialization grants the usual benefits.

Samurai Weapons

The exotic, oriental world features many weapons which are strange to western eyes . . . including the eyes of the PCs in most campaigns.

Many of these weapons simply look a little different and bear different names. Old, familiar weapons with slightly changed forms and names include: the Battle axe, Hand axe, Dagger (tanto), Halberd, Javelin, Light lance, Mace, Pike, Spear, Long sword, Short sword, Two-handed sword (no-daichi), and Trident. These weapons have game characteristics identical to the normal versions, and proficiency with the common weapon works just as well with the more exotic version.

The new samurai-society weapons listed in the chart above include:

Bo Stick

The bo stick is an ordinary hardwood staff, the height of a man or slightly taller.

Bo stick shares a proficiency with Quarterstaff. If you can use one, you can use the other. (This doesn't mean that the two styles are identical; an oriental bo stick fighter looks very different in combat than a western quarterstaff combatant. But if they traded weapons, they'd be just as good with the other guy's weapon . . . each in his own style.) Weapon specialization in bo stick gives you the usual advantages.

Bo sticks are common everywhere; any 6' or 7' hardwood walking staff is a bo staff. To use it as such, however, you have to have the bo stick/quarterstaff weapon proficiency. The primary difference between the weapons, and the reason the quarterstaff does more damage against Large monsters, is that the combat quarterstaff has iron-shod, even lead-weighted ends. (A quarterstaff which does not have these features should do damage identical to the bo stick.)

Chain

This weapon is a 6' or 10' length of chain with weights at both ends. In combat, it's whirled very fast, the weighted end inflicting the damage on the target.

The chain combines some of the useful traits of melee weapons and the lasso. You can attack with it for normal Called Shots, Disarm, Parry, and Strike/Thrust maneuvers. Additionally, you can perform three of the lasso's five special functions: Pull/Trip by striking at a target's legs, Dismount a Rider, and Snag a Rider's Head.

The chain is easy to conceal, and (at least in western lands) is not usually recognized as a weapon until wielded as one.

The chain requires its own weapons proficiency, which is not related to any other weapon. Weapon specialization confers the usual bonuses.

Chains are to be found in any civilization with the technological skill to make them (this includes most *AD&D*® campaign settings), but the technique of fighting with them is mostly an eastern-culture development. A character would have to study with a practitioner of the technique, and be able to spend a weapon proficiency slot, in order to learn how to use the weapon.

Daikyu

The daikyu is the great samurai longbow. It's 7' long (hence its size designation of L). Its hand-grip is not in the center of the weapon; it's located closer to the bottom, so the daikyu can be fired from horseback and from kneeling positions.

As with other bows, the daikyu can be used to perform the Called Shot, Disarm, Hold Attack, and Strike/Thrust (i.e., shoot) maneuvers.

The daikyu and katana are the two principal weapons of the samurai.

The daikyu requires its own weapons proficiency. It is related to, but not identical to, other bow proficiencies. Weapon specialization confers the usual benefits.

The daikyu is not exported from eastern nations. However, it is a simple task, if you

are in such a nation, to commission the making of one. A western bowyer would have to have studied in the east to make one.

Katana

The katana is the samurai's sword. It's a medium-length, slightly curved blade with no quillions (only a small, circular guard) and a hilt suitable for one-handed and two-handed use. The blade is sharpened only along one edge and at the tip, but it is sharpened to a razor's edge. It is forged with a special technique known only in the east, where layers of steel and iron are sandwiched, heated, folded, stretched, re-folded, stretched, re-folded, on and on until the blade consists of microscopically thin layers of alternating metals, providing strength, resilience, and the ability to hold a remarkable edge. This is why the katana has the excellent speed and damage listed for the weapon.

The katana requires its own weapon proficiency, which is related to the bastard sword/long blades group. Weapon specialization confers the usual benefits.

Katanas are very personal; a samurai is dishonored if he loses his, and so very few are lost. This means that it is very hard to get one in the west, other than by taking it from its owner—a difficult task. In the east, a character might be willing to commission one from a weaponsmith, for the listed price . . . if he gets a good reaction roll from the NPC. (An ordinary weaponsmith could not make one. The blade-making technique requires study in the east and the learning of a specialized individual weaponsmithing nonweapon proficiency.)

Also, a hero who does a favor or performs a mission for an eastern lord might be awarded a matched set of katana and wakizashi, if he's very lucky; this would be a high honor.

Naginata

This is a polearm, a 6' to 8' shaft with a curved, sword-like blade at the end. It's the favored weapon of the female fighters of the orient, but they are not limited to it, nor is it limited to them.

Naginata proficiency is related to all other polearms. Weapon specialization confers the usual benefits.

Naginatras are readily available in oriental ports, and such weapons are readily exported, if the DM says there is a market for them.

Nunchaku

The nunchaku consists of two lengths of hard wood connected by a short length of chain or rope.

The weapon can be used to perform Called Shots, Disarm, Parry, and Strike/Thrust maneuvers.

Nunchaku requires its own proficiency, which is not related to any other weapons proficiency (including flails). Weapon specialization confers the usual benefits. Masters of the weapon often have weapon specialization in nunchaku and Style Specialization in Two-Weapons Style, giving them the ability to fight effectively with nunchaku in either

hand. The only way to acquire this proficiency is to study with someone who already has the proficiency, and to have a proficiency slot available to spend on nunchaku.

Nunchaku are readily available in oriental ports, and such weapons are exported; western collectors are quite enthusiastic about them, even if these collectors usually cannot use them.

Sai

This is a short, defensive weapon, consisting of a metal bar with a hilt, and oversized upward-curving quillions. When used by someone with proficiency in the weapon, sai confer a +1 to attack rolls bonus when using the Pin and Disarm maneuvers.

In the chart at the start of this chapter, the Sai is listed as having two types of damage: P (piercing) and B (bludgeoning). That's not quite right; the normal sai is only a Bludgeoning-damage weapon. However, certain warriors prefer for it to be a sharp stabbing weapon, so the damage may be Piercing instead. A sai may only have one type of damage, not both.

Sai requires its own proficiency, which is not related to any other. Weapon specialization confers the usual benefits. To learn the proficiency, one must study with someone who has it, and the character must have a weapon proficiency slot to spend.

Many warriors proficient in the sai take Style Specialization in Two-Weapon technique and utilize twin sai in combat.

Sai are readily available in oriental ports, and are exported.

Shuriken

Shuriken, often called throwing stars, are small thrown weapons. They do as much damage as a thrown dagger, and are considerably more concealable. Ornamental shuriken can often be worn as jewelry and not recognized as weapons, and a pocketful of shuriken weigh no more than many other single weapons.

However, shuriken require their own weapon proficiency, which is not related to any other. Weapon specialization confers the usual benefits. To learn shuriken proficiency, one must study with someone who has it, and must have a weapon proficiency slot to spend.

Shuriken are available in oriental ports, but most occidental collectors don't know how to use them.

Tetsubo

The tetsubo is a long walking-staff, its upper end shod with studded iron strips.

Its weapon proficiency is related to other polearms; specialization confers the usual benefits.

Tetsubos can be had in oriental markets, but none are exported because it is a relatively simple weapon to make.

Wakizashi

The wakizashi is the short-sword companion of the katana. Its blade is forged the same way, and the weapon looks like a shorter version of the katana. It is often part of a matched set with the katana, and is of almost equal importance as the katana to the samurai. Only samurai can wear both katana and wakizashi.

Wakizashi proficiency is related to short sword. Specialization confers the usual benefits. Many samurai fight with the katana in one hand and wakizashi in the other, in two-weapon technique, and some learn the two-weapon style specialization to further improve their ability with this style.

Wakizashis are as hard to come by as katanas.

Note

The AD&D® game supplement *Oriental Adventures* describes many, many other weapons and provides a lot of resource material for oriental characters and campaigns. A certain amount of conversion is required, as the supplement was written for the first-edition game.

Savage Weapons

The lump term "savages" is being used here to refer to any number of different types of people. They have in common these traits: They're not as technologically advanced as the normal peoples of the campaign, though some do make weapons of bronze or iron; and they're probably hunter-gatherers who have not yet embraced the agricultural revolution. And that's really all they have in common. "Savages" might be highly cultured, artistic, peaceful peoples, but if they have dirt floors or flint-tipped weapons, the rest of the world calls them savage. For our purposes, "savages" encompasses Neanderthal man, Old Stone Age Cromagnon, and New Stone Age modern men.

Stereotypical savages know the following weapons: Blowgun (mostly jungle tribes), Long and Short bow (no composite bows), Club, Dagger, Hand/Throwing Axe, Javelin, Knife, Sling, and Spear.

Depending on their level of technological development, they may make their weapons (including arrowheads, spear-heads, etc.) out of iron, bronze, stone or even bone.

For our purposes, iron and bronze weapons have the same characteristics as steel weapons; it's not worth generating all-new weapon stats for the slight game-mechanic differences.

Stone and bone weapons, on the other hand, require their own statistics, which is why they're represented on the weapon chart at the top of the chapter.

Stone Weapons

Stone weapons are used just like their modern counterparts, but are worth less money, do less damage, and are more prone to shattering.

The damages and costs (should some ever be sold on the market) for these weapons are given on the chart above.

Stone weapons have a chance of breaking every time they hit and do damage. Every time a stone weapon successfully hits a target, the player must roll 1d6. Regardless of the

roll, this attack does its full damage, but on a roll of 1 on the 1d6, the weapon or weapon-head shatters and is useless.

Bone Weapons

Bone weapons are likewise used like their modern counterparts, but are worth even less money, can only be used with smaller stabbing weapons (knives and daggers), and shatter even more readily—on a roll of 1 or 2 on 1d6.

Other Uses for Stone and Bone Weapons

Generally, no one in his right mind is going to trade in nice, modern steel weapons for bone or stone counterparts. But characters don't always have the choice.

Characters with the Savage warrior kit start out with the level of weapons the DM decides for him: "Modern," stone or bone. In a campaign where most savages are simply hunter-gatherers who live at a certain distance from the PCs' culture, but who trade and interact with them, modern weapons are fine. When the savage culture is far away and more technologically primitive, stone weapons are more appropriate. If the savages are supposed to be very primitive indeed, bone weapons are the proper choice. In all likelihood, these savage characters, reaching more advanced lands and seeing how much more damage more modern weapons will do, will make the switch. . . though they're likely to stick to the *types* of weapons they know best (spears, bows, daggers, etc.).

Remember, though, that the *club* is the same weapon regardless of technological advancement; the surliest caveman can make a club that has the weapon stats of the most modern baseball bat.

Also, player-characters might find themselves stripped of weapons and cast adrift in the wilderness. If they want weapons, they'll have to make them, possibly of stone or bone. For these purposes, too, the weapon stats above can be useful.

Swashbuckler Weapons

Swashbuckler weapons are light, fast weapons used by lightly-armored opponents, usually in an environment (a culture, nation or even just a city) where heavier arms and armor are illegal or outdated. They're also appropriate for shipboard campaigns and situations; the light armor is easier to get out of so you don't drown if you fall overboard. So, usually, swashbucklers emerge in an area where the days of the plate-armored, broadsword-wielding knight are past . . . or at least numbered. Swashbuckler characters might bolt on the plate mail and pick up the lance for genuine warfare, but in their cosmopolitan big-city adventures they stick to the lighter stuff . . . and can be sure that most of the opponents they face will be likewise armed and armored.

Weapons from the *Player's Handbook* which can be considered swashbuckler weapons include: Bows (all types), Crossbows (all available types), Dagger/Dirk, Knife, Polearms (all types), and Short Swords. The only sorts of shields they use regularly are bucklers and small shields, and they tend to wear only leather, padded, and hide armor.

The new weapons listed on the chart above include:

Stiletto

The stiletto is a type of narrow-bladed knife, sharp only at the point. Its most unusual trait is that it confers a +2 (non-magical) bonus to attack rolls against certain armor types: Plate mail (bronze and normal), ring mail, and chain mail. (This is because its narrow point and blade slip in more readily through any sort of armor that is not solid metal or overlapping plates of metal.)

It otherwise behaves like any other knife, and Knife weapon proficiency is exactly the same as Stiletto weapon proficiency: If you know one, you know the other equally well, at no additional cost in proficiency slots.

Main-gauche

The main-gauche is a large-bladed dagger with a basket hilt (see the description of Cutlass, above) and large quillions. Though it is a stabbing weapon, it's primarily a defensive weapon wielded in the left-hand in two-weapon technique (or two-weapon style specialization).

When used by someone with Main-gauche weapon proficiency, the weapon confers a +1 bonus to attack rolls with the Disarm and Parry maneuvers. Because of its cutlass-like basket hilt, the main-gauche, too, works like an iron gauntlet if the wielder wishes to punch someone with the hilt rather than slash with the blade.

Main-gauche proficiency is related to, but not identical to, dagger proficiency. Specialization confers the usual benefits.

Rapier

The rapier is a long-bladed, one-handed sword, normally sharp only at the point. It's a thrusting weapon, wielded with lightning-like thrusts and lunges. Swashbucklers often learn Two-Weapon Style Specialization and use rapier with rapier, with main-gauche, with short sword, or with dagger, stiletto, or knife. It's also occasionally used with buckler.

Rapier requires its own proficiency, which is related to sabre proficiency—not long sword and its related weapons. Weapon specialization confers the usual benefits.

You can have a rapier made with a basket hilt. This adds 2 gp to the cost, +1 lb. to the weight, and confers the normal basket-hilt benefits: +1 to attack rolls with Parry maneuver, and the iron-gauntlet benefit for Punching.

Sabre

The sabre is a light slashing weapon. Its practitioners commonly use only sabre, and often take Single-Weapon Style Specialization *and* Sabre Weapon Specialization. They are very deadly with their blades and may be inordinately proud of the facial scars they accumulate (and deal out).

Sabre requires its own proficiency, which is related to rapier proficiency.

Sabres, like cutlasses and main-gauches, are made with a basket hilt. This confers the normal basket-hilt benefits: +1 to attack rolls with Parry maneuver, and the iron-gauntlet

benefit for Punching.

New Armor

Some of the new warrior types represented by the warrior kits also have their own special forms of armor: the Gladiator and Samurai both introduce new forms of armor to the campaign.

Gladiator Armor

There are three normal types of gladiator armor: Thracian, Gallic, and Samnite.

Armor Type	Class
Thracian	9
Gallic	7
Samnite	5

They're all made up from several smaller pieces of armor, which include:

Armor Piece	Cost	Wgt (lbs)
Belt:		
Protective metal belt at waist	2 gp	5
Cuirass:		
Leather or metal chest plate	50 gp	20
Fasciae:		
Leather bands on legs	10 gp	5
Galea:		
Visored Helm	10 gp	5
Galerus:		
Shoulder piece on weapon shoulder	5 gp	3
Manicae:		
Leather sleeve	10 gp	5
Myrmillo:		
Visored helm resembling sea fish	10 gp	5

Also used by the gladiators are the *parma* (a small shield, either square or round) and *scutum* (an oblong medium shield).

These armor types are named for real-world sites (Thrace, Gaul, and Samnos); if you have gladiators in your campaign, you may want to rename these types according to

place-names more appropriate to your setting.

Thracian

The Thracian gladiator wears only fasciae on his legs. This gives him AC 9, or 8 with a shield—and he carries a shield, a parma. In gladiatorial combat, the Thracian gladiator fights only with a dagger. In the field, adventuring, he could use anything he wants.

Gallic

The Gallic gladiator wears the galea, the belt, manica on his weapon arm, and fasciae. This confers an AC of 7. He also carries a scutum, to bring it to a 6. The Gallic gladiator fights with any number of weapons.

Samnite

The most heavily-armored type of gladiator, the Samnite, wears a cuirass, fasciae on his legs, manica on his weapon arm, and the galea helmet. His basic AC is 5, or 4 with the scutum he carries.

Should someone just wear the cuirass, his base AC would be 7.

Samurai Armor

The main difference between oriental and occidental armor, from a game-mechanics point of view, is descriptive. Oriental armor is colorful and elaborately constructed, often brightly enamelled or decorated with paint or painted leathers, silk cords, precious-metal plating, etc.

But from a game-mechanic point of view, leather armor is leather armor, plate is plate. Samurai wear armor that is the equivalent of padded leather, studded leather, scale mail, and brigandine; basic costs, weights, and AC values are identical to the western armor styles. However, a samurai may wish to spend more than the minimum amount on his armor; the extra money goes into making it a remarkable example of eastern art.

Kote

The samurai also have one sort of armor unknown to the west: The *kote*. This is a pair of armored sleeves which may be worn concealed under the samurai's tunic.

Mechanically, the kote costs twice as much as and acts almost the same as a buckler. There are a couple of differences between buckler and kote, though. Kote cannot be Disarmed, and you can use weapons in the hands of the arms to which kote are attached. Although the kote consists of a pair of sleeves, you do not get a +2 bonus to AC; only the +1 normally conferred by a buckler.

Effects of Armor

Here are some optional rules for use with the wearing of armor in your campaign.

You may wish to use some, all, or none of these; we'll try to discuss what effects each will have on your campaign.

A lot of the information we'll be discussing and elaborating upon is contained in the following charts.

Armor Type	AC	Dex Chks	Wgt (lbs)
Banded mail	4	-2	35
Brigandine	6	-2	35
Bronze			
plate mail	4	-3	45
Chain mail	5	-2	40
Field plate	2	-3	60
Full plate	1	-3	70
Gladiator			
Gallic	7	-1	15
Samnite	5	-2	30
Thracian	9	0	5
Hide	6	-3	30
Leather	8	0	15
Padded	8	0	10
Plate mail	3	-3	50
Ring mail	7	-1	50
Scale mail	6	-2	30
Shield			
Body	*	-3**	15
Buckler/ Kote	*	-0**	3
Medium/ Scutum	*	-2**	10
Small/ Parma	*	-1**	5
Splint mail	4	-2	40
Studded leather	7	-1	25

* A shield makes the AC one better: Leather + shield is AC 7.

** This penalty is only counted for certain situations; see below.

The armor a character wears affects his AC, his Encumbrance (if that optional system is used), and also his ability to perform dexterous actions—in other words, heavier armor penalizes a character's Dexterity score for purposes of Dexterity ability checks and Dexterity-based nonweapon proficiencies.

A character's choice of head protection, on the other hand, affects his Encumbrance, his ability to spot things, and the ability of some weapons and attacks to affect him in combat, as we'll discuss further on.

Helmet Type	Vis. (lbs)	Hrg.	Wgt.
Cap	-0	-1	2
Coif	-0	-1	2
Close-Faced	-2	-3	5
Great helm	-3	-4	10
None	-0	-0	0
Open-Faced	-1	-2	5

Effects On AC

The effects of armor on the characters' AC are already well-documented within the game.

In the campaign, the only feature of the armor/AC system that tends to cause trouble involves the shield. Remember that attacks to the character's rear are made at the character's AC *without* the shield (unless he's wearing it slung across his back, of course); this is something that is easy to forget. DMs, if they don't keep the information written on a helpful record sheet, should ask their players: "What's your AC from the rear?" when such incidents come up, not just "What's your AC?"

Effects On Speed

There's a misconception that armor, particularly plate-type armor, transforms graceful warriors into lumbering oafs who can be pushed down and sat upon with comparative ease.

Nothing could be further from the truth. Armor is designed to be as accommodating as possible to a fighter's movements, and so the *AD&D*® game doesn't assign an armored warrior any sort of initiative penalty for wearing armor.

Now, armor isn't made for some other types of movement (acrobatics, dancing, etc.) and so will constrict many other Dexterity-based abilities, as we'll discuss below. It is also heavy, which slows down an armored character's running speed, as is already documented in the game.

Effects On Dexterity Checks

Armor does interfere with a character's gracefulness in many situations. For this reason, we assign the character a penalty to Dexterity checks (and dexterity-based nonweapon proficiencies) when the character is in armor; those penalties are listed on the armor chart above.

These penalties are applied when the character is using all nonweapon proficiencies except Riding (Land-based or Airborne) or Charioteering, which are exempt from the penalty. (Why someone would be performing many of those skills in armor is a mystery . . . but it could happen.)

In addition, the penalty prescribed for the shields is applied when the character is using the nonweapon proficiencies Juggling, Tightrope Walking and Tumbling. (The DM

may choose to disallow the shield penalty for certain examples of these skills' use. For example, a character who is juggling a one-handed technique won't be put off by having a shield on the other hand. But these exceptions will be rare.)

In the Campaign . . .

These dexterity-roll penalties are provided only for those gamers to whom the matter means something. If you don't care about such things, don't use these rules: they'd merely be an annoyance and extra complication for you.

But if you prefer for a character to be a little less graceful when in full plate or hide than in soft leather or no armor at all, these rules are for your campaign.

Effects On Vision and Hearing

Helms and helmets restrict vision and hearing. They frame the face, obscure his vision, muffle his hearing, and generally give the character less ability to observe what's going on around him. (They also sometimes keep maces from caving in his skull, which is why fighters like helms and helmets.)

With these optional rules, we'll talk about different kinds of helms and helmets, how they're used, and what other effects they have in combat.

Other Helms and Helmets

The types of armor listed in the equipment section of the *Player's Handbook*, page 69, include only two types of helmet (great helm and basinet) and then don't really describe what the differences are between them . . . other than price and weight.

In The Complete Fighter's Handbook, we'll talk about six different types of head protection. Each one has different effects on the character's ability to see things and to protect himself from different types of damage.

What Head Protection Doesn't Do

The one thing your choice of head protection *doesn't* do is change your Armor Class. A warrior can have on full plate and a great helm, or full plate and no helmet at all, and he'll have the same AC. So when making your choice of head protection for your character, don't worry about the character's AC, for it won't be affected.

Vision and Hearing Checks

In a combat or any other loud situation (such as a raucous tavern, a charging mob, an earthquake, a hurricane, or a singing contest at a dwarven boiler-making plant), the DM may want his PCs to make Vision and Hearing Checks in order to see and hear certain things.

Certainly, when a fighter is pointed in a certain direction, there's nothing distracting him, and an ogre is lumbering at him from that direction, the fighter is going to see the ogre. No roll is necessary.

But when there's a chance that the character could fail to notice such a thing (as defined by the DM), the character gets to make a Vision Check or a Hearing Check (whichever the situation calls for).

A Vision or Hearing Check is a 1d20 roll against the character's Intelligence or Wisdom, whichever is *higher*. If the PC rolls his ability or less, he's successfully made his check and can see or hear whatever it is he's supposed to. If he fails, he doesn't.

Protective headgear, however, provides penalties to the character's Vision and Hearing Checks, as well as providing other benefits and hindrances.

No Head Protection

If a character chooses to wear no head protection at all, he suffers no Vision or Hearing check penalties.

However, the character has one hindrance, if you're using the optional hit location rules from the *Combat Rules* chapter.

If a character is wearing no head protection, an attacker can make a Called Shot against his head and thereby ignore the character's AC benefits from armor. (All bonuses from shields, high Dexterity scores, and magical items still count, however.) Since this is a very difficult shot (a total -8 to attack rolls, remember), this doesn't do the attacker much good, unless the victim is otherwise heavily armored.

Example: Halway the archer has two possible targets, Territor and Bosque, two brutal guards. Territor is wearing leather armor and no headgear; this puts him at AC 8, and with his Dexterity bonus he's AC 6. Bosque is wearing full plate +2, no headgear, and body shield; this puts him at AC -2 .

Halway, after all modifiers for range, his Dexterity, and other factors, is THAC0 16. (He's a 6th-level warrior, with a Dexterity of 16, and is firing at Medium Range.)

If he shoots at Territor, AC 6, he needs only a $(16-6)$ 10 or better to hit him. If he shoots at Territor's unprotected head, the shot becomes much harder; he's shooting at AC 8 (AC 10, -2 for Territor's Dexterity), and so would normally need a $(16-8)$ 8; but with the -8 to attack rolls for a head shot, he's back to a roll of 16 or better. It's easier for him to hit Territor with a normal, non-specific shot.

If he shoots at Bosque, AC -2 , he needs to roll an $(16-[-2])$ 18 or better to hit him. If he shoots at Bosque's unprotected head, the shot becomes somewhat easier; he's shooting at AC 9 (AC 10, modified by Bosque's shield), and so would normally need a $(16-9)$ 7; with the -8 to attack rolls for a head shot, he's up to a roll of 15 or better. This makes it slightly easier to hit Bosque, and may give him the special effects of the head location shot if he succeeds, so that's the shot he attempts.

The lower (better) a target's AC is, the better an option it is to try a head shot, *if his head is unprotected and the rest of his body is armored*. Characters interested in this option should calculate the math of both shots and compare the results, if they know all the relative ACs and modifiers; if they don't, they should ask the DM, in general terms, if it's even worth their time to try such a shot.

The Cap

The Cap is a padded, leather or even steel skullcap which is about the size of and

worn much like a close-fitting cap, beret or hat. It gives the wearer no penalty for Vision Checks, and a –1 penalty with Hearing Checks (as it partially covers the ears). It's often worn in conjunction with padded, leather, hide, studded leather, and other lightweight armors.

The Coif

The Coif is a padded chain mail hood; it fits fairly snugly around the neck and over all the head except the face from chin to forehead. Like the Cap, it gives the wearer no penalty for Vision Checks and only a –1 penalty with Hearing Checks. It's usually worn with chain mail.

Often, a heavily-armored knight will wear a chain mail coif and wear a Great Helm *over* it. The only benefit this confers is that such a knight can remove his Great Helm, the better to see and hear around him, and still have some head protection. As a disadvantage, it adds a little weight to the knight's equipment, but it does not decrease his Vision and Hearing checks any further than just wearing the Great Helm.

The Open-Face Helmet

The Open-Faced Helmet, made of reinforced leather, or of metal, covers the back, sides and top of the face, leaving most of the face open. It gives the wearer a –1 penalty with Vision Checks, and a –2 penalty with Hearing Checks (it completely covers the ears, usually with small holes or grating over the ears so that the wearer can hear at all).

Examples include the Corinthian helmets of ancient Greece. In a medieval campaign, open-faced helmets are often worn by military officers and soldiers who can afford the protection.

The Closed-Face Helmet

The Closed-Face Helmet is made of metal and is much like the Open-Faced Helmet . . . except that there is armor plate, often in the form of a visor which may be opened, in front of the face. It gives the wearer a –2 penalty with Vision Checks, and a –3 penalty with Hearing Checks.

Examples include the basinet mentioned in the *Player's Handbook*, the galea and myrmillo mentioned for the gladiators (above), and many other combat helmets. Many knights and other mounted warriors wear helmets of this type.

If the wearer of a Closed-Face Helmet is also wearing plate mail or field plate armor, he gets a +1 to saving throws vs. dragon breath, and to spells such as *burning hands*, *pyrotechnics*, *fire ball*, *flaming sphere*, *wall of fire*, *delayed blast fireball*, *incendiary cloud*, and *meteor swarm*, and other fire-based spells and magical effects (as determined by the DM).

If someone uses a Lasso, Chain, or Bolas in an effort to snare a rider's head, and that rider is wearing a Closed-Face Helmet, the victim gets to roll 1d6. On a 4–6, the attack is handled normally, but on a 1–3, the attack is treated just as a normal lasso or chain dismount; the attacker doesn't do the extra damage that the head-lasso attack normally allows.

The Great Helm

The Great Helm is a massive helm which covers the entire head, from the top of the head to the top of the shoulders, leaving slits open for the eyes and holes open for breathing; it has no removable visor. It gives the wearer a –3 penalty with Vision Checks, and a –4 penalty with Hearing Checks.

The Great Helm provides the following other benefits:

The wearer of a Great Helm gets a +2 saving throw vs. wizard spells such as *hypnotism*, *light* cast on his eyes, *blindness*, *hypnotic pattern*, *suggestion*, *fire charm*, *rainbow pattern*, and some other mind-controlling spells . . . but not *charm person*, *charm monster*, or *domination*.

If the wearer of a Great Helm is also wearing plate mail or field plate armor, he gets a +2 to saving throws vs. dragon breath, and to spells such as *burning hands*, *pyrotechnics*, *fire ball*, *flaming sphere*, *wall of fire*, *delayed blast fireball*, *incendiary cloud*, and *meteor swarm*, and other fire-based spells and magical effects (as determined by the DM). If, instead of plate mail or field plate, he is wearing full plate, the bonus is a +3 to saving throws.

If someone uses a Lasso, Chain, or Bolas in an effort to snare a rider's head, and that rider is wearing a Great Helm, the attack is automatically treated just as a normal attack. With lasso or chain, it's a normal lasso or chain dismount, and the attacker doesn't do the extra damage that the head-lasso attack normally allows. With Bolas, the attack does normal damage, but no strangulation damage.

In the Campaign . . .

If you use these rules in a campaign, you add some color and distinction between the types of armor that your PCs will be wearing. On the other hand, once again, it's an added level of complexity which the game doesn't have to have. Use these rules only if the added complexity doesn't bother you, and if the special functions of the different types of helmets appeal to you.

Variant Armor

The types of armor given in the *Player's Handbook* are all you need to play the game. However, you can use other types of armor in your campaign; here, we'll talk about two different types of alternative armor.

Racial Armor

It's asking a lot to suppose that elves will make their armor just as humans make theirs, that it will look the same and function identically. Here are some ways to make the armors of different races more individual.

Armor Fitting

Armor made for one race rarely fits another; it may be too big, too small, or proportioned too strangely.

Below is a chart. The column to the left shows the type of demihuman trying to wear the armor. The rows along the top show what species the armor was made for. The percentage chances shown are the chances that the person can wear the armor, and the "+" and "-" symbols show whether the armor is more likely to be too big or too small for the wearer. (If there is no such symbol, it means that odds are even, 50% that it will be too big, 50% that it will be too small.) "Too large" could mean that it is so baggy or empty that it hinders the wearer and does not protect him well enough, or that it is so long on him that it interferes with his walking. "Too small" could mean that it is not broad enough to accommodate the wearer's chest, or that it is so short that it looks ridiculous and does not sufficiently protect the wearer.

Now, at the DM's discretion, many things can affect these percentage chances.

If a character of one sex is trying to put on armor built for another sex, chances go down that it will fit. The chance is reduced 10% (but never goes below 5%). If a fit fails because of that modifier, it's because the woman found the man's armor too big, or the man found the woman's too small.

Race

Trying To

Wear Armor

Race For Which Armor Was Built:

Armor:	Dwf	Elf	Gnm	1/2 Elf	1/2-lg	Hum
Dwarf	80%	0% –	10% –	10% –	35% –	40% +
Elf	10% +	90%	50% –	70% +	35% +	50% +
Gnome	40% +	40% +	75%	25% +	60% +	20% +
Half-Elf	20% +	45%	10% +	70%	35% +	50%
Halfling	75% +	30% –	35% –	35% +	70%	20% +
Human	50% –	20% –	5% –	30% –	10% –	65%

However, the DM may allow the difference in sex to *help* sometimes—in cases where the armor is not likely to fit a male human because it is too small in the shoulders and chest. A human woman trying to put on a male half-elf's armor might be at no modifier, and find herself at a +10% modifier to wear a male elf's armor.

Remember that full plate has its own modifiers for chances to fit; it has only a 20% chance to fit another member of the same race (10% if the new wearer is of the other sex). A character *cannot* wear full plate made for a character of another race, period.

The DM can allow previously role-played determinations of a character's height and build to affect the chances from the chart below. For instance, if one player has always said that his human character was short and stocky, say 5'4" and powerfully built, so that many people joked about him having a dwarvish ancestor, the DM can give him a +15% chance to wear dwarvish armor; this raises his chance from 50% to 65%, as if he were a human trying to wear armor of his own kind. The DM should, however, subtract that same modifier from the character's chance to wear armor built for humans; that chance would go down from 65% to 50%.

Example: An adventuring party kills a beholder in its lair and finds the armor worn by previous victims. The adventurers include a huge human male barbarian, a slender

human female warrior, a dwarf axeman, and a female gnome. The dead victims include an elf male in enchanted chain mail and a halfling male in enchanted leather. The heroes see who can wear the captured armor.

The DM decides arbitrarily that the human barbarian cannot even roll. He's always described himself as being massive, with enormous rippling muscles and a bodybuilder's physique. In this campaign, that often helps him with the ladies, but this time it disqualifies him from wearing any of the treasure.

The slender human warrioress tries the elf's chain mail. A human trying on elf armor, on the chart above, has a 20% to wear it successfully. The DM raises her chance 10% because she is a female human trying to fit into male elf armor; her build is at an advantage here. He raises it 10% further because in the campaign she has always described herself as of delicate build, very slender. This raises her chance to 40%. She rolls 38 on percentile dice; she can wear the chain. She also tries the enchanted leather. A human woman trying to wear male halfling armor is at 10%, and the DM again assigns her the +20% from the two modifiers mentioned. She has a 30% chance, but rolls a 79; she cannot wear it.

The dwarf axeman tries the elvish chain. A dwarf trying to wear elf armor has a 0% chance to wear it. He can't. He has a 35% chance to wear the halfling's armor; the DM lowers that to 25% because this character has always described himself as especially burly for a dwarf. But he rolls 03 on percentile dice; he can wear the enchanted leather.

The female gnome tries the elvish chain. She has a base 40% chance to wear it. The DM does not modify it for her sex. She rolls a 51 and fails. She tries the leather; she has a base 60% chance with it, -10% for different gender equals 50%. She rolls a 33 and can wear it.

So the human warrioress gets the chain mail, and the dwarf and gnome must choose or gamble to decide who gets the leathers.

High-Quality Racial Armor

Armor found as treasure has a chance to be *high-quality* armor. Ordinary armor has a 10% chance on percentile dice; magical armor has a 25% chance.

Each race adds something different to its armor if it is high-quality.

Dwarves: High-Quality dwarvish armor is very, very resistant to damage. Whenever High-Quality dwarvish armor must make a saving throw (see the *Dungeon Master Guide*, page 39.), it gets a +6 to save in addition to any bonuses it receives if it is magical. Additionally, if you use the "Damage to Armor" rules described later in this chapter, all High-Quality dwarvish armor has twice the number of damage points of ordinary armor.

Elves: High-Quality elvish armor is one-half the weight of ordinary armor; it constitutes "elven steel" (see the chart on page 38 of the *Dungeon Master Guide*).

Gnomes: Gnomes make very quiet studded and padded leather armors; these are the only High-Quality armors they make. High-Quality gnome armor does not take any penalties on the "Thieving Skill Armor Adjustment" table (*Player's Handbook*, page 39, last column); thus, a gnome thief or dual-class thief does not suffer a -30% when picking pockets, or a -20% when moving silently, etc.

Half-Elves: Half-Elf armorers do not make any High-Quality leather armor, padded armor, studded leather, hide armor, or bronze plate mail. All their other armors can be

made as High-Quality armor. High-Quality half-elf armor is made from fine steel; it is – 10% the weight of ordinary armor of the same kind, fine steel, for normal thickness, – 10% weight, and gets a +2 to saving throws (on the "Metal" column on page 39 of the *Dungeon Master Guide*).

Halflings: Halflings only make leather armor as High-Quality armor. Their High-Quality leather armor counts as "No Armor" on the Thieving Skill Armor Adjustment table (*Player's Handbook*, page 39).

Humans: Humans make all types of armor as High-Quality armor. This is especially tough armor; whatever it is made of, it is +2 to saving throws on the appropriate line of the "Item Saving Throws" chart on page 39 of the *Dungeon Master Guide*. Also, plate mail (not including bronze plate), field plate, and full plate made to High-Quality specifications is made of fine steel, but instead of being lighter than usual, it is built thicker in order to make it more resistant to damage. It is +4 to saving throws on that "Item Saving Throws" chart, and is normal weight. Also, it gives the wearer a +2 to saving throws vs. Rod, Staff, or Wand and Breath Weapon attacks. In addition, if you are using the "Damage to Armor" rules found later in this chapter, it has one and a half times the normal damage points for the type of armor it is.

Other Notes on High-Quality Racial Armor

All the above descriptions were for worn armor, not shields. High-Quality shields do not impart any special bonus unless you're using the "Damage to Armor" rules, in which case they have twice as many damage points as the normal sort of shield.

How much does it cost to buy a set of High-Quality racial armor? First, the DM has to decide whether there is any available to sell. Usually, the answer will be no; there is only a 1% chance that a normal village armorer's will have made *any* piece of high-quality armor to sell, and that will be racial armor of the armorer's race. The chance goes up to 5% in a big city, or 25% if you're looking for racial armor of the race that is most common in the city. Thus, to find high-quality dwarvish armor, go to a big dwarf community . . . and there your chances are still low.

But if you find what you're looking for, or are able to hire an armorer to build you a set, it costs ten times the normal cost of the armor. High-quality dwarf plate mail, then, would cost 6,000 gp. Often, it's not worth the price to the adventurer.

In *no* case will an elvish craftsman custom-make a set of High-Quality elvish armor for someone. Such armor is only made for the elvish royalty, and their kings sometimes bestow a piece on a non-elf hero . . . but only for deeds of exceptional valor which have helped the elves.

Another question adventurers are sure to ask: Can an armorer of one race build his own type of High-Quality armor for another race? For example, can a master gnome armorer build High-Quality gnome armor for a human?

The answer is yes. Instead of costing ten times the normal cost of the armor, the price is 15 times the normal cost. But it can be done. Again, though, an elf armorer will never make High-Quality armor for anyone but his rulers.

Custom-built High-Quality armor takes four times as long to make as normal, average armor.

Piecemeal Armor

What happens when a character takes a heavy metal breastplate from a set of field plate and then wears chain mail sleeves and leggings and a leather armor cap? (That is, what happens other than he looks stupid?)

Characters *can* wear armor assembled out of the remnants of other, mismatched sets of armor. It's not as good, and certainly not as good-looking, as wearing a matched suit. But sometimes necessity dictates that characters wear what's on hand.

When you're assembling a full suit of armor out of pieces on hand, the first thing to do is to see what you have. Compare your armor on hand with the chart below.

Armor Type	Bonus to AC Per Type of Piece:					
	Full Suit	Breast-Plate	Two Arms	One Arm	Two Legs	One Leg
Banded Mail	6	3	2	1	1	0
Brigandine	4	2	1	0	1	0
Bronze plate	6	3	2	1	1	0
Chain mail	5	2	2	1	1	0
Field Plate	8	4	2	1	2	1
Full plate	9	4	3	1	2	1
Hide armor	4	2	1	0	1	0
Leather armor	2	1	1	0	0	0
Padded armor	2	1	1	0	0	0
Plate mail	7	3	2	1	2	1
Ring mail	3	1	1	0	1	0
Scale mail	4	2	1	0	1	0
Splint mail	6	3	2	1	1	0
Studded leather	3	1	1	0	1	0

Example: A character is robbed of all his worldly goods. Later, he finds the aftermath of a battle, with a couple of dead warriors still in their armor. One body wears a badly battered set of field plate (of which the breastplate is intact), while the other wears a full suit of chain mail (of which the chest is riddled with holes and one leg is destroyed).

He tries to piece this together into a suit for him. He takes the field-plate's breastplate. Looking at the chart, we see it grants an AC bonus of 4. He also takes the field-plate's two arms. Looking at the chart, we see they grant an AC bonus of 2. He takes the surviving chain mail leg. Looking at the chart, we see that it grants an AC bonus of 0. (He'll also take the surviving helm or helmet from one of these warriors, so that he'll have some armor on his head in case of a Called Shot to the Head.)

His AC bonus is 6, so his AC now is 4—not too bad. If there's a shield, he'll have an AC of 3. If someone takes a Called Shot to his unarmored leg, he'll be at AC 10 (or 9 with the shield), as per the Combat Rules chapter, but that attacker will take a –4 penalty to attack rolls for the Called Shot maneuver.

Weight of Piecemeal Suits

To calculate the weight of a piecemeal suit of armor, follow these guidelines:
The **breastplate** is 1/2 the weight of the original suit.
Each **arm** and **leg** is 1/8 the weight of the original suit.

About Magical Armor

If a suit of magical armor is used for one of these piecemeal efforts, it grants none of its magical bonus; once the magical armor is split into little bits, or pieces are merely separated and not worn together, the magical bonus doesn't work.

Gladiator Armor

These rules for piecemeal armor are, in effect, how the types of Gladiator Armor described in this chapter are built.

Thracian armor consists of fasciae, the equivalent of Hide armor worn on two legs—thus an AC bonus of 1, for an AC of 9.

Gallic armor consists of fasciae (Hide armor on two legs), one manica (the equivalent of Splint Mail on one arm, thus an AC bonus of 1), and a protective metal belt. The belt is a special piece of gladiator armor; it constitutes half a breastplate of Hide armor in both weight and AC bonus, so it grants an AC bonus of 1. All together, Gallic armor grants an AC bonus of 3, for a final AC of 7. Note: The armor belt *cannot* be worn in addition to a Breastplate, only instead of one.

Samnite armor consists of a cuirass (a splint mail equivalent breastplate conferring an AC bonus of 3), and splint-equivalent armor on one arm (AC bonus of 1) and both legs (AC bonus of 1), for a final AC of 5.

The piece of armor called the Galerus, worn on the weapon shoulder, does not add anything to the AC bonus; it is considered part of the sleeve or breastplate.

Damage to Armor

It's easiest in a campaign just not to worry about the damage that armor and shields are taking. It's presumed that characters go on adventures, get in fights, and during some of their off-hours they repair their armor.

If you want know precisely how much damage a piece of armor can take before being destroyed, and how to repair damaged armor (without the PCs necessarily having to do so themselves), you can use the following rules.

Damage Points

Every time a character wearing armor is hit and damaged by an attack, his armor takes damage, too. It takes 1 Damage Point per blow that hits. If an attack hits for 1 point of damage, the armor takes 1 DP. If an attack hits for 10 points of damage, the armor takes 1 DP.

Shields only take damage when the character successfully Parries with a Shield. Each time he parries an attack that would have hit him, his shield takes 1 DP.

Helm only take damage when the character is hit with a Called Shot to the Head or a

Sap maneuver. Each time the character wearing a helm is hit with such an attack, the helm takes 1 DP.

When a piece of armor drops to 0 DP, it falls apart and is ruined; it cannot be repaired. So long as it has 1 DP it can be repaired.

Armor has the following DP:

Armor Type	AC	DP
Banded Mail	4	30
Barding		
Chain	5	50
Full plate	2	80
Full scale	6	40
Half		
brigandine	7	30
Half padded	9	10
Half scale	7	30
Leather/		
Padded	8	20
Brigandine	6	20
Bronze plate	4	30
Chain mail	5	25
Field Plate	2	40
Full plate	1	45
Gladiator		
Gallic	7	15
Samnite	5	25
Thracian	9	5
Helms		
Cap	+0	5
Coif	+0	15
Close-Faced*	+0	25
Great	+0	35
Open-Faced	+0	20
Hide armor	6	20
Leather armor	8	10
Padded armor	8	10
Plate mail	3	35
Ring mail	7	15
Scale mail	6	20
Shields		
Body	+1	35
Buckler	+1	10
Medium	+1	25
Small	+1	10
Splint mail	4	30
Studded		

leather 7 15

* Includes basinet, galea, myrmillo

Piecemeal Armor

If you're using the Piecemeal Armor rules from earlier in this chapter, consider the armor's Breastplate to have the number of DP listed for it in the chart above. Each arm and leg will have a DP amount equivalent to one-tenth of the DP total from the chart. The breastplate will take all DP damage from attacks unless they are Called Shots to other body parts.

Magical Armor

Magical Armor does not gradually lose its protective enchantment as it is damaged. However, if it reaches 0 DP before being repaired, the armor is destroyed and so is the enchantment.

Being magical does not confer any extra Damage Points on the suit of armor. It can gradually be destroyed by brute force like any unenchanted suit of armor.

Repairing Armor

Guidelines for repairing damaged armor are presented in the *Character Creation* chapter, under the headlines "Repairing Armor" and "Repairing Magical Armor."

Effects on the Campaign

These rules for calculating damage to armor add a little complexity to combats in the game. Every time a character is hit in combat, he'll have to add one tally-mark to a separate scratch sheet of paper showing the damage his armor is taking. It's easy to forget; the DM will constantly have to remind his players to do this in the first weeks he is introducing this rule into his campaign. Therefore, we recommend you use this system only if it's important to you. If it isn't, don't bother with it.

Magical Items

Following are some new types of magical treasures, magic especially suited to fighting characters.

Bracelet of Charms: This appears to be a nicely-crafted bracelet of sturdy gold links. It looks like any other bracelet to which small charms and mementos are attached.

But when a warrior (only a warrior, multi-class warrior, or dual-class warrior) slides the bracelet around the blade or haft of a weapon, and speaks the command word engraved on the bracelet's clasp, the weapon *disappears* . . . and a gold charm matching the weapon appears on the bracelet.

Thereafter, when the warrior speaks the command word and the name of the weapon,

the weapon magically appears in the hand on whose wrist the bracelet rested . . . and the bracelet disappears.

The bracelet can hold up to four weapons/charms this way. They can be normal or magical. Shields and miscellaneous equipment cannot be held in this fashion; only weapons built as weapons. Siege weapons cannot be held.

The change from bracelet to weapon takes no time at all, but can be accomplished only once per turn. The bracelet itself can be used only eight times in a day; turning the bracelet into a weapon counts as one use, and turning the weapon back into a bracelet counts as one use.

If the weapon held in the bracelet's enchantment is called on, and wielded, and then disarmed, the character cannot call on another weapon from the bracelet. The *bracelet* itself is within the weapon. The character must retrieve the weapon first, and only then can he use its magic.

A weapon can be taken out of the bracelet's array. When a character wishes to do this, he takes the bracelet off his wrist and speaks the name of the weapon, and *then* says the command word . . . a reversal of the previous procedure.

The *bracelet* does not magically know its owner. Anyone who steals the *bracelet* from its owner and discovers what it is can use it and call the previous owner's weapons forth.

This item is best used when the wielder wants to carry a variety of different weapons, and wants to do so secretly. With a single warrior, the weapons carried might be a long bow and quiver (quivers count as part of the weapon they carry arrows for), a bastard sword, a halberd, and a dagger. This gives the warrior the ability to call forth the weapon best suited to the task at hand.

If a weapon is broken, the bracelet isn't; the user needs to call forth the bracelet, then separate the broken weapon from it.

Quivers are not magically replenished when they're the size of charms. However many arrows are in the quiver when it becomes a charm are still in it when it becomes a quiver again. Likewise, a broken bow-string stays broken.

The *Bracelet of Charms* may not be used on the same weapon as a set of *Rings of Readiness*.

Cage of Shelter: This object looks like a large bird-cage that has been neatly folded down into a package about the size of a medium shield.

The user, who can be of any character class, places it upon the ground, steps back from it, and claps his hands loudly either two or three times.

If he claps his hands twice, the cage grows up into a sturdy metal-framed tent which can house eight people—you can substitute one horse for four people. This tent confers no magical blessing on its inhabitants, but by using it and huddling together for warmth a party can survive a snowstorm that would kill an unprotected party; by erecting it in the desert, a party can avoid the danger and discomfort of a sandstorm.

If the user claps his hands three times, the cage grows up into a strong 10' by 10' cell. The door to the cell has the equivalent of a *wizard lock*; the cage's owner can open it any time he wishes, and any magician with the *knock* spell can open it by using that spell. A person in the cell would have to make his Bend Bars/Lift Gates roll successfully (or use a knock) to escape; the door's lock cannot be picked.

To return the cage to its original form, the owner claps again, twice if it is in tent form, three times if it is in cage form. If someone is in it when it is a tent and begins collapsing, it opens up around the person inside; both he and it are unhurt. If someone is in it when it is a cage and begins collapsing, it collapses around him, inflicting 2d6 damage before it breaks open; thereafter, it is ruined forever.

The *cage of shelter* knows its owner. If someone finds it in a treasure, he must carry it in his gear for a month for the cage to attune itself to him. If its true owner sells it to someone else in the cage's presence, the cage will obey the claps of its new owner immediately.

Charm of Favor: When deities and other powerful beings are pleased with the deed of a mortal, they sometimes give him a *charm of favor*. This is a small charm or statuette, usually of semiprecious material and two or three inches in size, which represents the god or one of his aspects.

The *charm* is rather like a *limited wish*. It represents a favor which the deity will do for the character at some time in the future. To use it, the owner must throw the item on the ground so hard that it breaks, and then call out his request.

The request must have something to do with the attributes of the god: It's no use asking the Goddess of Love to dry up an oasis into a desert, or to ask the God of Earthquakes for a fog to hide the adventurers.

The god hears it when the favor is requested. And he, in the guise of the DM, evaluates the favor. If the favor is something which pertains to one of his attributes, and if the god does not think that the character is making the request out of mere greed or selfishness, and if bestowing the favor will not conflict with any of the god's other aims or desires, he will grant the favor.

So it would be appropriate to ask the God of Insects to send a cloud of bees to rout one's enemies, or to ask the Goddess of Love to cause some NPC to fall in love with the player-character, or to ask a deity of the Earth to cause fruit-trees to grow and save the characters from death by thirst and starvation.

Because the deity is evaluating the character's request, the asking character cannot expect an outrageous favor to be granted. And most enemies who steal the charm from the PC cannot use it successfully; one might take it, hurl it to the ground and break it with his request, and find the cranky god stomping on him and freeing the faithful PC. (This, however, constitutes using up the favor.) But an NPC friend of the owner of the *charm* might be able to get the item and ask the god to help the charm's true owner . . . particularly if he is ill or kidnapped and cannot do so for himself.

Any character of any class can receive such a charm as a favor. But when they are found in treasure, they are useless; they were not intended for the character who finds them, after all.

The *charm of favors* does not radiate magic.

Rings of Readiness: This magical item consists of two plain iron rings, one suitable to be worn on a finger and one larger, some 2" in diameter.

The larger ring is to be placed on some item. It can be sewn into or bolted onto a set of armor; it can be placed upon the pommel of a weapon (in which case it shrinks until it fits snugly); it can be attached to any item of personal gear weighing less than 100 lbs.

When the larger ring is attached to an object, and the smaller ring is worn by a character, the character needs only to utter the magical word inscribed on the inside of the smaller ring. When he does, if the other ring is within 10 miles, it will instantaneously transport that object to the character.

If the item attached to the other ring is a weapon, it will appear in his hand. If the item is a suit of armor, it appears on the character; if he is already wearing a suit of armor, it appears next to him. If the item is something else, it appears in a fashion dictated by the DM; a crown will appear on the character's head, while a sewing machine would appear next to him, for instance.

If the item attached to the larger ring is more than 10 miles away, nothing happens.

The use of the rings must be announced before initiative in the combat turn. Use of the rings takes no time. The character calls out the magic word before initiative; then, later in the turn, when his actions come up, the item in question appears.

If a character finds the smaller ring without the larger one, then he can summon whatever object the larger one is attached to, even if it is not his. These rings recognize no single owner. An interesting quest in a campaign might be for a character to find the smaller of a set of rings and have to wander to find the larger ring and summon it and its object to him; remember, it only works within 10 miles of the summoner.

The magic only works if the item attached to the larger ring is inanimate. Living things are not transported.

Once summoned, these objects may not be sent back. This is a one-way trip.

The rings may be used any number of times; they do not wear out.

Many heroes use this magical item so that they never lose their weapons. If the hero finds his sword disarmed in combat, he can call it to his hand on the next round, without wasting the time to go get it. Some con artists use it to run a scam: They'll secretly attach the larger ring to some great item of treasure, sell it to a dealer, ride out of town with their money and then summon the treasure back. This is a good tactic until the vengeful dealers catch up with them.

This magical item may be used by characters of any class.

Rings of readiness cannot be used on the same weapon as a *bracelet of charms*.

Sheath of Holding: This item looks like an ordinary sheath for a large knife; the sheath is anywhere from 6" to 10" long, including its belt loop.

But it doesn't hold a knife. It holds a sword—a full-sized sword. With magic rather like that found in the *bag of holding*, this item slides most of the length of the blade into a pocket dimension, so that only the weapon's hilt shows, with the sheath suggesting another 5" or so of blade. (This looks rather strange when it holds a bastard sword, where the hilt will be longer than the apparent blade, but the *sheath of holding* can do it.)

Each *sheath of holding* is designed to hold one type of sword. The DM can decide which sort of sword it's designed to hold, or can roll on the table below. The sheath will not hold a sword it is not built to hold.

Roll	Weapon Held By	Alternate Roll
d100	Sheath	
01–10	Bastard sword	

		01–15
11–15	Cutlass	
16–20	Dagger	16–25
21–25	Dirk	26–30
26–30	Gladius/Drusus	
31–33	Katana	
34–38	Khopesh	31–35
39–43	Knife	36–45
44–53	Long sword	46–65
54–58	Main-gauche	
59–68	Rapier	
69–73	Sabre	
74–78	Scimitar	66–75
79–88	Short sword	76–90
89–93	Stiletto	
94–98	Two-handed sword	91–00
99–00	Wakizashi	

Ignore any rolls which are not appropriate for your campaign setting; if you have no katanas, you don't need to accept any rolls for sheathes for katanas.

The "Alternate Roll" column is used if you are not using the new weapons introduced in *The Complete Fighter's Handbook*.

This magical item can be used by any character class, but most end up in the hands of warriors and rogues.

Saddle of the Spirit-Horse: This is a very strange magical item which may only be used by warriors (either single-, multi-, or dual-class).

To all appearances, it is an ordinary, worn leather saddle of good quality. However, it is a magical item. If worn by a single horse, it attunes itself to that horse when worn for three days. (It doesn't have to be worn continuously for 72 hours—just worn as an ordinary saddle is.)

Once it is attuned to the horse, nothing remarkable happens . . . unless the horse dies while wearing the saddle. If it does, the spirit of the horse stays with the saddle for another 24 hours. Half an hour after the horse died, the spirit of the horse will "awaken," and climb to its unseen feet, and prepare to carry its master wherever he wants to go. The ghost-horse continues to wear the saddle and to carry it around . . . and the horse's master or other favorite riders may ride it during that time.

For the next 24 hours, the horse-ghost will tirelessly carry its rider wherever he wants to go, at the full running speed the horse could manage when it was alive. But it's a spooky sight: The saddle floats in the air, four or five feet up (at the height the living horse carried it); the rider must mount normally, treat the horse as he did normally, and pretend all is as it ever was.

Other than running, the horse-spirit has no unusual abilities. It cannot be seen or touched. It can whinny and neigh, and it *can* buck . . . though only the saddle is seen to buck in the air. It cannot truly fly; when it comes to a ravine, for instance, it must descend

to the bottom and climb the other slope as it would have had to do if it were alive.

This frightens living horses. No normal horse will approach the animated saddle within a hundred feet. For this reason, it is best used when the character is alone and, has his horse killed out from under him,

If a character kills his horse to get this 24 hours of fast, tireless service, the ghost-horse will remember this and be offended by it . . . even if the character did it secretly, by poison or long-distance magic, the horse will know it. It will allow him to mount the floating saddle, and behave normally for a while, but at some catastrophic time it will try to kill the character. It may jump off a cliff, or ride him straight back at the enemy he's trying to elude, or buck him off into a pit of snakes.

These saddles may also be made for donkeys, camels, or any other ground animals. They don't work with pegasi, griffons, or other flying beasts.

Shield of Medusae: This magical item may only be used by warriors or priests (including multi-class and dual-class warriors or priests).

It is shaped like and works like a normal medium shield. But the outside (the side that faces the enemy) is mirror-reflective, and the inside (where the warrior's straps are) is crystal clear.

To use the *shield of medusae*, the warrior holds it up before him, in front of his eyes, and looks through its clear surface. While he is doing so, he is immune to the stoning gazes of creatures such as the medusa and basilisk, and to magical items which duplicate their gazes. When the character carrying this shield confronts a stoning creature, he reflects their images back at them, and it is *they* who must make saving throws vs. petrification or be turned to stone.

Unlike ordinary shields, the *shield of medusae* has only two damage points before it shatters. In other words, if it is hit twice, it is destroyed.

Miscellaneous Equipment

The following pieces of equipment are of some use to warriors and other characters.

Atl-Atl: This is a stick with a broad, shallow groove along its length and a knot at the end; it is a few feet long.

The character places a javelin (not a spear, long spear, harpoon, or trident) in it so that the javelin butt rests against the knot and the javelin lies along the groove; the warrior holds it at the other end. Thereafter, when he flings his javelin, he uses the atl-atl as a lever and is able to throw it much farther than before.

When used with an atl-atl, the javelin acquires the following characteristics:

Javelin/Atl-Atl: ROF 2/3, S 3, M 6, L 9.

The atl-atl costs 1 silver piece to make, but can be carved out of a stick by anyone with the Weaponsmith proficiency. It weighs one pound.

Spike, Spring-Out: This is a nasty weapon used mostly by rogues and chaotic warriors, though any sneaky player-character could acquire one.

It consists of a blade identical in characteristics to the knife, housed in an innocuous rod or handle. When the secret catch is pressed, the blade snaps out instantly and the character is armed.

Usually, the spring-out spike is built into items the character will be carrying a lot . . . and when he doesn't wish it to be known he's armed. Common objects with built-in spikes include royal sceptres, the ends of quarterstaves (this converts a staff into a spear), and sometimes the hilts of swords and daggers. Assassins often carry a dagger with an ordinary blade . . . and a poison-coated spring-out spike.

The spring-out spike weighs one pound and costs 40 gp. When built into an ordinary object, it adds one pound and 40 gp to that object's cost. It cannot customarily be built into an existing weapon; it must be built into the weapon when it is first created.

The spring-out spike is illegal in most civilizations. If the authorities catch a character using one, they'll jail him on assumption of assassination motives.

Sheath, Secret Spring: This is another item considered useful by rogues, street-fighters, assassins, and characters wishing to appear unarmed.

It consists of a sheath for one of the following weapons: Dagger, Knife, or Stiletto. A sheath for one of these three weapons will not hold either of the other two. It cannot be built for a weapon other than these three. It is not just a sheath, but is also a mechanical device, and is worn on the character's arm just below the elbow.

Whenever the character straightens his arm out and flexes it in a certain way, the blade in the sheath pops into his hand. The character must make a Dexterity ability check to catch it; he gets a +3 bonus because it's not difficult, but a natural 20 always fails. If he fails to catch it, it pops straight out and drops to the floor. It cannot be "shot out" as an attack like a thrown knife; it will not hurt whomever it hits, and always hits hilt-first when fumbled in this fashion.

This is another way, and a non-magical one, for the unarmed character to be suddenly armed when the need arises. In the combat sequence, he must announce before initiative is rolled that he is going to pop out his blade; when his action comes up for that round, if he is still able to straighten out his arm, his blade pops into his hand and is instantly ready. The character may still attack this round; the action of arming himself doesn't use up an attack.

The Secret Spring Sheath weighs only half a pound and costs 35 gp. It requires someone with both the Set Snares and Weaponsmithing proficiencies to create. Like the Spring-Out Spike, it is illegal in most places, but is a lesser crime, punishable by a fine (10d6 gold pieces) and a few days (1d6) in jail.

* * *

That's the end of *The Complete Fighter's Handbook*.

Now that you've read it, the thing to remember is this: Use whatever appeals to you, as the DM, and nothing more. If any rule or recommendation worries you, if you feel that it will unbalance your campaign or skew your players toward bad habits, then don't allow it in your campaign. As for all the other rules, recommendations, and guidelines: Try them. You may like them.

New Weapons List

Item	Cost	Weight (lbs.)	Size	Type ⁶	Speed Factor	Damage S-M	L
Arrows, Stone							
Flight ⁴	3 cp/1	1/10	M	P	—	1d4	1d4
Belaying pin ¹	2 cp	2	S	B	4	1d3	1d3
Bo stick ⁴	2 cp	4	L	B	4	1d6	1d4
Bolas ¹	5 sp	2	M	B	8	1d3	1d2
Cestus ¹	1 gp	2	S	S	2	1d4	1d3
Chain ⁴	5 sp	3	L	B	5	1d4+1	1d4
Dagger							
Bone ¹	1 sp	1	S	P	2	1d2	1d2
Stone ¹	2 sp	1	S	P	2	1d3	1d2
Daikyu ⁴	100 gp	3	L	—	7	—	—
Daikyu arrow ⁴	3 sp/6	1	M	P	—	1d8	1d6
Gaff/hook ¹							
Attached	2 gp	2	S	P	2	1d4	1d3
Held	5 cp	2	S	P	2	1d4	1d3
Javelin, Stone ³							
One-handed	5 cp	2	M	P	4	1d4	1d4
Two-handed	5 cp	2	M	P	4	1d4+1	1d6
Knife							
Bone ¹	3 cp	1/2	S	P/S	2	1d2	1d2
Stone ¹	5 cp	1/2	S	P/S	2	1d2	1d2
Lasso ⁴	5 sp	3	L	—	10	—	—
Main-gauche ¹	3 gp	2	S	P/S	2	1d4	1d3
Net ⁴	5 gp	10	M	—	10	—	—
Nunchaku ¹	1 gp	3	M	B	3	1d6	1d6
Polearm							
Naginata ^{4,5}	8 gp	10	L	P	7	1d8	1d10
Tetsubo ⁴	2 gp	7	L	B	7	1d8	1d8
Sai ¹	5 sp	2	S	P/B	2	1d4	1d2
Shuriken ¹	3 sp	1	S	P	2	1d4	1d4
Spear, Long ³							
One-Handed	5 gp	8	L	P	8	1d8	1d8+1
Two-Handed ⁵	5 gp	8	L	P	8	2d6	3d6
Spear, Stone ³							
One-handed	8 cp	5	M	P	6	1d4	1d6
Two-handed	8 cp	5	M	P	6	1d6	2d4
Stiletto ¹	5 sp	1/2	S	P	2	1d3	1d2
Sword							

Cutlass ¹	12 gp	4	M	S	5	1d6	1d8
Drusus ¹	50 gp	3	M	S	3	1d6+1	1d8+1
Katana ³							
One-handed	100 gp	6	M	S/P	4	1d10	1d12
Two-handed	100 gp	6	M	S/P	4	2d6	2d6
Rapier ¹	15 gp	4	M	P	4	1d6+1	1d8+1
Sabre ¹	17 gp	5	M	S	4	1d6+1	1d8+1
Wakizashi ²	50 gp	3	M	S/P	3	1d8	1d8

¹ This weapon is intended for one-handed use, and may not be used two-handed.

² This weapon is intended for one-handed use, but may be used two-handed.

³ This weapon is intended for one-handed or two-handed use.

⁴ This weapon is intended for two-handed use only.

⁵ This weapon inflicts double damage when firmly set to receive a charge.

⁶ The "Type" category is divided into Bludgeoning (B), Piercing (P), and Slashing (S). This indicates the type of attack made, which may alter the weapon's effectiveness against different types of armor. See the optional rule in the Player's Handbook, page 90.