



Adapted from original rules by Dave "Zeb" Cook

By

Mark Krawec, 2007, with assistance from RPG.net and the ZeFRS discussion forum.

More information can be found at:

<http://www.midcoast.com/~ricekrwc/zefrs/>

<http://zefrs.proboards101.com/>

and

<http://forum.rpg.net/showthread.php?t=327143>

Revised and expanded edition, 2008

Cover art: stock photo collage

Interior art: contravere (p. 1 - <http://contravere.deviantart.com/>), Artikid (p. 5), Louis Glanzman (p. 19 - <http://public-domain.zorger.com/>), Münch (pp. 21, 31, 52), Musclelicker (p. 25 - <http://musclelicker.deviantart.com/>) and various and sundry medieval and early modern painters and illustrators

Introduction, layout, and graphic design: Jason Vey (<http://www.grey-elf.com/>)

Traps rules: The Good Assyrian (ZeFRS discussion boards)

Creature construction rules: Artikid

Bestiary and Rogues' Gallery: The Good Assyrian and Mark Krawec

Alternative damage rules: Matt Slepín and Mark Krawec

Alternative luck point rules: Matt Slepín

Character folio: Max (<http://www.themastersoftheuniverse.com/mikko/>)

Maltius the Buccaneer: The Good Assyrian

This work may be freely distributed as long as it remains complete and intact, including this credits page. The text of this work is designated as "copyleft," meaning it can be freely used, modified, and reproduced at no cost, though we would ask that if used, proper and due credit be given to the original writer and to those of us involved in the ZeFRS project:

Dave "Zeb" Cook

Mark Krawec

Jason Vey

Drake2000

E.T. Smith

The Evil DM

Max

Münch

Artikid

Marius

hive_mind

Harmast

Insect King

blu_sponge

DMAAndrew

MountZionRyan

Äkräs

hatheg-kla

Vagabond

Christopher V. Brady

Spinachcat

And all the other posters on RPG.net and the ZeFRS forum who have dedicated time, effort, and passion to this final end.

CONTENTS

Introduction	i
A Roleplaying Game?	i
What Do I Need?	i
Chapter One: Creating Characters	1
Talents.....	1
Talent Pools.....	1
Creating Your Character	2
Naming Your Character	2
Birthplace.....	2
Parents	2
Choosing Talents	2
Initial Character Talents.....	3
Creating New Talents	4
General Talent Scores.....	4
Starting Equipment.....	4
Chapter Two: Talents and Weaknesses	6
Accident Prone (Weakness)	6
Acrobatics	6
Aircraft Pilot (type) (S)	6
Alchemy.....	6
Animal Aversion (Weakness)	6
Animal Handling	7
Animal Reflexes.....	7
Animal Senses	7
Arcane Languages	7
Artisan.....	7
Berserk	7
Blacksmith	8
Brawling.....	8
Carpentry.....	8
Climbing.....	8
Color Blind (Weakness)	8
Damage Resistance	8
Danger Sense	9
Directional Sense	9
Disfigurement (Weakness).....	9
Distrusted (Weakness)	9
Endurance Loss (Weakness)	9
Fame.....	9
Fear of Animals (Weakness).....	9
Fear of Heights (Weakness).....	10
Fear of Magic (Weakness)	10
Fear of Water (Weakness).....	10
Foppish (Weakness)	10
Forgery	10
Gambler (Weakness)	10
Glutton (Weakness).....	10
Goldsmith.....	11

Herbalism	11
Gunsmith (S)	11
Hypnotism	11
Information	11
Language	12
Lockpicking	12
Lore	12
Madness (Weakness)	12
Magic Endurance	13
Magic Sense	13
Medicine	13
Mind Control.....	13
Minstrel	13
Miserly (Weakness)	13
Movement	13
Natural Magic	14
Navigation	14
Necromancy	14
Night Blind (Weakness)	15
Nocturnal (Weakness)	15
Observation.....	16
Obsession (Weakness)	16
Personal Magnetism.....	16
Phobia (Weakness)	16
Physical Laws.....	16
Picking Pockets	17
Poison Endurance.....	17
Rash (Weakness).....	17
Reading/Writing.....	17
Sailing	17
Siegecraft/Engineering.....	17
Sleight of Hand.....	17
Stamina	17
Strength	17
Summoning.....	18
Survival	19
Swimming.....	19
Taciturn (Weakness)	19
Telepathy	19
Throwing.....	20
Tone Deaf (Weakness).....	20
Tracking.....	20
Transmutation.....	20
Trapping	20
Two-Weapon Fighting.....	21
Weakness to Drink (Weakness).....	21
Weakness to Women/Men (Weakness).....	21
Weapon	21
Weather Sense	22
Will	22
Wrestling.....	22
Chapter Three: The Resolution Chart	23

Table Organization	23
Column Shifts	23
The Colors of Success.....	23
Opposed Tests.....	24
Not Using the Chart	25
Chapter Four: Combat	26
Enemies and Foes.....	26
Types of Combat	26
Using Talent Pools	26
Resolving Attacks	26
The Combat Turn	26
Steps in the Combat Turn.....	27
Being Taken Off Guard.....	27
Declaring Action	27
Initiative	28
Multiple Actions	29
Armed Melee	29
Unarmed Melee and Special Actions.....	29
Brawling.....	29
Wrestling.....	29
Rushing and Bashing.....	29
Weapons of Desperation	30
Fighting With Two Weapons.....	30
Knock-Outs	31
Defending.....	31
Missile Combat.....	31
Aiming	31
Firearms	32
Combat Modifiers.....	33
Damage.....	34
Weapon Bonuses.....	34
Strength Bonuses	34
Armor and Shields.....	34
Damage and Healing.....	35
Damage Points	35
Specific Wounds	35
Healing.....	36
Mass Combat	36
Mass Combat Rounds	37
Morale	38
Modifiers.....	38
Chapter Five: Magic	40
Who Can Use Magic	40
Learning Magic.....	40
Prerequisites.....	40
Study	40
Obsession.....	41
Magical Weaknesses	41
Spells	41
Types of Magic.....	41
Magical Talent Ratings	42
Magic Resistance	42

Chapter Six: Hazards	43
Falling	43
Fire	43
Drowning.....	43
Poison	44
Traps.....	44
Chapter Seven: Movement	46
Types of Movement.....	46
Movement	46
Travel	46
Fatigue	47
Animal Movement.....	47
Climbing.....	47
Swimming.....	48
Acrobatics	48
Long-Distance Travel	48
Vehicles.....	49
Operating Vehicles	49
Vehicular Movement	49
Vehicular Maneuvers.....	49
Vehicular Combat	50
Vehicular Damage	51
Chapter Eight: Life in a Sword-and-Sorcery World	53
Money	53
Equipment	54
Weapons.....	55
Weapons of Desperation or Circumstance	56
Armor.....	56
Armor.....	57
Glossary	57
Employment	58
Dealing With NPCs.....	58
Chapter Nine: Improvement and Ultimate Goals.....	60
Money	60
Fame.....	60
Expertise	60
Thrills	61
Honor	61
Chapter Ten: Man and Beast	62
A Bestiary	62
List of Special Abilities	62
Humans	63
Animals and Other Creatures.....	67
A Rogues' Gallery.....	74
Dural Besh	74
Jackal the Reaver	75
Galya Eyepiercer.....	75
Tolgan.....	76
Appendix: Optional Rules	78
Alternative Damage Systems	78
Alternative 1: Talent Damage	78
Alternative 2: Damage Saves Damage Checks	78

Luck Points : Buying a Twist of Fate80

INTRODUCTION

Welcome to ZeFRS (**Zeb's Fantasy Roleplaying System**), a complete rules set for gritty, cinematic, swashbuckling swords-and-sorcery role playing games. You won't find pansy elves, drunken dwarves, or cutesy halflings or gnomes in these rules. Rather, here you'll find hulking brutes of men throttling the unholy life from demons with their bare hands, voluptuous pirate women slicing foes to ribbons with rapiers as razor sharp as their wits, dark wizards who become just a little less human with every spell they cast, and monsters from the darkest bowels of Hell and beyond. This isn't Lord of the Rings or Harry Potter. This is Conan and Lankhmar.

In fact, the original source for these rules was a wonderful game put out by TSR in the 1980's, written by Dave "Zeb" Cook and based upon the Conan licensed property. That game endeavored to capture the feel of not only Howard's original stories, but the Conan comic books that were so popular at the time. It did its job well, and in the process gave us a game that was well ahead of its time, and very underappreciated. These "obfuscated" rules are an effort to put that system, sans anyone's intellectual properties, back out there for people to use and enjoy. We hope you enjoy playing it as much as we've enjoyed putting it together. See the credits page of this document for web links where you can find support and more information!

A ROLEPLAYING GAME?

Most of you reading these rules already know what a roleplaying game (or RPG) is, but for those new to the game, this is an exercise in cooperative storytelling, combined with a small element of improvisational theater. Remember playing war with your buddies as a kid, waving toy guns around and yelling, "I shot you!" only to have your friend reply, "Nuh-uh! I'm wearin' bullet-proof armor!"

A roleplaying game is like that, only with two exceptions. First, in this type of game you don't generally run around in the back yard waving toy guns (though there is a type of roleplaying where people do just that; it's just not in this game). Second, there are rules in place to adjudicate whether or not you shot your opponent and whether he or you is wearing armor. In a roleplaying game, one player acts as the Referee, or Game Master (GM), who sets the stage for your adventure and the stories you're going to tell. The Referee controls everything in the game—from the weather today to the persona of the shopkeeper you meet in the market, to the evil serpent you need to get past—that isn't a character run by a player. The players, in turn, each control a single (usually) character, called a Player Character, or PC. This character acts as your eyes and ears in the world crafted by the Referee. It is the PC that reacts to the situations the Referee throws at you, guided by the rules of play in this book. All it takes is a little imagination, and you'll be on your way! Trust us; it's easier than it sounds.

WHAT DO I NEED?

To play you'll need a GM and at least one player, but preferably two to four extra players. Gaming is a social activity. Besides that, keep a pencil, paper, the character sheet found at the end of this book, and a pair of ten-sided dice, called percentile dice, handy. You will roll these dice to generate a number between 1 and 100. Some percentile dice have a "tens" die (with numbers 10 to 00) and a "ones" die (numbers 0-9). If you don't have a "tens" die, just use dice of different colors, and designate one to represent the tens (always before you roll). When making

ZEFRS

a test to see if you can do something, you'll roll these dice and compare the results with a resolution chart. More information on this is found on page 23. And really, that's all you need to know to get started! Now go on; what are you waiting for? There's demons to kill and wenching to be done!

CHAPTER ONE: CREATING CHARACTERS

TALENTS

In ZeFRS, all characters, player character (PC) and non-player character (NPC) alike, are defined by their *talents*. This is a catchall term that encompasses not just areas of learned knowledge, but also innate abilities. Over the course of play, characters may improve their skill with their beginning talents, or learn new ones.

To create a character, players select the talents their characters possess and determine their level of ability in each talent. Each talent has a numerical *rating*; the higher the number, the greater the character's proficiency.

Talent Pools

Every talent is part of one of six *talent pools*. Each talent in a pool is related in some way to the others. The six talent pools are:

- **Prowess:** All physical activities other than fighting fall under this pool. Prowess governs such things as *swimming, climbing, and acrobatics*.
- **Fighting:** All fighting skills fall under this pool. Fighting governs both armed and unarmed combat.
- **Endurance:** These talents describe a character's ability to stand up to various types of harm. Endurance governs such talents as *stamina, damage resistance, and magic resistance*.
- **Knowledge:** The knowledge pool governs bodies of knowledge. This includes such topics as *siegecraft/engineering, reading, writing, and lore*.
- **Perception:** The perception pool governs non-fighting talents that may be taught but also require some natural ability on the part of the

practitioner. This includes such talents as *medicine, minstrel, and tracking*.

- **Insight:** Insight talents tap an inborn ability. (Characters who learn an insight talent later in their careers are assumed to have unleashed previously untapped potential.) Insight talents include *danger sense, berserk, and personal magnetism*.

Note that it isn't necessary to have the talent relevant to an action to attempt that action. Having a rating in a talent means only that the character has been taught that skill or has that natural ability. Those who don't have that talent have no training and thus are less likely to succeed, but can still give it a try. Suppose Esmis the warrior has the Sword Fighting Talent, but not the Halberd Fighting Talent. He can still fight with a halberd, but not nearly as well as he would with a sword.



CREATING YOUR CHARACTER

Characters are products of their background and life history. Each is influenced by their childhood family, environment, and experiences. Take some time to imagine the “back story” for your character. Did he leave his parents on their farm? Did he lose them in childhood, slain by the blood-crazed followers of a debauched cult? Or is he a guttersnipe, his first memory one of stealing bread with a pack of other ragged, hungry children in the teeming streets of a city? When you have settled on a background for your character, record it in the section of the Character Folio (special thanks to Max from RPG.net) marked “The Story Begins”. Later on, as your character's legend grows, you may record these later events as additional brief tales – the sort of stories of derring-do that wandering storytellers recount in taverns and around campfires.

Naming Your Character

Start by choosing a gender and name for your character. Sword-and-sorcery names are seldom more than one word, though names are sometimes paired with eponyms, like Tamaz the Ill-Favored, Asim of the Silent Knife, or Kira No-shadow.

Birthplace

Your character's birthplace will influence his appearance and might have some bearing on talents known at the beginning of play. A hero born in a Nordic-type land would be tall, fair-haired, and pale, and have light-colored eyes.

Your birthplace is the homeland of your character's father. Your character's mother doesn't have to be from the same land as her father.

Characters automatically speak the common language of their homeland (this may not be the native language, for

example in the case of characters born of the recent conquerors of a land).

Parents

Decide on a name for your character's father and mother. In sword-and-sorcery worlds, parents and children of the same gender often have the same or similar names. After naming the character's parents, choose the father's occupation. This may be any non-magical talent from the list of talents (page 3), or one of your own invention if none of the talents listed fits your mental image of the hero's father. The father's occupation influences your character's own talents (see Choosing Talents on page 2), so choose carefully! There are no hard and fast restrictions on which talent may be chosen, but consider the father's homeland. Natives of a remote mountain land are unlikely to have much need of men trained in sailing. They might rather be farmers, miners, or foresters.

You're now ready to fill in a Character Folio. The character's story will begin with her name, homeland, parents, parents' occupations, and any other details you wish to include. For example, the story of a PC from a country in an analogue of Africa might begin like this:

Dural Besh of Marumasai was the son of Dural Hab the praise singer and Dural Ima the weaver. A plain-featured but gregarious lad, Dural was of moderate stature, with a wiry frame and long, nimble fingers.

Choosing Talents

Now choose the character's talents. These represent everything the character learned and experienced before embarking on an adventuring career.

INITIAL CHARACTER TALENTS

Prowess	Fighting
Acrobatics	Brawling
Aircraft Pilot (S)	Weapon (from weapon list)
Animal Reflexes	Wrestling
Climbing	
Movement	
Sleight of Hand	
Strength	
Swimming	
Throwing	
Endurance	Knowledge
Damage	Aircraft Pilot (S)
Magic	Alchemy (M)
Poison	Arcane Languages
Stamina	Blacksmith
Will	Carpentry
	Goldsmith
	Herbalism
	Language (choose language)
	Lockpicking
	Lore
	Navigation
	Reading/Writing (choose language)
	Sailing
	Siegecraft/Engineering
	Survival (choose environment)
	Trapping
Perception	Insight
Animal Handling	Animal Senses
Artisan	Berserk
Forgery	Danger Sense
Gunsmith (S)	Directional Sense
Medicine	Hypnotism
Minstrel	Information (M)
Necromancy (M)	Magic Sense
Observation	Mind Control (M)
Physical Laws (M)	Natural Magic (M)
Pocket Picking	Personal Magnetism
Summoning (M)	Telepathy
Tracking	Transmutation (M)
	Weather Sense

Talents marked with an (M) are magical talents, distrusted by the common people and sought out only by the desperate or the mad. Magic and its unwholesome uses are further explained in the Magic section.

Talents marked with an (S) are setting-specific; if the technologies to which a talent is related doesn't exist in the setting in

which the game takes place, a character can't possess that talent.

Each character has 35 points to spend on talents. Each point in a talent costs one of these 35 points. The points can be spent on any talent, subject to three restrictions:

OPTIONAL RULE

One Talent may a maximum rating of 10 at character creation. All others remain capped at 5.

1. You may have no more than 5 points in any one talent at the outset.
2. You must have at least 1 talent from each Talent Pool.
3. You must spend at least 1 point on the talent relevant to your father's occupation.

You may also select one or more weaknesses for your character. For each weakness taken, you receive 10 more points to spend on talents. Keep in mind that weaknesses will hinder your character's attempts to do certain things, and may compel him to act against his own interest or even his own will! A weakness that never inconveniences a character is no weakness, and earns him no points.

OPTIONAL RULE

Weaknesses may be rated like regular Talents. The rating for the weakness is subtracted from the relevant Talent when the character attempts to resist or overcome the weakness.

If weaknesses are rated, the character receives 5 Talent points for each point of weakness.

The weaknesses available are listed below. Certain weaknesses render a character incapable of learning certain talents. Restricted talents are listed beside the relevant weakness.

Weakness	Restricted Talent
Accident prone*	
Color blind*	
Fear of animals	Animal Handling
Fear of heights	Climbing
Fear of magic	
Fear of water	Swimming, Sailing
Foppish*	
Gambler*	
Glutton*	
Miserly*	
Night blind*	
Phobia	
Rash*	
Taciturn*	
Tone Deaf	
Weakness to drink*	
Weakness to women/men*	

*A complete explanation of this weakness can be found under Talents and Weaknesses.

Creating New Talents

This list of talents is not exhaustive. There may be one or more not shown that fit the mental image or story you have for your character. In that case, consult with your referee about whether the talent should be allowed, whether your character would have had an opportunity to learn it, and which Talent Pool the new talent falls under.

New talents may be bought at character creation and given a rating from 1 to 5. They may also be raised in the course of play like any other talent.

For example, perhaps you want your character, Galya Eyepiercer, to be skilled in brewing. You explain that learning Brewing provides basic knowledge about how to brew alcoholic drinks from a range or ingredients, and the ability to recognize a drink's ingredients by taste. The referee agrees that this is a reasonable talent and decides that Brewing should fall under the Knowledge Talent Pool. You can now spend up to 5 points on Galya's rating in Brewing. In the Story Begins section of Galya's Character Folio, you would add something like:

In her youth, Galya was apprenticed to the brewer in the town meadhall.

GENERAL TALENT SCORES

Once you have bought your character's starting talents, find the General Score for each Talent Pool by adding the ratings of each talent that falls under that pool, then dividing by ten and dropping any remainder. For example, a character with a wrestling talent of 2, a broadsword talent of 6, and an axe talent of 4 will have a General Fighting Score of 1 ($2+6+4 = 12 / 10 = 1.2$, drop the .2 = 1).

The General Score is used whenever a character attempts to do something for which she has no rating, such as fighting with a spear without having taken the spear talent.

Jackal the Reaver wants to try to read Urumxi, something he does not have a talent for. His rating for this attempt is equal to his General Score for the Knowledge Pool.

General Scores increase as the ratings for the talents under them increase. For example, a character with a total of 18 points of talents under the Perception Pool, has a General Perception Score of 1. Suppose that character then raises some of the talents' ratings or acquires new ones, adding four more points under the Perception Pool and bringing the total to 22. The character's General Perception Score now increases to 2.

STARTING EQUIPMENT

Characters begin with one item from each of the columns in the following table:

Column 1	Column 2	Column 3
any weapon	100' rope & grapple & bridle	horse, saddle
	2 weeks of food	chainmail shirt
	dirk	quilted leather armor
	cloak	5 gold coins
	saddlebags	bronze cuirass
	steel helmet	

When you are done, your character's Folio will look much like the one already completed for Maltius the Buccaneer, the sample character included at the end of this book. (Thanks to ZeFRS ref The Good Assyrian for the use of Maltius.) Your character is now ready to set out in search of fame and fortune.



CHAPTER TWO: TALENTS AND WEAKNESSES

Note that wherever the terms “Minor, Moderate, and Ultimate” appear in descriptions (generally involving Magical Talents), these refer to the result on the Resolution Chart (p. 23) required to achieve a given effect in that category, representing green, yellow, and black, respectively on the base chart.

Talents marked with an (S) are setting-specific. If the relevant technology does not exist in a game's setting, a character may not possess that Talent.

ACCIDENT PRONE (WEAKNESS)

Bad luck dogs your character's steps. Every time you roll a 99 or 00 on a resolution check, some disaster befalls her - her weapon may break, she may read a warning as an invitation, she may lose her grip and fall on the person below her while climbing a wall, and so on.

ACROBATICS

Talent Pool: Prowess

This Talent is used for any sort of athletic or gymnastic movement, such as vaulting an obstacle, leaping a gap, or walking a tightrope.

AIRCRAFT PILOT (TYPE) (S)

Talent Pool: Knowledge or Prowess, depending on craft

Your character has been taught to command a flying vehicle. It may be a simple glider or surveillance kite, or some sort of magical vessel or flying carpet. The pool under which this talent falls depends on how physically involved the pilot is in guiding the vehicle's path. Control of vehicles whose

course is altered by pulleys and wires or by magical gesture and words depends on knowledge, whereas such things as a hang glider or flying carpet must be wrestled about by main force.

ALCHEMY

Talent Pool: Knowledge

Prerequisites: Arcane Languages, Herbalism

This Talent is used to create magical compounds, whether they be potions, powders, magical alloys, or gases. Three months of study are required to learn Alchemy. The student must also select a Magical Weakness. Some representative items that can be produced using Alchemy include:

- Simple:
 - Stupefying powders
 - Love potions
 - Sleeping draughts
- Moderate:
 - Knockout gas
 - Poison gas
 - Antidotes
- Hard:
 - Healing elixir
 - Insanity potions

ANIMAL AVERSION (WEAKNESS)

Something about characters with this weakness is inherently unsettling to animals and humans who possess the Animal Senses Talent. Any such animal or person within 10 feet of your character instantly becomes nervous, skittish and irritable.

Those who suffer from Animal Aversion suffer a two-column penalty on reaction checks when dealing with characters who have the Animal Senses Talent. A character who has

Animal Aversion cannot learn Animal Handling or Natural Magic.

ANIMAL HANDLING

Talent Pool: Perception

Animal Handling allows a character to train and command animals. It is used for resolution checks involving riding mounts or driving draft animals. It also allows a character to train an animal to obey simple commands, if the animal is reared from birth and taught for a period of at least one year. The trainer may still travel and adventure so long as the animal in training goes along.

Animal Handling is a prerequisite of the Natural Magic Talent.

ANIMAL REFLEXES

Talent Pool: Prowess

Your character has amazing cat-like reflexes. The Combat section (page 27) explains how this Talent is applied.

ANIMAL SENSES

Talent Pool: Insight

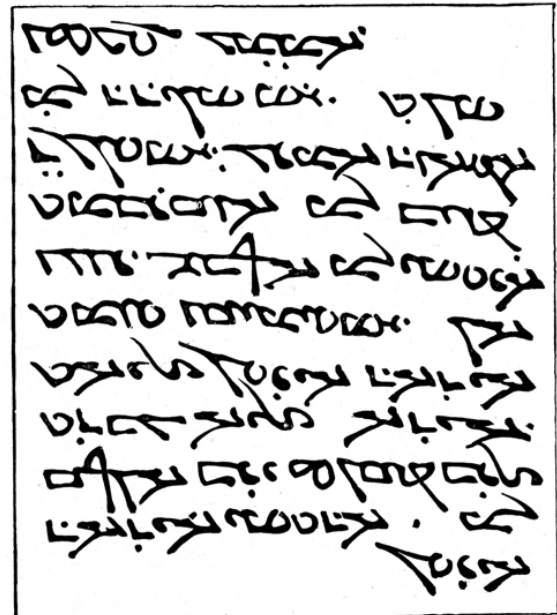
Characters with this Talent possess senses that are far sharper than a normal human's. They get a bonus advantage level in combat, sleep so lightly that they spring fully awake in the blink of an eye, and are sensitive to the presence of individuals who suffer from Animal Aversion. They also gain a +2 column shift on all Tracking, Trapping, or Danger Sense resolution checks.

ARCANE LANGUAGES

Talent Pool: Knowledge

The Arcane Languages Talent represents study of the long-forgotten tongues in which

tomes of arcane knowledge are invariably written. It is used whenever a character attempts to read a text dealing with magic. The degree of success on the Arcane Languages resolution check represents how well the reader grasps the meaning of the text. Incomplete or, worse yet, faulty understanding can have very grave consequences indeed.



All magical Talents have Arcane Languages as a prerequisite.

ARTISAN

Talent Pool: Perception

Characters with this talent are trained in pottery, weaving, painting, or sculpture. They may also appraise items from their craft. Each craft must be taken as a separate Talent. Make a resolution check to determine the quality of each item the character makes. A failure indicates that the product is a piece of junk; a heroic success means a masterpiece.

BERSERK

Talent Pool: Insight

Berserks are filled with a mighty battle rage that enables them to ignore the effects of ordinary wounds. Specific wounds still cause their normal effects. A character with the Berserk Talent does not need to make resolution checks to stay conscious when his Damage Resistance rating drops to 0 or below. Instead, he fights on unimpeded until his Damage rating reaches the inverse of his Berserk rating.

Jackal the Reaver's vision fills with red mist as he lays about him with his broadsword. Jackal's Berserk rating is 5; he fights undaunted until his Damage rating reaches -5.

Unfortunately for the Berserk, once his Damage rating falls to that point, he drops dead.

To enter a Berserk state, the character must make a resolution check against his Berserk rating and get a total or heroic success. To leave the Berserk state, he must get a total or heroic success on a resolution check against his current Damage rating. Those who fail to leave the Berserk state keep on fighting even if the only people left standing are allies. If the Berserk's Damage rating is negative when he leaves the Berserk state, he falls unconscious.

BLACKSMITH

Talent Pool: Knowledge

Those who have this talent can forge metal tools, weapons, and armor. They cannot, however, create artistic items or work precious metals. Blacksmiths must have access to smithing tools to work metal. They can also evaluate the quality and workmanship of non-precious metalwork, especially in iron and steel.

BRAWLING

Talent Pool: Fighting

Brawling is a catchall Talent used for fist fighting, bashing opponents with chairs, battering them with mugs, and so on. See Combat (page 29) for a more complete explanation of brawling.

CARPENTRY

Talent Pool: Knowledge

Given the proper tools and materials, your character can build virtually any wooden item, from furniture to sailing vessels. The degree of success on the carpentry resolution check determines the quality of the resulting product. She can also identify various types of woods and knows their places of origin.

How long it takes to build a given item is up to the referee. Several carpenters may be able to work together on a large project; some may be impossible for a single carpenter to accomplish.

CLIMBING

Talent Pool: Prowess

Your character is practiced in climbing all types of surfaces.

COLOR BLIND (WEAKNESS)

Your character has very limited ability to distinguish one color from another. This weakness has no rating, but will make any task requiring identifying items by color impossible. It may also have some negative social consequences, such as an inability to put together a tasteful set of clothes.

DAMAGE RESISTANCE

Talent Pool: Endurance

Damage resistance is the measure of how much injury your character can withstand

before running the risk of dying. For a complete explanation, see Combat (page 35).

DANGER SENSE

Talent Pool: Insight

Your character's awareness is so keen that he can sense impending danger. Whenever she is threatened by a hidden enemy or trap, the referee makes a resolution check against her Danger Sense. On any degree of success, the character feels a vague sense of menace. Danger Sense provides a moment's warning but nothing identifying the nature of the threat. Characters who also have the Animal Senses talent receive a +2 column shift on their Danger Sense check.

DIRECTIONAL SENSE

Talent Pool: Insight

Your character has an innate sense of which way north lies. He can make a resolution check against this talent to find his way when he has become lost.

DISFIGUREMENT (WEAKNESS)

Those with this weakness have been scarred or otherwise mutilated, either by injury or as a side effect of their magical studies. Sorcerous disfigurements are often strange warpings of the body such as shriveled limbs, bizarre scarring, eye discoloration or loss, transformation of hands or feet into claws or hooves, and so on. Disfigurements are permanent and always blatant, but can be hidden with some work. Characters with disfigurements also suffer some social disadvantages.

DISTRUSTED (WEAKNESS)

A Distrusted character has an unshakeable aura of untrustworthiness. Long hours of probing arcane secrets have subtly warped his personality and demeanor. A reaction check (see page 58) on meeting an NPC can never elicit a generous or friendly response. People may help the distrusted character, but they will never be at ease around him.

ENDURANCE LOSS (WEAKNESS)

Study of the dark arts has sapped your character's physical and psychic vigor. Each Talent in the Endurance Talent Pool loses 2 points. Thereafter, it costs 3 points to increase an Endurance Talent by 1 point, and 10 points to purchase a new Endurance Talent.

FAME

Talent Pool: Perception

Fame measures a character's renown. For an explanation of fame is earned and can be used, see Improvement and Goals (page 60).

FEAR OF ANIMALS (WEAKNESS)

Characters who suffer from Fear of Animals are so terrified that they will avoid any animal if at all possible. To handle or even closely approach an animal, they must make a successful resolution check against Will or General Endurance. Failure means their fear prevents them from coming near the creature. This restriction does not, however, apply to monsters. Characters with this fear cannot learn Animal Handling or Natural Magic.

FEAR OF HEIGHTS (WEAKNESS)

Your character's fear of heights is so strong that she must make a successful resolution check against Will or General Endurance to continue to act when at a great height or forced to climb. Failure means she is frozen in fear and must rely on someone else to help her budge from the spot. Characters with Fear of Heights cannot learn Climbing.

FEAR OF MAGIC (WEAKNESS)

Characters with Fear of Magic must make a successful resolution check against Will or General Endurance to pick up any item they know to be magical. Whenever confronted by a sorcerer or magical monster, they must make a successful resolution check or flee/freeze in their tracks, as the player chooses. Those with Fear of Magic cannot learn any of the magical Talents.

FEAR OF WATER (WEAKNESS)

Your character so fears bodies of water that he must make a successful resolution check against Will or General Endurance to enter the water or even board a vessel. He will never travel by water for longer than one day unless forced. It is impossible for him to learn Swimming or Sailing.

FOPPISH (WEAKNESS)

Foppish characters are obsessed with fashion. They may spend their last coin on a hat, wedge themselves into ridiculous hose for the sake of style, or pass over boots in favor of more attractive pair of sandals that are utterly worthless for the twenty-mile march they're about to undertake. They will do their level best to keep their outfits pristine, avoiding such messy activities as battle whenever possible. They also tend to put on airs, which does make them the center of attention but unfortunately nets

them a -1 column shift of all resolution checks for NPC reaction.

FORGERY

Talent Pool: Perception

Your character may produce and detect forgeries (including writings and works of art). After the character attempts either to make or to detect a forgery, the referee should make a secret Resolution check. A white result indicates failure that is immediately apparent to your character. A green result indicates failure but your character will think it a success. Any other color equals success. Your character should not be advised of the degree of his success unless the result is white or black.

GAMBLER (WEAKNESS)

A gambler is always ready for a game of chance. Whenever she's presented with the opportunity to take part in a wager but has reason to prefer not to, she must make a successful resolution check against Will or General Endurance to decline. (If she's willing to play, there's no need to check.) Once she has begun playing, she must make another successful resolution check to stop. The check may be modified according to the situation. After all, it's so hard to walk away from a hot streak...

There are limits to her susceptibility; she won't drop her sword and start dicing in the middle of a fight, for instance, although she might lay odds on the outcome even as she's hacking away. A gambler will bet on just about any situation whose outcome can be in doubt. Needless to say, this makes it hard for her to save a store of money.

GLUTTON (WEAKNESS)

A glutton eats at every opportunity. He always has a little something to snack on with him, and must make a successful

resolution check against Will or General Endurance to pass up an offer of food. His resultant girth means he can only wear custom-made clothing and armor, and he is of course much heavier than most other people.

GOLDSMITH

Talent Pool: Knowledge

Your character is trained in working gold and crafting jewelry. She can identify and evaluate gems and pieces of jewelry, and can craft new items given the proper equipment and sufficient time. The quality of the resulting piece is determined by the degree of success obtained on a resolution check against this Talent.

HERBALISM

Talent Pool: Knowledge

Those who have studied herbalism can identify and know the uses of various plants. This Talent can be used to identify poisonous and edible plants, prepare poultices that increase a character's rate of healing by 1 point per day, derive mild plant-based poisons, and brew teas to relieve pain, restore energy, and so on. Herbal brews can provide only minor relief and require some time to take effect.

Herbalists who also have the Medicine or Survival Talents receive a +2 column shift on resolution checks using those Talents.

Herbalism is a prerequisite for Alchemy and Natural Magic.

GUNSMITH (S)

Talent Pool: Perception

Your character is skilled in building and repairing guns. Repairs can be made with basic metalworking tools, but building a gun

from scratch requires specialized equipment. When the character goes to build a gun, make a resolution check against his Gunsmith rating. Success means he has built a working gun. Heroic success (red) means the gun is a masterwork with either greater range or increased rate of fire. Failure means that the smith has produced something that looks like a gun, but doesn't work; it may fail to fire, misfire, or even explode

HYPNOTISM

Talent Pool: Insight

Hypnotism allows your character to make compelling suggestions. The user and subject must have 10 uninterrupted minutes in comfortable, quiet and dim surroundings, at the end of which the hypnotist makes a resolution check against his Hypnotism rating minus the subject's Will or General Endurance rating. Success means the hypnotist can implant a suggestion. The suggestion must be short and simple; it cannot be complex, self-destructive or obviously counter to the subject's interests ("OK soldier - go flip off Captain Barselius!" is right out).

The hypnotist may attempt to make any number of suggestions, but must make a successful resolution for each one. Failure means the subject refuses the suggestion. All suggestions wear off 24 hours after being implanted. The subject is fully aware of having been hypnotized unless a suggestion was made that he forget.

Hypnotism is a prerequisite for Mind Control.

INFORMATION

Talent Pool: Insight

Prerequisites: Arcane Languages, Lore

The Information Talent is the province of soothsayers and seers. It gives knowledge of distant or future events. It takes only one

month of study to learn the Information Talent, but the student must take a magical weakness and become a priest of a setting-appropriate deity.

Information magic includes such spells as:

- Simple
 - Clairvoyance
 - Clairaudience
- Moderate
 - Prediction
 - Spiritual Advice
- Difficult
 - Prophecy

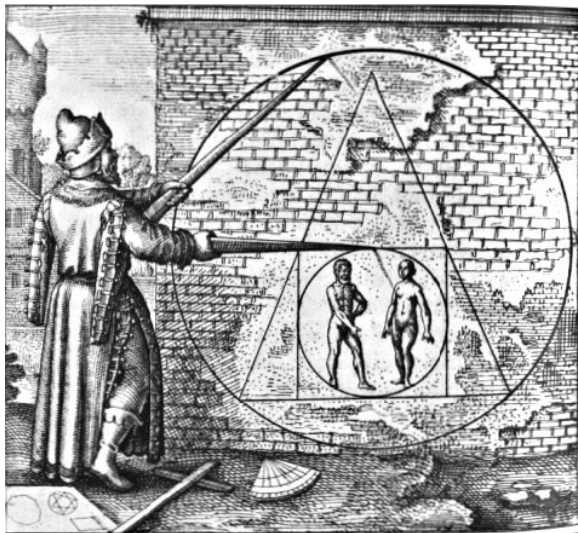
Clairvoyance: seeing distant events.

Clairaudience: hearing distant events.

Prediction: foreknowledge of near-future events.

Prophecy: foreknowledge of weighty events in the near or distant future.

Spiritual Advice: petitioning a deity for knowledge or advice.



The knowledge gained through Information spells is always cryptic or fragmentary. Events foreseen are not inevitable; they are the outcome of the current situation. Human agency is required to cause the event, and is capable of preventing it.

LANGUAGE

Talent Pool: Knowledge

A rating of 1-10 in a foreign language represents basic knowledge of that language. A rating of 11-20 indicates competence, and a rating of 21 or greater represents fluency in the language. The referee may ask for a resolution check against your rating in a language to see whether you misunderstand a speaker or convey a meaning other than the one you intended. Your rating in a language can only be increased when your character has had a chance to practice speaking it.

LOCKPICKING

Talent Pool: Knowledge

Given the proper tools, your character can open any lock with a successful resolution check against this Talent. It may also be possible to improvise tools.

LORE

Talent Pool: Knowledge

Your character is versed in the ancient history of the world. She can make a resolution check against her Lore rating to glean a bit of information about a historical item, place, person or event.

MADNESS (WEAKNESS)

The terrible secrets your character has unearthed in his quest for forbidden knowledge have begun to loosen his grip on reality. Every day there is a cumulative 1% chance that he will be struck by a fit of madness (so he will without fail go temporarily mad at least every 100 days). When it comes, the fit lasts for 1-10 hours, during which time he will run wild, liable to do or say anything. At the end of the fit, the

chance of another fit begins at 1% and slowly climbs as before.

MAGIC ENDURANCE

Talent Pool: Endurance

This is a measure of your character's ability to resist the influence of spells or magical effects. See Magic (page 42) for an explanation of its use.

MAGIC SENSE

Talent Pool: Insight

On a successful resolution check against this Talent, your character becomes instinctively aware of magical items, people or creatures in her surroundings. She gains no specific information about the magic; she only feels its presence.

MEDICINE

Talent Pool: Perception

A character trained in Medicine can heal humans and animals alike. He can bandage injuries, concoct medicines, treat infections and cure diseases. A successful resolution check against Medicine doubles the patient's healing rate. However, only one check may be made per patient for each batch of wounds or conditions.

MIND CONTROL

Talent Pool: Insight

Prerequisites: Arcane Languages, Hypnotism

Mind Control is used to cast spells that create illusions or dominate the thoughts of others. Learning Mind Control requires six months of study and imposes a magical weakness on the student. The caster of a Mind Control spell must be able to make

eye contact with its target. Some typical Mind Control spells are:

- Simple
 - Paralyzing glare
 - Momentary indecision
 - Sound
- Moderate
 - Fear
 - Illusion
 - Long term suggestion
- Difficult
 - Instant hypnotism
 - Complete hallucinations
 - Mental slaves

Use of Mind Control spells is explained more fully in the Magic section (page 40).

MINSTREL

Talent Pool: Perception

Those with the Minstrel talent can provide a range of entertainments: song, epic poetry, instrumental music, dance, juggling, and so on. They can earn 1-2 silver coins a day by performing. Since nearly all doors are open to minstrels, they are also frequently hired as spies. A character who has the Minstrel Talent gains a +2 column shift when using Lore or Mind Control.

MISERLY (WEAKNESS)

Your character is a skinflint who spends as little as possible. She buys the cheapest equipment, eats the most meager meals, and stays in the cruffiest dives available. She hoards every coin she acquires and will certainly never lend money to anyone else. Unfortunately, her habit of squirreling away large amounts of lucre makes her a prime target for enterprising thieves...

MOVEMENT

Talent Pool: Prowess

Movement rating is a measure of both foot speed and agility in combat. The Talent's uses are explained under Combat (page 26) and Movement (page 46).

NATURAL MAGIC

Talent Pool: Insight

Prerequisites: Animal Handling, Animal Senses, Herbalism

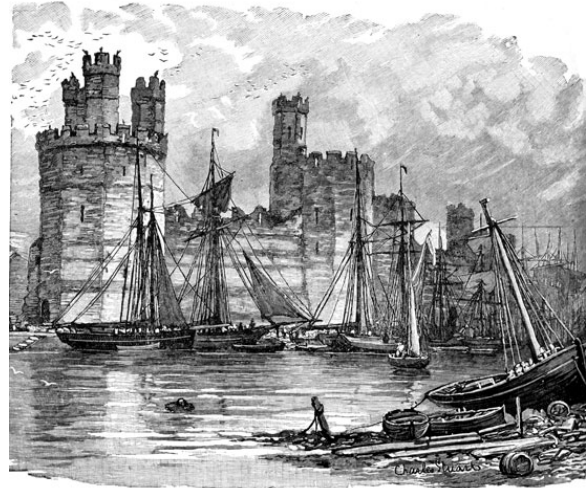
Natural Magic is the most ancient of the magical arts, dealing with animals and the wilderness. Its teachings are never written, but rather passed orally from instructor to student. What few symbols it uses are carved in the rock of secret caves and grottoes.

Those who would learn Natural Magic must study for one year in the wilderness, communing directly with the fauna and flora. A teacher is not necessary; it is possible to learn the basics of this art through observation and meditation. However, spells of moderate or difficult level can only be learned by those who are clergy of a nature god. Students must select a magical weakness other than Animal Aversion.

Typical Natural Magic spells include:

- Simple
 - Protection from animals
 - Animal location
 - Animal friendship
- Moderate
 - Animal speech
 - Animal commanding
- Difficult
 - Monster commanding
 - Sight through animals

Most NPCs who practice Natural Magic will live in remote forests, tending members of the tribe and wild animals.



NAVIGATION

Talent Pool: Knowledge

The Navigation Talent allows characters to chart their course by the stars. On any mostly cloudless night they may make a resolution check against their Navigation rating. Any degree of success means they have found their bearing; failure means they only think they have. In this case, the referee will randomly determine the direction in which the characters are actually travelling.

NECROMANCY

Talent Pool: Perception

Prerequisites: Arcane Languages, Lore, Medicine

Necromancy is a dread art, the darkest of them all, for its purpose is nothing less than to toy with Death itself. Its uncanny secrets may be used to delay death, preserve a dead body from decay, communicate with the departed, and in the most extreme cases revive – or at least reanimate – the dead. It is reviled in any land in which sorcery is not a common practice. Not only is necromancy among the most unnatural of practices, it is also hideously dangerous. Creatures raised from the dead must be ruled with an iron fist, or they will turn on their

creator and run wild. It takes one year of study at the feet of a master necromancer to learn necromancy, and the student must take a magical weakness.

Necromancy saps the vitality of its practitioners. Every time a character attempts to cast a necromancy spell, he takes 1 point of damage whether he succeeds or not. The injury is permanent and cannot be healed, although Talent Points may be spent to raise the necromancer's Damage rating once more.

Typical necromantic spells include:

- Simple
 - Preserve Organic Material (50 years)
 - History of Deceased*
 - Animate Small Animal Body**
- Moderate
 - Preserve Organic Material (1,000 years)
 - Question Deceased*
 - Animate Large Animal Body**
- Difficult
 - Preserve Organic Material (5,000 years)
 - Force True Answers from Deceased*
 - Animate Monster Body**
 - Animate Human Body**
 - Prolong Life***

* Requires a small part of the original creature or object (feather, tuft of hair, tomb dust) or an accurate likeness.

** Requires a substantial amount of the original creature or person, necessitating difficult quests for long-forgotten sepulchers.

*** May be cast on oneself or someone else. May be cast only once per year. Each successful casting adds 10 years to the subject's life, but immediately decreases all Endurance Talents by half. Talent points may be spent to buy them back up over time.

An animated animal or monster will perform a single service of limited duration for the necromancer. When the service is completed, death reclaims it. Animated humans will also perform one service, then die again. If the same human is reanimated a second time, however, she is hostile to her reanimator and must be controlled by threats, force or magic (such as mind control). A repeatedly reanimated human who escapes control attempts to destroy the necromancer and flee into the wilds to seek peace and solitude.

A necromancer may cause his own animated creatures to de-animate at will. Reanimated humans will attempt to resist being hurled back into death. The necromancer must make a successful Resolution Check against his own Will rating minus the Will or General Endurance rating of the reanimated person to force her to die again.

If a necromancer gets a white (failure) result on his resolution check when attempting to cast a necromancy spell with a rating of difficult, the subject of the spell explodes into magical fire (rating 25, fills the room). The necromancer may escape or douse the flames, but the components used in the spell suffer an "attack" by the fire and may be destroyed.

NIGHT BLIND (WEAKNESS)

Characters with this weakness have very poor low-light vision. They are blind by starlight and cannot learn Navigation. They also suffer a -2 column shift when doing at night anything that requires vision.

NOCTURNAL (WEAKNESS)

Your character has delved so long into secrets that may only be spoken of by night that he has himself become a creature of the night. When the sun is down, he is full of energy and will not sleep. By day, he is lethargic and groggy if not actually asleep.

He is dazzled by sunlight, so much so that he suffers a -2 column shift on task that involves vision when in broad daylight.

OBSERVATION

Talent Pool: Perception

Your character is both extremely perceptive and quick at putting facts together. She has a keen eye for detail and is skilled at following others undetected. Observation may be used in three main ways:

1. to spot a minute or hidden detail, or to recall a crucial bit of information;
2. to notice someone following you; or
3. to follow someone without being noticed.

To find something hidden or recall a point of information, make a resolution check against your Observation rating.

To detect the presence of someone following you, the referee makes a resolution check against the pursuer's Observation or General Perception rating minus your Observation rating. To shadow someone, make a resolution check against your Observation rating minus the target's Observation or General Perception.

OBSESSION (WEAKNESS)

The effects of this weakness are explained in the Magic section (page 41).

PERSONAL MAGNETISM

Talent Pool: Insight

A character with Personal Magnetism is a born commander. He possesses a charm, dynamic personality, or ferocious energy that draws people to him automatically. All NPC reaction checks receive a +2 column shift bonus.

The forceful presence of a character with Personal Magnetism means no one is every neutral toward him; he is either worshipped in the ranks or despised. Any neutral reaction on an NPC reaction check is shifted toward the nearest strong reaction. An NPC who was simply accommodating will become actively helpful; one who was unfriendly will become hostile.

The character's force of personality may be such that NPCs are too intimidated to show their reaction openly. They may admire him from afar or secretly nurture a festering hate. Thus a character with Personal Magnetism is prone to suddenly discovering previously unknown allies and enemies.

PHOBIA (WEAKNESS)

A phobia is a fear so debilitating that the phobic character must roll a heroic success on a resolution check against her Will or General Endurance rating to resist the urge to flee from the object of the phobia. A character can have a phobia of just about anything - cats, beards, blood (particularly inconvenient for a barbarian mercenary), night, foreigners, bridges, and so on - that you and your referee agree on.

PHYSICAL LAWS

Talent Pool: Perception

As magical arts go, Physical Laws is among the least dreaded because it can be used for the good of the people. Those who study Physical Laws gain the ability to bring about changes in the forces of nature. Some representative uses of this Talent include:

- Simple
 - Create fog
 - Influence weather 1 month out
 - Stimulate plant growth
 - Summon favorable winds
- Moderate

- Cause rapid plant or animal growth
- Summon weather
- Blight an area
- Difficult
 - Eclipse the sun
 - Create freezing cold instantly
 - Cause earthquakes
 - Cause tornadoes
 - Summon comets or meteors
 - Instantly age an object or being

PICKING POCKETS

Talent Pool: Perception

Your character is a trained cutpurse. On any degree of success on a resolution check against his Picking Pockets rating, he can pinch small items without being noticed. Ordinary failure simply means he has failed to grasp his object. On a roll of 95-100, however, his attempt at theft was detected.

POISON ENDURANCE

Talent Pool: Endurance

This is a measure of your character's ability to resist the effects of poison. See Poison in the Hazards section (page 44) for an explanation of this talent.

RASH (WEAKNESS)

A rash character is prone to leap into action without forethought. She is hot-tempered and cares little for analysis. Further, she can never choose to Wait in combat.

READING/WRITING

Talent Pool: Knowledge

Your character is literate in a given language. Make a resolution check against this rating to read a text in that language.

SAILING

Talent Pool: Knowledge

Your character is a trained sailor and steersman. He can control vessels in rough water or high seas with a successful resolution check against his Sailing rating.

SIEGECRAFT/ENGINEERING

Talent Pool: Knowledge

Your character is trained in the design, construction and deployment of engines of war. She can direct troops in the use of siege engines and supervise tunneling under walls. On a successful resolution check against this Talent, sappers under her guidance can collapse fortifications.

SLEIGHT OF HAND

Talent Pool: Prowess

Your character is adept at concealing and manipulating objects with his hands. He is able to make small objects seemingly disappear, to juggle, and to cheat at games of chance. Your character's chance of successfully cheating is determined by subtracting his opponent's Observation (or General Perception) rating from his Sleight of Hand (or General Prowess) rating.

STAMINA

Talent Pool: Endurance

Stamina is a measure of raw ability to keep at a physically or mentally strenuous task. See Movement (page 40) for an explanation of its use.

STRENGTH

Talent Pool: Prowess

A character can lift 100 pounds plus 10 pounds for every point of Strength he possesses. Strength rating also has some applications in Combat (see page 34).

SUMMONING

Talent Pool: Perception

Prerequisites: Arcane Languages, Lore

Summoning is the most dread and dangerous of magical arts. Those who dare probe its secrets learn to rend the veil that separates this world from other, uncanny realities and call forth the dwellers in those mad, horrifying realms. These unwholesome creatures, often referred to as demons by mortal men, possess strange physical and mental powers because of their alien origin. Once the summoner has brought the creature into our world, he may then attempt to impose his will upon it. Should he fail, the consequences are dire indeed.

Summoning is the hardest to learn of any magical Talent. A wizard must study for two years before he may even attempt a summoning. The wizard must also take a magical weakness. Furthermore, every time the wizard learns to summon a new creature, he must take an additional magical weakness. This may be a new one, or the same as the one previously taken (in which case its effect becomes more severe - disfigurement becomes more terrible, animal aversion grows more extreme, and so on).

Each summoning spell summons a single type of creature and no other. The creature's abilities are determined by its form. For example, a winged demon could fight, carry messages, or stand guard, but not swim, burrow, or assume the form of a human. When your character learns a new summoning spell, you describe what you would like the summoned creature to be able to do. The referee then sets the difficulty level of summoning the creature. Some sample difficulties follow:

Simple

A creature that can perform a single non-combat action, e.g. transporting the summoner, delivering a message, tracking a quarry, or locating an item.

Moderate

A creature that fights with claws, fangs or weapons, can follow simple instructions, can operate semi-independently, can relate lost knowledge, strikes fear in the summoner's enemies, or will stand guard for a short time.

Difficult

A creature that fights using supernatural powers, will stand guard for a long time, can track and kill a target without fail, can teach its summoner a new spell, can assume the likeness of a specific individual, can serve as the summoner's advisor, or can imprison a person in perpetuity.

Summoning is time consuming and costly. A summoner must track down rare and hard-to-obtain material components - magic powders, directions for drawing blasphemous symbols, noisome incenses to be burnt in jewel-encrusted braziers. It is also incredibly physically taxing. Every time your character attempts to cast a summoning spell he takes one point of damage. This wound is permanent, cannot be healed (although you may still spend Talent points [see page 60] to increase your Damage rating), and is inflicted whether the summoning is successful or not.

Summoning is only half the job; the summoner must still convince the creature to do his will. Simple-level creatures will do a service in return for freedom to return to their own world. Moderate- and difficult-level creatures, however, give themselves more credit. Unless the summoner can threaten them with instant destruction (no mean feat itself), he must have something to offer the creature that it wants. It may accept a rare or magical item, but more likely it will demand a very personal price from the

summoner - anything from an eye, to a service in exchange, to title to the summoner's soul. Whatever the price, it will mark the summoner as set apart - and increasingly different in nature - from ordinary humans.

Ordinary failure means that no creature appears. On a roll of 95-00, however, the summoner has made a critical error in casting and the creature enters the world out of control. It will immediately attack the summoner, either to kill him or carry him screaming back to the horrible netherworld from which it came. It never tires, it never gives up, and it will not stop, ever, until the summoner - or it - is dead.



SURVIVAL

Talent Pool: Knowledge

This talent lets your character live off the land in one of four types of terrain: desert, jungle, arctic, and forest/plains. Survival in each type of terrain must be taken separately. Once a day, a successful resolution check against this Talent provides one day's food and water (even in the desert) plus shelter from the elements. Whether this is sustenance and shelter only the character who possesses the survival Talent, or for the character and all his companions, may depend upon the circumstances. Extremely unforgiving or barren environments may require a resolution check for each person to be so sustained. In a fertile environment, only a single check may be necessary for all the characters in a group.

SWIMMING

Talent Pool: Prowess

The Swimming Talent is used to determine how quickly your character can swim, as well as her ability to avoid drowning in rough water. See the Movement section (page 40) for a full explanation.

TACITURN (WEAKNESS)

Your character is ridiculously tight-lipped. It's a rare day on which he uses a sentence of more than three words, and it's virtually unheard-of for him to initiate conversation. His extreme reluctance to speak unfortunately means he never volunteers information without being asked.

TELEPATHY

Talent Pool: Insight

Telepathy allows direct mental communication. Those who have mastered this Talent may both send and receive thoughts, but *only* to characters/creatures that also have telepathy. Use of telepathy requires five minutes of stillness and

concentration. On a successful resolution check, telepathy users can send or receive a message. On a heroic success, the telepath may filch information from an unwilling mind, although the thoughts so collected are usually jumbled and unclear.

Characters who possess both Telepathy and Mind Control Talents receive a +1 column shift on all Mind Control resolution checks.

THROWING

Talent Pool: Prowess

This talent is used when throwing an object or weapon for accuracy or to cause damage.

STONE DEAF (WEAKNESS)

A character who is stone deaf cannot tell musical tones apart and perceives very little difference in vocal pitches. This leaves him with a flat, monotonous speaking voice and an utter inability to sing. He cannot learn the Minstrel Talent and suffers a -2 column shift when making an NPC reaction check or attempting to use a Mind Control spell.

TRACKING

Talent Pool: Perception

This Talent is used to follow a quarry through the wilds. A successful resolution check means that the tracker has found some trace of the person or creature sought and may follow it. The check suffers a -1 column shift for every hour the trail is old. The referee may apply additional negative or positive modifiers for inclement weather, a large number of beings travelling together, bloodstains, unyielding ground, and so on.

TRANSMUTATION

Talent Pool: Insight

Transmutation magic is used to alter shape or substance. It can be used to change a person's appearance, animate statues, turn stones to chunks of ice, and so on. One year of study is required to learn transmutation. The student must also select a magical weakness. Typical transmutation spells include:

- Simple
 - Change object to similar item
 - Temporary change of non-living form
- Moderate
 - Change your own form
 - Change form of an animal
 - Permanent change of non-living item
- Difficult
 - Change form of another person
 - Animate item
 - Permanent change of non-living item to precious item

Transformation spells are very draining. Every time a magician tries to cast one he suffers a point of damage. This loss is permanent and cannot be healed.

TRAPPING

Talent Pool: Knowledge

Your character is skilled in building, siting, setting and baiting traps for small- to mid-size game. She also knows how to set up and manage a trap line. She can prepare traps and snares that will capture creatures up to the size of a human. With help, she can ready pit traps for large creatures.

Each time your character readies a trap, the referee makes a resolution check against your trapping rating. On any degree of success, the trap functions as intended and catches the prey.

This Talent may also be used to find hidden traps and snares with a successful resolution

check. This applies only to wilderness traps, however, not indoor traps (such as rigged flagstones that trigger a volley of crossbow bolts).

TWO-WEAPON FIGHTING

Talent Pool: Fighting

Your character is trained to fight effectively with a weapon in each hand. Although the most common combination is a dagger and small sword, any two one-handed weapons can be used. Each weapon combination counts as a separate Talent: sword-and-dirk counts as one, axe-and-axe counts as another, and so on.

See Fighting with Two Weapons (page 30) for an explanation of how two-weapon fighting is used.

WEAKNESS TO DRINK (WEAKNESS)

Characters who suffer a weakness to drink must make a resolution check against their Will or General Endurance rating to pass up a chance to drink alcohol. Once they have begun to drink, they must make a resolution check to stop. They get a chance to check after finishing each drink.

For each drink downed, a drinker must make a resolution check against his Stamina or General Endurance rating. If the check succeeds, he suffers no effects. If the check fails, however, all the drinker's ratings are temporarily reduced by 1. When the drinker's Stamina or General Endurance reaches 0, he passes out. Characters who began with no Stamina rating and a General Endurance of 0 are out cold after their first failed check. Once the drinker stops drinking, either by force of will or due to unconsciousness, his ratings return to normal at the rate of 1 point for each full hour he does not drink.

WEAKNESS TO WOMEN/MEN (WEAKNESS)

Characters with this weakness are particularly susceptible to the charms of their preferred gender. (Which that is is up to the player.) When presented with a possible romantic liaison, they must make a successful resolution check against their Will or General Endurance to decline. They must also make a successful check to turn down requests or pleas for assistance, not just from NPCs but from other PCs of the appropriate gender!



WEAPON

Talent Pool: Fighting

Your character is trained in the use of a particular weapon. See the Combat section (page 26) for an explanation of the use of this skill.

WEATHER SENSE

Talent Pool: Insight

Once per day, your character can make a resolution check to foretell weather conditions for the next 24 hours. This includes type and general amount of precipitation ("heavy rain comin'", not "I'm sensing scattered snow showers, 1 to 2 inches of accumulation..."), and wind speed and direction. Usually she can only use this Talent once per day, but if a sudden change is brewing she may make another.

WILL

Talent Pool: Endurance

A character's Will Talent is used to resist external influences or pressures and internal compulsions or weaknesses. Will is used to resist various weaknesses, as well as the effects of certain magic.

WRESTLING

Talent Pool: Fighting

Your character is trained in grappling, throwing, locking and pinning opponents. See Combat (page 29) for an explanation of how to use this skill.

CHAPTER THREE: THE RESOLUTION CHART

At the heart of the ZeFRS system is the resolution chart used to determine success or failure of actions. In brief, any time you need to make a check to see if a Talent is successful, roll percentile dice and compare the result to the appropriate column along the bottom of the Resolution Chart.

TABLE ORGANIZATION

There are four degrees of success, plus failure. Each is denoted by a color, such that a result will often be referred to as "red" or "green". The color scheme of the original table, which is used in the tables provided here, is white for failure and green, yellow, red and black for success. When making a resolution check, low rolls are best. In every other case, a high roll is best. For those who would like a uniformly roll-over system, a chart with the values flipped such that 01-04 are now the values of certain failure and 97-00 are certain success is also provided.

COLUMN SHIFTS

When a character is attempting to do something, beneficial circumstances grant a positive column shift (CS) and hindrances impose a negative CS. The shift typically ranges from +/-1CS for a minor edge or inconvenience to +/-6CS for a tremendous advantage or impediment.

There are two schools of thought on what exactly constitutes a column, since the original game rules weren't clear on this point.

One group holds that "column" means one of the columns that corresponds to individual Talent ratings (or groups of ratings for values above 11). For example, if a character with a Sailing Talent rating of 4 were to receive a +2 modifier thanks to some favorable condition or other, she would shift 2 individual columns to the right

and roll on the 6 column of the table to resolve the attempt.

The other looks to the design of the original resolution chart and, seeing that there were actual lines only at the 1, 6, 11 to 15, -1, -6 and -11 to -15 points, concludes that these are the columns to which shifts should be applied. Thus, if the sailor with a rating of 4 were to receive a 2-column shift modifier, this method would have her make her resolution check on the 11 to 15 column. This raises the further question of where in the column her exact value should fall. There are at least three options:

- the first value in the 5-member column may be used (e.g. in the column that includes the values 6 through 10, 6 would be used)
- the middle value of the column may be used (e.g. in the column that includes the values 6 through 10, 8 would be used), or
- the corresponding position in the column may be used (e.g. the sailor with a value of 4 who gets a +2 column shift would be rolling on 21-25).

Players are invited to consider and experiment with both to see which better accords with their own style and judgment. The standard resolution chart can be used either way; slender black lines delimit the column for each individual rating, and thicker black lines indicate the columns shown on the original chart.

THE COLORS OF SUCCESS

The original color scheme of the resolution chart was white for failure, green for marginal success, yellow for acceptable success, orange for total success and red for heroic success. ZeFRS uses a slightly different scheme. Many pixels were spilt on RPG.net discussing alternate choices of color for

each level. The most popular alternate color scheme was the one proposed by Max:

Let's begin with White failure. White is for the blank canvas of failed artists, the bleached bones of failed heroes, white is the fatal flash of the sun or the moon on the blade falling on you, the slavering fangs, the ripping talons, the wide-eyed terror, the empty panic-stricken mind of the soon-to-be-dead.

Then Black for the ultimate success. Black is the death-dealing iron, black is the mind-blasting sorcery, and the deepest and the highest knowledge and understanding, black is the eternal night, the primal night in which everything began and in which everything will end, and the barbarism that much always ultimately triumph; black is the dark undercurrent that runs through all the best S&S stories and lends them that particularly poignant contrast that makes them so deliciously, vibrantly life-like.

This leaves us with three intermediate levels of success. What more is there to S&S? Red blood, surely, and yellow gold, too. And let's throw in a verdant green, just for contrast.

Of the three, the lowest is Green. Green is for living things, and for the Earth that brought them forth, the grass, the trees, the rolling oceans, the steaming jungles and the primordial ooze that spawned all life. Green is also for the mold on the corpse, the searing venom in the fangs of a serpent, and the natural law of Tooth and Claw, the ever-turning wheel of life. Green is for those who live - for now.

Yellow is for the precious gold. It's for the rewards men seek in life, and sometimes achieve, for the warmth of the sun, the amber mead, the weight of the gold that lines your pockets, the hard-earned wealth and the ill-gotten gains. Yellow is for those who find the treasures they seek.

Red is the crimson of blood. Red is the blood of your enemies on your hands, red is the water of life in your own veins. Red is the

stinging wine that sets minds a-light, the tender meat on your palate, the blazing dawn sun, the beckoning lips, the burning blood - red is lust and life. Red blood is more precious than yellow gold, for blood is life and without life gold is nothing. Red is for those who live to the full, who strive and slay and burn with life, and are content.

So now we have:

- *White, for failure*
- *Green, for minor success*
- *Yellow, for moderate success*
- *Red, for major success*
- *Black, for ultimate success*

For those of you would like to apply an alternative color scheme, Microsoft Word versions of both the roll-under and roll-over versions of the resolution chart can be found at:

http://www.midcoast.com/~ricekrwc/zefrs/resolution_chart.doc and

http://www.midcoast.com/~ricekrwc/zefrs/resolution_chart_rollhigh.doc. These may be

recolored to suit your own taste.

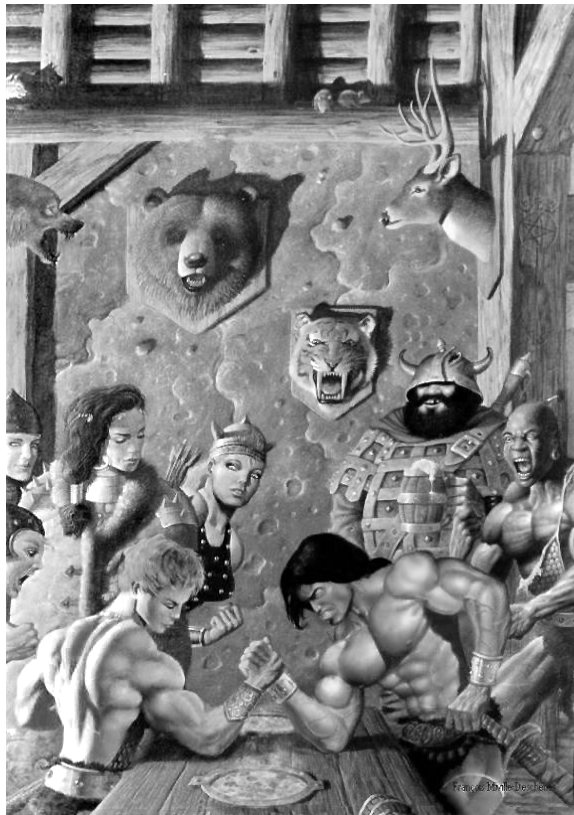
OPPOSED TESTS

When a character is attempting to inflict an effect upon another character, the rating of one of the target's Talents is usually subtracted from the rating of the active character's appropriate Talent (e.g. target's Movement from attacker's Weapon, subject's Magic Resistance from caster's Magic Talent).

Sometimes, however, characters are actively using their abilities in competition. In this case, each character makes a resolution check against the appropriate Talent. Whoever achieves the higher degree of success wins the contest. If the competitors are directly opposing their

Talents against one another, each competitor's Talent rating is subtracted from the other's. If the result is a tie, the contest continues until one person achieves a higher level of success on a resolution check or gives up.

Dagmar Rauthhaddr and Sloan the Cimbrian are arm-wrestling. Dagmar has a Strength of 10; Sloan has a slight edge, with a Strength of 11. Dagmar makes her resolution check on the -1 column (10-11). Sloan makes his check on the 1 column (11-10).



Complex contests may take more than one test to resolve. In this case the referee may set a number of "success points" that a competitor must score to win the contest. As in combat, a green result is worth one point, yellow is worth two, red is worth three and black, four. The first competitor to rack up enough points wins.

NOT USING THE CHART

Those who prefer not to use a chart in play will want to note four values alongside the rating for each talent. These are the numbers a player must roll to achieve marginal, acceptable, total or heroic success. There are two ways (roll-over and roll-under) to figure that as well:

Success Level	Roll Over	Roll Under
Marginal	46 - 2R	54 + 2R
Acceptable	67 - 2R	33 + 2R
Total	83 - R	17 + R
Heroic	93 - .5R	7 + .5R

R here stands for the character's adjusted Talent rating.

Values calculated using these formulae do not exactly match up with the values for ratings below -10 or above 10 on the chart, but approximate them closely enough.

Modifiers can result in a negative adjusted rating. If you have a Sword Talent of 3 but your opponent has a Movement of 5, you're rolling on the -2 column. So the formula would make green 50, yellow 29, red 15 & black 6.

CHAPTER FOUR: COMBAT

ENEMIES AND FOES

Your character will face two types of NPCs in combat - *Enemies* and *Foes*. *Enemies* are common foot soldiers, bandits, guards and so on - up to a fight if pressed, but not professional warriors. They make up the ranks of petty thugs through which a hero must wade to get to his objective. PCs are qualitatively superior to their *Enemies* and gain a number of advantages over them in combat.

Foes, on the other hand, are important personalities who present a major challenge to the characters. PCs have no special advantage over *Foes*.

TYPES OF COMBAT

There are three types of combat in ZeFRS - *melee*, *missile*, and *magic*. *Melee* and *missile* combat are explained in this section; see the *magic* section (page 40) for an explanation of using magic.

Melee occurs whenever a character fights with his bare hands or with a non-projectile weapon. The intended subject of a *melee* attack must be within the attacker's reach, whether that means arm's reach or the reach of a weapon.

Characters engage in *missile* combat whenever they use a weapon that leaves their hands, whether fired, thrown, pushed or dropped. A character who is the subject of a *melee* attack cannot use a *missile* weapon during that combat turn.

USING TALENT POOLS

The chance of hitting an opponent in *melee* combat usually depends on the attacker's Talent Rating with the weapon he is using.

However, if the attacker's General Fighting rating is higher than his rating with the weapon in hand, his General Fighting rating is used instead. His General Fighting rating is also used if the fighter does not have the appropriate weapon talent.

Esmis has a General Fighting rating of 2 and a Dirk Fighting rating of 7. If Esmis attacks his enemy with a dirk, he uses the 7 (Dirk Fighting). If he tries to smite his enemy with an axe, he uses the 2, since he has no talent rating for the axe.

RESOLVING ATTACKS

The success of *melee* and *missile* attacks is determined in exactly the same way: the attacker makes a resolution check against her Talent rating with the weapon she is using, minus the opponent's Movement or General Prowess. The result shows whether the attack succeeded as well as the base damage inflicted (see page 34).

When an opponent attacks your character, your Movement or General Prowess Talent rating is subtracted from the attacker's weapon Talent rating. The assailant makes a resolution check against that modified number.

THE COMBAT TURN

Combat in ZeFRS is divided into 5-second *Combat Turns* that are also the basic units of game time. Under ordinary circumstances, each character can complete one action and prepare for another in a single combat turn. So for Galya Eyepiercer to drop from a balcony, fire an arrow, slash the ropes that bind the comrade she has come to rescue, and kick open a door takes four *Combat Turns* (20 seconds) of game time.

Characters may attempt to complete more than one action in a turn, but there's no guarantee that they will succeed (see Multiple Actions, page 29).

Steps in the Combat Turn

A combat turn may have up to five steps. Not all of them need occur in every turn.

1. Check for surprise
2. Declare action
3. Determine initiative
4. Resolve actions in initiative order
5. Repeat until hostilities are over

Being Taken Off Guard

At the start of each combat, check to see whether any of the combatants are surprised. Those who are not will gain extra actions against those who are.

Check for surprise at the beginning of each combat, plus whenever a new fighter enters the fray.

Each fighter makes a check against her/his Animal Reflexes or General Prowess rating. Each level of success grants one advantage; thus, white gives no advantage, green gives one, and so on up to four. Opponents compare total advantage; if one has more than the other, that fighter gets a number of free actions equal to the difference.

Jackal the Reaver and Dural Besh have both set out to rob the mansion of a rich merchant. They stumble across one another in the hall to the servants' quarters. Jackal gets a red result (three advantages); Besh gets a yellow result (two advantages). Jackal gets one free action to flee, try to silently shiv Besh, start a hushed parlay, or attempt anything else he could do in one combat turn.

In a fight with only a small number of participants, each checks for advantage separately against their personal opponent.

Jackal and Besh have joined forces to carry away a very heavy chest of gold. They meet two of the merchant's house guard. Jackal, Besh, and the two guards each determine advantage. This time Jackal gets a green result (one) and his opponent gets one. Besh scores two again, but his opponent flubs the roll and gets none. Besh can take two unanswered actions against his opponent.

Whenever there are a large number of participants in a fight, each side checks for advantage as a group, using whoever's Animal Reflexes or General Prowess rating is highest.

When a new combatant enters the fight, only the individual that the new combatant attacks checks for advantage.

Not surprisingly, Besh and Jackal are now fighting the guards. The noise has roused another guard, who comes hurtling around the corner. He decides to go after Jackal. The new guard and Jackal check for advantage against one another.

Declaring Action

At the beginning of each combat turn, all participants state their intended actions. Possible actions fall under one of five broad categories:

1. **Fight:** Take some action intended to injure your opponent, from armed attack to dropping a rock on him. If you choose to attack, you must state who you will attack and what part of the body you're aiming for.
2. **Defend:** Take action to avoid injury; this could mean parrying, dodging, blocking with a shield, and so on.

You can only defend actively against one attack per combat turn, and must state how you are defending.

3. **Move:** Run, crawl, jump, swing, swim - whatever is physically possible under the circumstances. You must declare where and how you are moving.
4. **Use Magic:** The caster of a spell must declare which spell is being cast and its intended target.
5. **Wait:** You may declare that you're holding your action until a certain condition arises. When and if it does, you can try to act first.

Galya is talking with two rogues in a market square. She isn't sure whether they know there's a price on her head, so she's watching them closely. If one of them makes a move to grab her, she'll try to whip out her dagger and skewer him first.

Initiative

After actions are declared, all attacking participants in a combat roll d10 and add their Animal Reflexes, Movement, or General Prowess rating, whichever is highest, plus the Initiative Bonus of their weapon. (Some weapons have a positive or negative Initiative Bonus, reflecting how quickly they can be brought to bear.) Characters who are defending or waiting do not roll.

If the number of combatants is small, each rolls initiative individually. If you think the number of fighters is too large, roll collectively using the highest Animal Reflexes, Movement or General Prowess rating on each side. In the latter case, do not add weapon Initiative Bonus unless everyone on a given side is using the same weapon.

Fighters act in order of highest total to lowest.

If you have been waiting, when the condition you were waiting for arises, make a resolution check against your Animal Reflexes or General Prowess rating. If the result is white, you weren't fast enough; the opponent acts first. On any colored result, you may act first.

One of the rogues suddenly tries to lasso Galya with some cloth he snatches up from a nearby stall. Galya rolls against her General Prowess of 2 and gets a 52. That's green; good enough. She grabs the fabric with one hand and pulls her assailant onto the point of her dagger.

Every time you wait, you must check to see whether you beat your opponent to the punch. If you fail, not only does the opponent go first, but if you want to engage someone else, you must again check against your Animal Reflexes or General Prowess rating, this time against the new opponent. If you fail again and try to go after a third opponent, you must repeat the process again, and so on. An unbroken series of bad breaks will leave you going last in that combat turn!



Multiple Actions

You may attempt to carry out more than one action in a combat turn, but must state that you're doing so during action declarations, before initiative is rolled. You must also specify the order in which you intend to perform the actions.

Your first action is carried out normally. For the second and subsequent ones, make a resolution check against your Animal Reflexes or General Prowess rating. If you score a black result, you may proceed with the additional action. On any other result, you cannot take the action and suffer a -3 penalty on all resolution checks for the rest of this combat turn and all of the next.

Foes can choose to take multiple actions. Enemies cannot.

ARMED MELEE

Melee can only take place between opponents who are within reach of each other's weapons. Usually this will mean that the combatants must be adjacent.

When you make an attack, you must specify your *aiming point*. There are seven aiming points: head, chest, right and left arm, gut, and right and left leg. Needless to say, in

OPTIONAL RULE

Some parts of the body are naturally harder to target than others. Attacks to the head suffer a -3CS penalty. Attacks to the extremities (hands and feet) take a -2CS penalty, and strikes on arms and legs are made at -1CS.

certain situations some points may be unreachable. A fighter on foot can strike only at the legs, gut and chest of a mounted opponent, unless the unmounted fighter is wielding a weapon that has a positive Initiative

Bonus. Conversely, the mounted fighter cannot strike at the unmounted opponent's legs unless using a weapon that has a positive Initiative Bonus.

UNARMED MELEE AND SPECIAL ACTIONS

Brawling

Brawling is a catchall term for combat involving kicking, punching, head butting - anything other than grappling a foe. Brawling damage is reduced by 2 points. Brawling also has a different set of specific wounds from armed combat.

Wrestling

Anyone can attempt to grapple, although obviously trained wrestlers are much better at it. If you intend to grapple, during action declaration you must describe what your character is trying to do. Then, when your character's turn to act comes around, make a resolution check against your Wrestling or General Fighting rating minus your opponent's Movement rating. On any result but white, your grapple succeeds. Only a black result causes actual damage, though, and even then only 1 point plus the attacker's Strength Bonus.

Esmis is hiding behind some wine barrels in a cellar. The warriors searching for him pass a little too close for comfort; he decides to sweep one's feet and make a run for it. Esmis has a Wrestling rating of 5. His target has a Movement of 2. Esmis rolls against a modified rating of 3 and gets a 27. Success! The warrior finds himself first horizontal, then plummeting to the floor as Esmis dashes past. Because Esmis scored only a red result, though, the fall inflicts no actual damage.

Rushing and Bashing

A rush lets your character charge past a person or through a group of hostile individuals to the other side. A rush is always a straight line, and anyone who wanders

into the path of a rush in progress is automatically rushed as well.

To rush, pick an opponent to charge and make a resolution check against your character's Movement or General Prowess rating minus the target's Movement or General Prowess rating. On a white result, the rush fails and your character is knocked down. On a green, yellow, or red result, your character has made it through to the other side. The rushed character, however, can still take an action and may choose to attack you as you pass. On a black result, you have bowled over your opponent and he can take no action for the rest of the turn other than climbing to his feet. A rush never does damage.

A shield bash is a rush performed by a character who is carrying a shield. There are two varieties of shield bash. The first is a rush that uses the character's shield to knock down the opponent. This is resolved in exactly the same manner as a regular rush. The other type of shield bash is a strike on an adjacent opponent made with a shield. In this case, make a resolution check against your character's General Fighting rating minus the target's Movement or General Prowess rating. The target of the bash is knocked down only on a black result. Again, no damage is done.

Weapons of Desperation

Lacking a better weapon, your character may sometimes be forced to fight with whatever comes to hand - chair legs, fireplace pokers, pointed sticks, or the nearest big rock. The weapon description chart includes some suggested equivalents (page 56) that you and the referee can use to approximate stats for an improvised weapon.

Fighting With Two Weapons

Anyone may attempt to fight with a weapon in each hand. However, each

weapon takes a penalty of -3CS, unless the character has the two-weapon fighting Talent.

Characters with the two-weapon fighting Talent do not suffer the usual -3CS penalty for using two weapons. However, their rating in two-weapon fighting becomes the maximum effective rating for each weapon used. If their weapon rating is more than three points higher than their two-weapon fighting rating, they take the -3CS penalty instead. (Having the two-weapon fighting talent never penalizes a fighter more than not having it.)

Berbix has a sword rating of 6, a dirk rating of 3, and a two-weapon fighting rating of 4. When he takes up both sword and dirk at once, he fights as if his sword rating were 4. He still uses his dirk at a rating of 3.

If Berbix' sword rating were 10, he would take a -3CS to his sword rating rather than fight as if its rating were 4.

Only one-handed weapons can be used (no halberds or battleaxes, for example). Some common combinations are sword and dagger, sword and sword, or dagger and hand axe. The two-weapon fighting talent must be taken for each combination with which the character is practiced. For example, a character who wants to fight with sword and dagger as well as net and trident must take two-weapon fighting twice.

Two-handed fighting is impossible if the character is carrying a shield.

Anyone fighting with two weapons must designate an action - attack or defend - for each. If attacking with both, the first attack (which weapon is up to the player) occurs on the character's initiative, and the second occurs at the end of the combat turn. If attacking with one and defending with the

other, the attack automatically falls at the end of the combat turn.

Fighting with two weapons is not considered multiple actions, so the multiple actions rules don't apply.



Knock-Outs

Every so often, your character may want to quickly knock an opponent unconscious rather than dealing lethal damage. To do so, you must announce your intention to attempt a knock-out during declaration of intention. Then make a normal attack. If the result is black, you have knocked the target out. On any other color, the blow was not strong enough or missed the vital spot. A character thus knocked out remains unconscious for 1-10 minutes (12-120 combat turns).

Defending

When you choose to defend, you are focusing all your efforts on avoiding injury and foregoing any attempt to injure your opponent.

Your opponent, if attacking rather than defending himself, makes an attack in the normal manner. If he misses, nothing more need be done in this combat turn. If he hits, however, you then make a resolution check against your weapon or General Fighting

talent (**N.B.** in this case, nothing is subtracted from your rating). On a white result, your defense wasn't good enough and the attack hits with full force. A green result reduces the damage done by 1 point; a yellow result reduces it by 2, red by 3, and black by 4.

Characters who have a Strength Bonus (page 34) or are using a weapon that gives a Combat Bonus cannot be completely defended against. Their might is so great or their weapon so massive that some force will always penetrate a defense.

MISSILE COMBAT

Missile combat is only possible between opponents who are not adjacent and are armed with some manner of projectile.

Each missile weapon has a short, medium and long range. A missile weapon is ineffective beyond its long range; it may be able to travel farther, but will have lost too much energy to do damage. Range is given as the number of feet the weapon can travel. On the weapons list, missile weapon ranges are given as follows:

Short bow	50/110/200
-----------	------------

The first number is short range, the second is medium range, and the last is long range.

Aiming

Combatants making a missile attack are not required to choose an aiming point. Typically an assailant will simply select a target, launch an attack toward that target, then roll on the random hit location table if the shot hits its mark.

Random Hit Location Table	
% Die Roll	Location Hit
01-10	Left Leg
11-20	Right Leg
21-45	Gut
46-70	Chest
71-80	Left Arm
81-90	Right Arm
91-100	Head

To aim for a specific location, you must call your shot during declaration of intention. The attack is resolved normally (resolution check against missile weapon or General Fighting talent minus the target's Movement). However, the shot is only successful on a black result. Any other result means the shot missed the target entirely.

Firearms

In some sword-and-sorcery or sword-and-planet settings, characters may equip themselves with firearms. Gunfire in ZeFRS is handled basically like any other kind of missile fire. However, because gunfire is so much more destructive than an ordinary piercing wound firearms damage is augmented in a number of ways.

The shooter makes a resolution check to hit the target just as with any other type of missile weapon. However, if the shot hits, the firearm's damage is modified in two ways. First, the weapon bonus is added to the damage inflicted, just as with a regular projectile weapon. Second, the degree of success on the check is figured as if the shooter's effective rating were higher by the firearm's weapon bonus.

Jim Ryder, battlemaster of Kaffadang, has a Pistol Rating of 8. As he crosses the jade sands of the Basin of the Nameless Wanderers one afternoon, he comes under attack by desert raiders. Ryder opens fire. He makes a resolution check against his Pistol Rating and hits. His pistol has a weapon bonus of +2. Ryder checks his roll against the

10 column, not the 8 column, to figure the damage he does to the raider.

Note that the above example assumes you're using the small definition of column. If you were using the large definition of column, Ryder would be checking somewhere in the 20-25 column to find the damage done. (Cf. the column debate, page 23.)

In addition, on a total success (red result) a firearm has the potential to inflict the brawling specific wound appropriate for the body part struck. This specific wound may be resisted normally by PCs and foes.

Ryder achieves total success (red) on his resolution check and his shot hits the raider in the arm. A brawling specific wound to the arm causes the victim to drop anything held in that hand, so the raider's scimitar falls from his grasp although his arm remains usable.

Most armor provides very little protection against gunfire. Leather is useless, and mail provides only 1 point of armor. Plate armor is still somewhat effective because bullets may be deflected by its angled surfaces, though its rating is reduced by 1 point.

Firearms shoot so quickly that if a weapon has a rate of fire greater than one, it can be used to make multiple attacks on the same target without incurring a multiple actions penalty. Only changing targets counts as taking an additional action.

Consider a shooter who's using a weapon with a ROF of 3. He can shoot 3 times at one target without penalty; shoot once at one target without penalty and twice at another target with a penalty for taking an additional action; or shoot at one target with no penalty, a second target with a penalty for one additional action, then at a third target with a penalty for taking a second additional action.

Characters who make it a habit to shoot two guns at once may take Two-Weapon Fighting with the gun combination. As with

melee weapons, each of the firearms must be a one-handed weapon (no blazing away with a rifle in each hand, Rambo).

Weapon	Weapon Bonus	Initiative Bonus	Range	Rate of Fire
blunderbuss	+3	0	50/110/200	1 shot/3 rounds
Gatling gun	+3	0	75/175/275	3
pistol, flintlock	+2	0	40/90/160	1
pistol, light (e.g. derringer)	+1	+1	70/150/250	2
pistol, medium (e.g. "broomhandle" Mauser)	+2	+1	150/225/300	2
pistol, heavy (e.g. Colt M1911)	+3	0	200/350/400	1
ray gun	+2	+2	100/200/275	3
rifle, hunting	+2	0	200/350/700	2
rifle, military	+3	+1	180/325/600	1
rifle, sniper	+3	-1	300/600/1000	1
Shotgun	+4	-1	40/75/120	1

COMBAT MODIFIERS

Combat modifiers are applied when one fighter or the other is in an advantageous or disadvantageous position compared to the

other. All modifiers are applied to the column against which the dice roll is compared. A favorable modifier causes a shift to the right; an unfavorable one shifts to the left. A single attack may be subject to any number of modifiers.

Situation	Modifier
Attacker is:	
Attacking character from behind	+1
Bound or held	-4
Fallen or lower position	-2
Fighting with two weapons	-3
For every attacker over 2	+1
In darkness or blind	-6
Per point of Strength over 10	+1
Defender is:	
Bound or held	+6
Fallen or in a lower position	+1
Larger than a man	+2
Moving	-1
Smaller than a man	-2
At medium range	-3
At long range	-6
Blinded	+6
Obscured by fog/smoke	-2
Hidden by bush/drapes	-4

Fallen/lower position: Applies to characters who have been knocked to the ground, or are attacked by an opponent who is

mounted, atop a wall, or otherwise at a higher elevation.

Obscured: Anything hidden from vision but not actually behind hard cover is considered obscured.

Range modifiers: Applied to missile weapons fired at targets within the given range.

DAMAGE

Damage is inflicted on characters in two distinct ways. The first, more common way, is by loss of points from the Damage Resistance Talent rating. The second is by infliction of a Specific Wound.

When a character scores a hit in combat and the result of the resolution check is green, yellow, or red, the attack does 1, 2, or 3 points of damage, respectively. The amount of damage done may be modified by a Strength Bonus, Weapon Bonus, armor, or Defense check success.

When a character scores a hit with a black result, 4 points of damage are inflicted and there is a chance the victim has suffered a Specific Wound. The 4 points of damage may be modified by any of the factors mentioned above, but the chance of a Specific Wound remains.

The Specific Wound inflicted depends on the aiming point and type (armed or unarmed) of the attack. Effects range from outright death to temporary loss of use of a limb.

Weapon Bonuses

Certain weapons have a Weapon Bonus (which can in fact be positive or negative) that modifies damage done with them. It is possible for damage to be reduced to zero if the degree of success on the attack resolution check is low enough. Each weapon's Damage Bonus, if any, is listed on the weapon chart (page 55).

Strength Bonuses

Characters with great strength deal additional damage in melee. For every 10 points of Strength Talent, add 1 point to damage done in armed or unarmed melee.

ARMOR AND SHIELDS

Armor reduces the amount of damage done to a character by an attack. Unfortunately, its added weight slows the wearer and makes him easier to hit.

Armor is worn in pieces. Each piece protects one or more areas of the body. Which part(s) of the body a piece of armor covers is given on the equipment chart (page 56). The chart also gives the number of points by which a piece of armor reduces damage done to the area(s).

Normally each body area can be protected by only one piece of armor. However, some pieces of armor only cover part of an area. These can be used in combination with other pieces that protect different parts of the same area. When pieces can be used in combination, add the damage reduction for each piece to find the total protection given to the area.

Esmis is girding his loins - and everything else he can - for battle. First he puts on a studded leather kilt, protecting his gut and thighs. He also straps on brazen greaves (covering his shins) and a breastplate (covering his chest). Finally he dons an iron helmet to protect his head. All told, his armor will stop 2 points of damage to the legs (1 from the kilt plus 1 from the greaves), 1 to the gut, 2 to the chest, and 2 to his head.

Shields stop damage in the same way pieces of armor do, but can only protect one side of the body. A shield carried on the left arm can be used to protect the head,

left arm, chest, gut, and left leg, but not the right arm or leg. A shield can only be brought to bear against one combat attack (melee or missile) per combat turn. When used to block an attack, the shield's rating is added to the ratings of any and all other pieces of armor protecting the same location.

Most pieces of armor make their wearer less mobile. The equipment chart lists the movement penalty, if any, imposed by wearing a given piece of armor. Add the move penalty for all pieces of armor a character is wearing, then subtract the total from the character's Movement or General Prowess rating for the combat in which the armor is worn. This may very well result in a negative rating.

DAMAGE AND HEALING

Damage Points

Whenever a character suffers damage from an attack, subtract the number of points of damage from the character's Damage Resistance Talent rating. As long as the rating remains a positive number, there is no effect unless the character is called upon to make a resolution check against her Damage rating.

It's when a character's Damage rating reaches zero that the trouble starts. Reaching a Damage of 0 does not mean that the character instantly drops dead. However, every time a character whose current Damage rating is 0 or less takes additional damage, he must make a resolution check against that Damage rating. If the result is black, the character can continue as normal. If the result is green, yellow, or red, the character drops unconscious. He will regain consciousness in 1-10 hours. If the result is white, alas, the character dies on the spot.

Enemies reduced to a 0 Damage rating do not get to make a resolution check; they fall

instantly. *Foes* make resolution checks against their current damage rating to continue in action, just like PCs.

Specific Wounds

Whenever a character scores a black result on an attack resolution check, there is a chance she has inflicted a Specific Wound on her opponent. The chance of dealing a Specific Wound is not affected by defending, armor, shield use, strength bonus, or weapon bonus. Even if the victim is so heavily armored that the attack does 0 points of damage, the potential for a specific wound still exists.

The Specific Wound chart details what wounds are caused by a hit to each location. The character struck has the chance to make a Damage Resistance or General Endurance resolution check to avoid the effects of a Specific Wound; the table gives the result needed to avoid each.

Aiming Point/Area Hit	Brawling	Other
Head	Unconscious; Red or Black to resist	Death; any color to avoid
Chest	Stunned 1 combat turn; Yellow, Red or Black to resist	Unconscious; Red or Black to resist
Gut	Stunned 2 combat turns; Yellow, Red or Black to resist	Unconscious; Black to resist
Arm	Drop any object held	Unusable; any color to resist
Leg	Knocked down; any color to resist	Unusable; Yellow, Red or Black to resist

If your character suffers a Specific Wound, make note in the Character Folio of the type of wound and the circumstances in which he received it. He will suffer the effects of that Specific Wound until it is

healed. Some Specific Wounds may have effects that last long after the physical damage has healed.

Like PCs, foes make resolution checks to avoid the effects of Specific Wounds. Enemies, on the other hand, automatically suffer them.

Healing

Healing can be either natural or magical (but in a sword-and-sorcery world, don't count on the latter). A character on complete rest will regain a number of Damage points equal to her General Endurance rating plus 1 (thus, never fewer than 1). A character who engages in strenuous activity heals only 1 point per day. A character may still travel slowly, putter around the house, or do light chores while resting.

Damage points are restored at the end of each day. Needless to say, you can never heal more Damage points than you had originally.

MASS COMBAT

For fights involving large numbers of combatants, the procedure is somewhat different.

The players are put in charge of one side of the battle, and the referee of the other. Each side secretly divides their forces into three units - left, center, and right. Each may also keep up to three units in reserve. A unit composed of troops who bear a variety of weapons or are equipped with different armor is given a weapon and armor rating that is the average of the total value of all unit members.

Each unit is given a leader, who can be a PC or an NPC. If the leader is incapacitated, someone else must step into the breach. Each side in the conflict must also have an

overall commander. This commander must also be replaced if incapacitated.

Each side now reveals the composition and placement of their units to the other; battle is joined! Side A's Left Unit is considered to be facing Side B's Right Unit, A's Right faces B's Left, and their Center Units face one another. Each reserve unit may be positioned behind any other unit.

As a visual aid, mark out a 5- by 7-square grid and note the square in which each unit is placed. Each square represents 100 feet. The referee will determine how far the opposing forces are when battle commences. It's very rare for an engagement to start with the antagonists already in contact, unless environmental factors (e.g. thick forest or dense fog) have let them get nose to nose without sighting one another.



Units not in contact with an enemy may move 1 square on the X or Y axis, but not diagonally, per combat round. The unit may be facing any direction after moving. A unit in contact with an enemy unit must Flee or Withdraw (see below) to move. Any unit can change its facing at any time.

The force commander can move one square in any direction, including diagonally, per turn. The commander may seize control of any friendly unit into whose square s/he moves. The commander then performs all the functions of that unit's leader for the turn, including engaging in leader-to-leader combat (see below).

Units may only attack adjacent enemies; they may not attack on the diagonal. Only one unit can be in each square. Units on several sides of a single enemy unit may gang up on it. The number of fighters in each coordinating unit is added together for purposes of determining whether and by what ratio the defenders are outnumbered (which imposes a negative modifier on the defenders).

Mass Combat Rounds

A mass combat round is divided into four segments. Before the start of each round, the commander of each side decides what action each unit will take for that round. The unit will perform that action for the entire round. The choices are:

- attack
- defend
- shoot
- withdraw

A unit may *attack* the adjacent enemy unit it is facing. If more than one enemy unit is adjacent, it can't attack both at once.

A unit that *defends* is concentrating on avoiding damage rather than inflicting it.

If the unit's members carry missile weapons, they may *shoot* at any enemy unit to which the shooters are *not* adjacent.

A unit that *withdraws* is moving away from its enemy while actively defending.

Segment 1: Leader Combat

During the first round, the leaders of opposing units duel one-on-one. This is resolved using the regular combat rules. If two or more units are attacking a single enemy unit, both the attackers' leaders may attack the defenders' leader. A unit whose leader suffers an injury or specific wound, or is killed outright, is subject to a negative modifier when fighting the rest of the round.

Segments 2-4: Unit Combat

Now the struggle between the units' members is resolved. The attacking unit makes a resolution check against the average of the members' Talent with their weapons. The results of the resolution check do not indicate points of damage done in this case; rather, they indicate the number of fighters lost from the defending unit. Results are determined for both sides at the same time. Each unit makes a check every segment to determine the damage it inflicts on its target unit.

Result	Defenders Lost As % of Attackers' Numbers
Failure	0
Marginal	10
Acceptable	15
Total	20
Heroic	25

One hundred pikemen face off against 50 cavalry. The pikemen score a marginal success. The arrogant horsemen have neglected to wear any armor, so their number incapacitated is 10% of the number of pikemen - in this case, 10 riders.

The number of casualties inflicted is always rounded up.

Armor reduces the number of fighters lost as follows:

Unit's Average Armor Rating	Reduction in Losses
1	5 points
2	10 points
3	15 points
4	20 points

Since mass combat doesn't use hit locations, armor protection for all parts of the body is figured into a composite armor value. To figure a unit's overall armor rating, take the protection rating for each body part, multiply that rating by the values in the chart below, total them, and divide by 100. In this case round down.

Body Part	Multiplier
Head	10
Arm (each)	10
Chest	25
Gut	25
Legs (both)	20
Shield	Bonus
small	80
standard	160
great	240

After their unfortunate encounter with the pikemen, our cavalry decide they had better armor up before the next fight. They don leather jacks, leather arm protectors and steel helmets, and take along a small shield for good measure. The unit gets 1 chest (1 x 25) plus 1 gut (1 x 25) plus 2 arm (2 x 10) plus 2 head (2 x 10) plus a shield bonus, or 25+25+10+10+20+80=170. The total of 170 is divided by 100; the result of 1.7 is further rounded down to 1. The cavalry's kit will now reduce their losses by 5 points. This means that the next time they face off against 100 pikemen, rather than losing 10 riders to a marginal success (100 x 10%), they will lose only 5 (100 x (10-5%)).

If a unit's members are not all wearing the same armor, figure the value for each portion of the group that is, then average that out. This value (mercifully) does not change no matter who in the unit should happen to be felled.

Morale

At the end of each round, if:

- the unit leader is slain,
- the number of unit fighters down reaches 1/3 their original number,
- the number down reaches 2/3 the original number, or
- the force commander is slain

a morale check must be made. If the force commander dies, all units must check

morale. Otherwise, only the afflicted unit checks morale.

To test morale, the unit leader (or force commander, if s/he is with that unit) makes a resolution check against the average of her/his Will and the troops' average Will. A leaderless unit uses only the troops' average Will. Failure on the check means the unit flees. (In extreme circumstances, such as being outnumbered five to one or facing a horde of rampaging monsters, the referee may decide that the unit will flee on a marginal success as well.)

When a unit flees or its numbers are reduced to zero, it is removed from the battle grid. If the unit leader is alive, s/he may join any adjacent allied unit. Otherwise s/he is captured by the enemy. The space occupied by a unit that flees or is dispersed may immediately be occupied by a reserve unit if the reserve was adjacent at the time the destroyed unit was broken. Otherwise the enemy unit may immediately take the defeated unit's space.

A unit that withdraws moves back one space. Its enemy may advance one space for free.

Modifiers

A unit's combat effectiveness is subject to a large number of influences. The table below shows the modifier, in column shifts, applied to a unit under certain circumstances.

Unit Modifiers	
attacking from flank or rear	+2
attackers outnumber defenders 2:1	+1
attackers outnumber defenders 3:1	+2
attackers outnumber defenders 5:1	+3
defenders outnumber attackers 2:1	-1
defenders outnumber attackers 3:1	-2
defenders outnumber attackers 5:1	-3
attacker has high ground	+1
defender has high ground	-2
at least 25% of attackers are on horses	+2
at least 25% of attackers are on warhorses	+4
at least 25% of defenders are on horses	-2
at least 25% of attackers are on warhorses	-4
defenders are withdrawing	+2
Missile Modifiers	
defending unit 2 spaces away	-1
defending unit 3 spaces away	-3
defending unit 4+ spaces away	no missile fire possible
Leader Influences	
leader hit enemy leader in segment 1	+1
leader scored heroic success against enemy leader	+2
leader inflicted specific wound on enemy leader	+3
enemy leader's Damage Resistance half gone	+4
leader killed enemy leader	+6
unit's leader is killed in segment 1	-6
Force Commander Influences	
commander's General Fighting rating	+1/point
commander is present with unit	+1
commander killed this round	-8

The condition or achievements of a unit leader affect only that unit. The commander influences all units, except for the presence bonus which is only applied to a single unit.

CHAPTER FIVE: MAGIC

In true sword-and-sorcery style, magic in ZeFRS is a shadowy and unnatural force - one into which only the most daring, obsessed, or mad inquire.

WHO CAN USE MAGIC

Anyone can learn magical skills, but not everyone wants to. The quest for magical knowledge involves spending long hours in musty libraries, poring over crumbling scrolls searching for scraps of information humanity was never meant to have. The wizard's growing intimacy with unnatural forces exacts other, grimmer tolls on mind and body. Once the forbidden knowledge has been gained, anything less than perfect application has the potential to destroy the user. And crucial bits of information have usually been lost to the ages...

On top of all that, the citizenry of the typical sword-and-sorcery world consider magicians suspect at best, demonic at worst. A career in magic is not going to win you any friends.



LEARNING MAGIC

Magic cannot be learned like regular talents. Many magical talents have prerequisites that must be met, and each exacts a price from those who learn it. Furthermore, simply learning a magical talent is only the beginning; each spell to be cast must subsequently be learned individually.

Prerequisites

Some magical talents require other, mundane talents as prerequisites. Without prior knowledge of them, the teachings of that branch of magic would be incomprehensible. Magical talents' prerequisites, if any, are listed along with the talent itself in Talents and Weaknesses.

Study

Each magical talent demands a long period of study, numbering at least in months, before it can be used. The description of each magical talent in Talents and Weaknesses gives the length of study necessary to begin learning effective spells with that talent. To learn the talent, the prospective magician must spend the specified length of time doing nothing but studying. She may travel and participate in adventures, but the time spent on those activities does not count toward time spent learning the talent.

Tolgan has undertaken the study of Mind Control. He must study for six months before he can even attempt to use this talent. After three months of study, he discovers that he needs to make a monthlong journey to a far city to consult rare books in a reclusive sage's library. On arrival, he still needs to study for three more

months before he can begin to use Mind Control.

Obsession

Upon learning his first magical talent, a character acquires a rating of 1 in Obsession "talent", which falls under the Insight Talent Pool. Every time the character learns a new magical talent or a new spell, his Obsession increases by 1 point. Obsession may also increase as a result of using certain magical items.

Obsession is a measure of how fixated the character is upon gaining new magical knowledge. Every time the character has the opportunity to acquire more magical power, he must make a resolution check against his Obsession rating. On a Heroic (red) result, the character gives in and will do whatever he must to gain the power.

Obsession can be worked around, but never ignored; if it possible to sate the character's lust for magic without harming his friends, he will do so. But if injuring or betraying them can't be avoided ... well, sometimes a magician just has to do what he has to do...

Magical Weaknesses

In almost every case, learning a new magical talent inflicts a new magical weakness upon the student. Prolonged intimacy with unnatural forces gradually warps mind and spirit into something no longer entirely human. If a magical talent specifies that its students acquire a magical weakness, choose one from this list:

- animal aversion (see page 6)
- disfigurement (see page 9)
- distrusted (see page 9)
- endurance loss (see page 9)
- madness (see page 12)
- nocturnal (see page 15)

The weakness takes effect immediately on completion of the course of study in the new magical talent.

Spells

Mere knowledge of a magical talent is not enough to produce magical effects. It simply prepares the student to learn spells that fall under that talent's rubric. Researching a spell is no easy matter. The spell will require obscure, costly, and probably immoral components that must be gathered from remote and inhospitable locations.

There is no standardized spell list in ZeFRS. Each magical talent describes the sorts of effects it encompasses. When a magic-using character wants to learn a new spell, the character's player will describe to the referee what the spell should do. The player and ref will then settle on what must be learned or acquired for the character to use that spell. Then it's up to the character to track down each item.

Tolgan, not satisfied with controlling men's minds, has taken up Alchemy. The ref tells his player that Tolgan read of a deadly blood-reversing poison in fragments of an ancient Hsihsian book. Reversing blood sounds good to Tolgan (whose Obsession rating is apparently already well up there), so he sets off on a six month trek across the Dromedean Desert to find the complete tome. On arrival, he finds the formula for concocting the poison. Now he needs to gather the ingredients - deadly black orchid from the fetid Janghari Swamps. If he survives the quest to find the orchids, he can then prepare the lethal poison.

TYPES OF MAGIC

There are many different types of magic, each conferring different powers, demanding different prerequisites and exacting a different cost. The types of magic are:

- alchemy (see page 6)
- information (see page 11)
- mind control (see page 13)
- natural magic (see page 14)
- necromancy (see page 14)
- physical laws (see page 16)
- summoning (see page 18)
- transmutation (see page 20)

MAGICAL TALENT RATINGS

Upon learning a magical talent, you may assign it as many points as you can pay for, just as with any other new talent. The magical talent rating can also be improved like other talents'. The magical talent's rating is used to make resolution checks whenever a magician attempts to cast a spell.

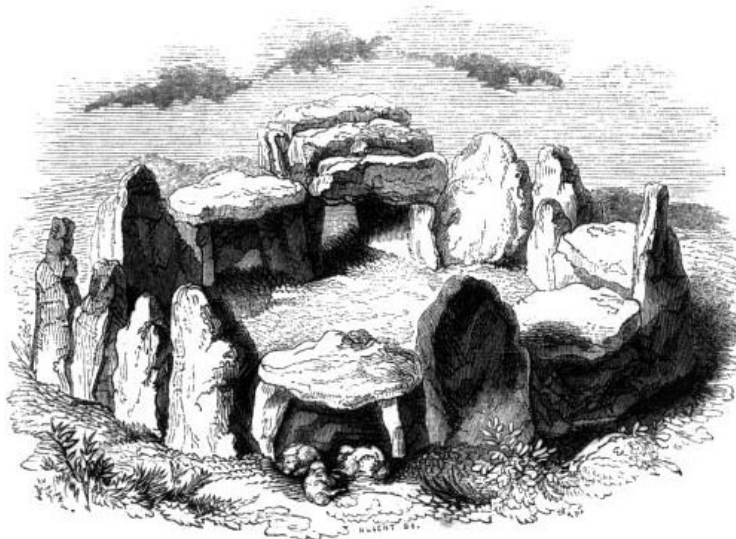
Tolgan has completed his course of study in Mind Control, and has enough points saved up to immediately buy it at a rating of 5. After long hours of further study he has also learned his first spell, one

that lets him erase himself from a person's sight. When he casts it, the spell will have a rating of 5.

MAGIC RESISTANCE

Living beings who have spells cast upon them have a chance to resist. A magician casting a spell on another being subtracts the subject's Magic Endurance or General Endurance rating from his magical talent rating when making the resolution check to see whether the spell takes effect. On a Failure (white) result, the spell or item does not affect the target. On any other result, the effect takes hold.

Tolgan wants to sneak past an armed guard into a private laboratory. He casts his erasure spell on the guard, who has a General Endurance of 2. His adjusted rating when making the resolution check is 3 (base rating of 5 - guard's rating of 2).



CHAPTER SIX: HAZARDS

FALLING

A fall of 10 or more feet may injure a character. The chance of injury increases with the distance fallen. When your character drops from a height, subtract 10 from the distance fallen in feet and find the corresponding value on the resolution chart. Make a resolution check against that value. On a white result, the character has miraculously avoided injury. Any other result causes commensurate injury (1 point for a marginal "success", 2 for acceptable, and so on).

As with a hit from a weapon, a heroic result on a fall resolution check may cause a specific wound. Roll on the random hit location table (page 31) to determine which body area is threatened with a specific wound. PCs and foes may make a resolution check to avoid the specific wound.

Armor provides no protection against damage from a fall.

Characters who are injured in a fall are stunned for a number of combat turns equal to the distance fallen in feet divided by 10. Stunned characters can take no action at all.

Characters who fall more than 100 feet onto a hard surface are killed outright. Those who fall more than 100 feet onto a yielding surface such as sand, or into (sufficiently deep!) water may survive. It is left to the referee to determine how much damage is mitigated is by the circumstances of a fall.

FIRE

Fires are rated based on their intensity. A fire's rating determines how likely it is to injure characters who come into contact with it. The rating is used to "attack" a burnt

character in the same manner as a fighters use their weapon Talent ratings. Characters who are at liberty to move away from a fire may subtract their Movement rating from the fire's rating.

candle, small lamp	-5
torch, lantern	0
small fire, burning tapestry	5 to 8
large fire, burning beam	10 to 14
bonfire, burning building	15 to 20
lava, magical fire	25 to 30

Fire may cause a specific wound on a heroic result. Armor, regardless of type, provides 1 point of protection against fire damage.

DROWNING

Characters must make a Swimming resolution check to stay above water whenever an unusual challenge is presented. Such challenges may include:

- falling or being tossed into water with no forewarning
- diving from a height of more than 20 feet
- swimming in armor
- beginning a swim in water with a rating of 10 or greater
- every turn spent swimming in water with a rating of 25 or greater

Bodies of water, like fires, have a rating. Water does not "attack", however; rather, its rating is subtracted from the swimming character's adjusted Swimming rating. When a character makes a resolution check to stay afloat, double his Swimming rating and subtract any Movement penalty imposed by armor. (This may very well result in a negative rating.) Any degree of success means the swimmer has kept his head above water. Failure means he has taken 1 point of damage from choking on water.

still, flat calm	0
slow stream, sewer, calm ocean	5
strong current, icy water	10
rapids, ocean swells	15
whitewater, windblown ocean	25
waterfall, river whirlpool, stormy seas	35
ocean whirlpool	40
hurricane on the open ocean	50

Characters may hold their breath for a number of combat turns equal to 6 plus their Stamina or General Endurance ratings. On every subsequent turn they do not breathe, they suffer 1 point of damage.

After some struggling, Esmis pries a melon-sized ruby free from the grasp of a statue. The statue responds by seizing Esmis by the throat and throttling him. Esmis has a Stamina rating of 7; therefore he has 13 combat turns to free himself from the statue's grasp before he begins to suffer strangulation damage.

POISON

Poisons have three ratings: a venom rating, a wound rating, and a duration rating. The venom rating shows the poison's virulence, the wound rating determines the damage done by the poison, and the duration rating shows the poison's onset time.

When a character is poisoned, the referee makes a resolution check against the poisoned character's Poison Endurance or General Endurance rating minus the poison's venom rating. Failure means the poison takes full effect. Marginal success reduces damage by 1 point. Acceptable success reduces damage by 3 points. Total success reduces damage to a single point, and heroic success means the character shrugs off the effects of the poison completely.

Following her escape from the bazaar, Galya has lit out across the desert. As she beds down in the shadow of a dune to sleep through

the heat of the day, she feels a sharp pain in her ankle; a scorpion, Perun blast it! Scorpion poison has a venom rating of 6. Galya has a Poison Endurance of 8. She makes a resolution check with a modified rating of 2 and gets an acceptable success. The scorpion's poison has a wound rating of 5, but because of her resolution check Galya will suffer only 3 points of damage. The poison's duration rating is 6 hours. Galya has 6 hours to find an antidote. If she succeeds in time, the poison will do her no damage at all.

Example Poison Ratings	
spider	6/5/6 hrs.
rattlesnake	10/8/2 hrs.
viper	13/15/1 hr.
curare	15/20/5 min.

TRAPS

Traps come in two varieties: ordinary and insidious. An ordinary trap is one that in essence "attacks" its victim. Its effects are resolved just like exposure to a fire. An ordinary trap has a trap rating. When a character triggers the trap, the referee makes a resolution check against the trap's rating minus the victim's Movement, Animal Reflexes or Danger Sense (whichever is higher). Armor on the body part struck by the trap provides its full normal protection.

Here are some sample ordinary traps:

- Foot trap with punji stakes - Rating 5 (Automatic damage to leg)
- Spring loaded dart shooter - Rating 10
- Swinging blade trap - Rating 15

Then there are insidious traps, which are traps that are particularly deadly in design or size. These are traps, like giant falling boulders, that inflict truly massive damage or can't be completely avoided no matter what the victim does.

Against an insidious trap, the target makes a resolution check against either Animal Reflexes or Danger Sense. Success lowers damage done by the trap to the second result given. Heroic (red) success means no damage; armor offers no protection.

Possible insidious traps include:

- Poisoned needle - Damage 1/0, Poison 15/20/5 minutes
- Dropping block from ceiling - Damage 7/3
- Rolling boulder trap - Damage 20/10

CHAPTER SEVEN: MOVEMENT

TYPES OF MOVEMENT

There are two basic types of movement in ZeFRS. Covering short distances in a brief time is referred to as *movement*. Movement is measured in combat turns or minutes. Prolonged trekking across large distances is referred to as *travel*. Travel is measured in hours, days, or even weeks.

Movement

Crawling, Walking, Jogging and Sprinting: Under normal circumstances, any character can crawl, walk, jog or sprint. Jogging and sprinting are tiring, however, and will eventually require a resolution check to continue. They may also require a resolution check in difficult circumstances (say, if your character is knee-deep in a bog). Crawling and walking do not require a resolution check.

Climbing: Everyone can at least attempt to climb, although training makes it much easier. A character's Climbing Talent rating is used for resolution checks when scaling a surface.

Swimming: Not everyone can swim. Those who have no training at all, and particularly those who grew up away from large bodies of water, are liable simply to drown. A character's Swimming Talent rating is used for resolution checks to stay afloat.

Acrobatics: Those who have the Acrobatics Talent have practiced jumping, tumbling, swinging and so forth. The Acrobatics Talent is used for stunts such as swinging from a chandelier, vaulting a wall, or leaping from rooftop to rooftop.

Travel

Walking: Sword-and-sorcery characters spend half their lives too broke to afford a mount. When reduced to traveling on foot, the number of miles per day a character can walk depends on her Movement or General Prowess Talent.

Animals: In a day's travel, a mount can cover an amount of ground that corresponds to their Movement rating, determined as for a character. The rider's Animal Handling ability does not affect the distance the animal can travel in a day. It does affect the rider or driver's ability to keep control of or motivate the animal in unusual circumstances.

Boats and Sailing: For most of human history, riverboats and coasters were far and away the fastest and safest means of long-distance travel. The Sailing Talent determines how well a character can handle a boat; the Navigation Talent determines whether or not he can find his way.

Transport	Miles per Day
canoe, raft, rowboat	10
riverboat	30/10*
merchant galley	50
pirate or war galley	65

* miles sailed/miles rowed

Movement Rate

The following table shows the speed a character can attain at a crawl, walk, jog, and sprint.

Talent Rating	Crawl	Walk	Jog	Sprint
-10 or less	1 [10]	P	P	P
-9 to -5	2 [25]	5 [50]	P	P
-4 to -3	2 [25]	5 [50]	10 [100]	P
-2 to 0	3 [35]	5 [50]	10 [100]	15 [150]
1 to 3	3 [35]	5 [50]	15 [150]	20 [250]
4 to 6	3 [35]	10 [100]	15 [150]	25 [300]
7 to 10	3 [35]	10 [100]	20 [250]	30 [350]
11 to 13	4 [50]	10 [100]	20 [250]	35 [400]
14 to 17	4 [50]	10 [100]	20 [250]	40 [500]
18 to 21	4 [50]	10 [100]	25 [300]	45 [550]
22 to 25	5 [50]	10 [100]	25 [300]	50 [600]
26 to 29	4 [50]	15 [150]	25 [300]	55 [650]
30 or above	4 [50]	15 [150]	30 [350]	60 [700]

- The distance in feet a character can move per combat turn

[#] - The distance in feet a character can move in one minute

P - this type of movement is prohibited

FATIGUE

Crawling and Walking: For game purposes, crawling and walking cause no fatigue. Your character can crawl or walk at the rates given in the movement table as long as he likes, so long as he stops to sleep for 8 hours out of every 24.

Jogging: Characters may jog for a number of hours equal to their Stamina or General Endurance ratings. Characters who have a rating of 0 in both can jog for 1 hour. After jogging for the maximum time, a character must rest for one hour. She may then continue her journey at a walk for the rest of the day. Characters can only jog once per day.

Sprinting: Characters may sprint flat out for a number of minutes equal to their Stamina or General Endurance rating. Those who have a rating of 0 in both can sprint for one minute. After sprinting, a character must rest for 30 minutes.

ANIMAL MOVEMENT

Animals follow the same fatigue rules as do humans. Getting an animal to move in the first place is a whole other matter. To get an animal to do something unusual, such as getting a horse to rear and strike a foe with his forehooves, the

OPTIONAL RULE

Converting the speeds in the movement rate table to miles per hour yields some very low figures: e.g. 8 miles per hour for a speed of 30, which seems ridiculous for a horse. Refs and players may wish to consider these numbers to represent yards per turn rather than feet.

rider or driver must make a resolution check against his Animal Handling or General Perception rating. On a failure, the character has lost control of the animal. (What that means will depend on whether the character is aboard the animal, driving it, or otherwise attempting to command it.) On a marginal success, the character retains control - the animal does not bolt - but cannot make the animal obey. On a higher result, the animal obeys the character's direction.

CLIMBING

Anyone can attempt to climb, and the referee can declare success automatic for easy ascents. Climbs that the referee decides are challenging can only be attempted unassisted by characters with the Climbing Talent. All others must be assisted by ropes, trained climbers going on ahead to hack footholds, and so on.

Characters climb at a rate of 5 plus their Climbing rating per combat turn. Under no

circumstances can a character climb faster than 20 feet per turn.

For every 100 feet a character climbs, she must make a resolution check against her Climbing or General Prowess rating. A check is made for every 100 feet climbed. For a climb of less than 100 feet, a check is made at the halfway point and on reaching the summit. Thus every climb involves at least two resolution checks. On a failure, the character falls from the point at which the check was made. Any degree of success means she may continue to climb.

Climbing checks are modified as follows:

sloping surface	+2 columns
rough surface	+1 column
glacier or ice	-1 column
smooth stone	-1 column
overhang	-3 columns

Characters who fall do not necessarily fall all the way to the bottom. There is a slim chance they can catch themselves before they hit.

If your character is climbing a rough or uneven surface, one that offers projections that might help slow or break his fall, the number of feet he falls before catching himself is equal to d10 x 10. If the result is greater than the distance climbed, he has hit bottom.

To determine damage inflicted by a fall, see Hazards (page 43). A fall of 100 or more feet usually results in death.

SWIMMING

Only characters with the Swimming Talent can cover any significant distance by

swimming. All others are limited to treading water and maybe dog paddling to the nearest bit of flotsam.

Those who have the Swimming Talent can swim at a rate equal to their walking speed on land as determined on the character movement table. Swimmers can swim at their walking speed for the same number of hours they can walk. They can swim at their jogging speed for a number of minutes equal to the number of hours they can jog.

Trained swimmers are also much less likely to drown. Drowning is explained in the Hazards section (page 42).

ACROBATICS

Any acrobatic movement - vaulting, swinging, tumbling, and so on - has some chance of failure. When attempting such a movement, make a resolution check against your character's Acrobatics or General Prowess rating, whichever is higher. A failure means the character has bobbed the movement and suffers the consequences (e.g. lost his grip while swinging from a chandelier, smacked his chin trying to do a *franchissement* under a railing, crashed and skidded trying to vault an altar). The movement succeeds on any other result.

LONG-DISTANCE TRAVEL

A character's Movement rating influences the number of miles the character can cover per day on foot. A character has a number of movement points equal to her Movement rating. The cost to cover one mile of various types of terrain is given in the table below.

Traveler	Movement Points	Clear	Mountain	Desert	Forest	River	Animal Walk / Sprint
Human	Movement rating	1/3	3	2	1	+2	--
Horse	20	¼	4	1	3	+1	10/30
Ox	10	1	3	4	2	+4	5/10
Mule/Pony	20	½	2	2	2	+2	10/20
Camel	20	½	5	1	3	+8	10/30
Elephant	15	2	4	8	2	+1	10/20

Clear: plains, steppes, meadows, farmlands, etc.

Desert: includes tundra

Forest: includes jungle

River: applied only when fording rivers is necessary

If an animal is carrying a rider, it has only 2/3 its usual points available for travel. If pulling a chariot or wagon, it has only 1/2 the usual points available.

VEHICLES

ZEFRS pays little heed to the minutia of travelling from place to place; unless you have to deal with poor weather or unruly animals, you get in, you ride, and you arrive. Thus the following vehicle rules are mostly concerned with tests of skill against another driver, whether in a race or in battle.

Operating Vehicles

Driving a team of animals, no matter what the vehicle or animal, is covered by the

Animal Handling Talent. Players who like a little more granularity may wish to substitute a Driving (Animal) Talent for each type of creature the driver has trained with. (This if you don't like the idea of a northern warrior who ordinarily travels in a sled drawn by four polar bears being able to yoke up a pair of chariot lizards in the Vanseri Desert just as easily.) Success at operating a flying vehicle depends upon a character's Aircraft Pilot rating.

Vehicular Movement

Vehicles' speed falls into five broad categories: startup, slow, cruising, fast, and flat out. Vehicles that are going flat out suffer a penalty to maneuvering resolution checks. A vehicle travelling at its startup speed is treated as a stationary object for purposes of resolution checks involving moving vehicles.

For each vehicle, each speed category has a corresponding number. This is the vehicle's Movement Rating when moving at that speed. A vehicle is always considered to be moving at the sprint speed for its current Movement Rating. For convenience, here's an expanded table of Movements and their equivalent speeds.

Vehicle Movement Rating Speeds													
1-3	4-6	7-10	11-13	14-17	18-21	22-25	26-29	30-33	34-37	38-41	42-45	46-49	50-53
20	25	30	35	40	45	50	55	65	75	85	95	105	120
[250]	[300]	[350]	[400]	[500]	[550]	[600]	[650]	[750]	[850]	[950]	[1050]	[1150]	[1300]

For vehicles, the numbers in the chart refer to yards per combat turn [per minute]. Ratings from 50 on give an increase of 15/150 yards per minute for each 3-level increment or part thereof (e.g. a Movement of 58 would result in a speed of 150 [1600]).

A vehicle's current Movement Rating also may figure into combats in which the vehicle is involved.

Vehicular Maneuvers

Maneuvering rules apply to any chase or fight in which all participants are in vehicles

or mounted. People on foot have no significant influence over the range that separates them from a vehicle unless their flat-out speed on foot is at least two thirds that of the vehicle's current speed. Thus the average person could run after an ox cart, and a very fast sprinter might be able to

head off a trotting horse, but no one can hope to chase down or outrun a glider.

Each round, the person who's actually controlling the motion of each vehicle (e.g. the steersman of a boat, the driver of a chariot, or the person holding the reins of a mount) makes an initiative check. The winner of the check gets to decide whether to close with or withdraw from one of the other conveyances involved in the fight. It may be that withdrawing from one vehicle will mean closing with another or vice versa, but this does not count as taking two actions (q.v., page 29). The winner of the contested resolution check may change the distance between conveyances by up to the winning vehicle's movement rate per round. If the amount of change possible is greater than the distance that currently separates the two conveyances, the winner may choose to overtake or drop behind the loser.

This assumes that the vehicles are travelling in the same direction. When one vehicle intentionally crosses the path of another, both controllers make resolution checks against the appropriate Talent. If both fail, the vehicles collide. If one controller achieves a higher level of success than the other, the more successful controller may decide the range at which the vehicles' paths will cross. If both achieve the same level of success, their paths cross at medium range.

When vehicles approach head-on, both controllers make resolution checks. If both fail, the vehicles smash into one another. If both succeed, they miss one another at a range decided by the controller who scored a higher level of success, or medium range on a tie.

Vehicles travelling at their flat-out speed are pushing their limits and suffer a -2CS penalty to all maneuvering resolution checks.

The controller's resolution check may also be subject to a penalty or receive a bonus if it's a particularly sluggish or nimble craft.

Vehicular Combat

Attacks from a moving vehicle against a pedestrian or vehicle moving at startup speed are subject to a penalty of -1CS per increment of difference in speed unless the vehicle is bearing straight toward its effectively unmoving target, in which case there is no penalty. The same penalty applies to attempts to throw something (not necessarily a weapon) to or onto one from the other.

Esmis has stopped by his favorite kebab booth in the marketplace of Abakka for a quick bite before heading over to see an acquaintance about selling some gems he has happened to come into possession of. As he calls for an extra piece of bread, a large trunk in the back of a passing cart flies open and up stands a hooded man with a crossbow! The man looses a bolt at Esmis. Esmis is standing still and the cart is moving at its cruising speed; the man takes a -2CS penalty on his resolution check.

When an attack is made against a vehicle or its occupants from a stationary position or from a vehicle whose path the target vehicle is crossing, the Movement rating corresponding to the vehicle's current speed is used as its Movement for the purpose of figuring the attacker's adjusted rating.

An archer who fires on a chariot moving at its cruising speed (Movement 12) subtracts 12 from his Longbow Talent to find the column on which to make his resolution check. Better hope he's a good shot. If he were to try to put one into a passing air skiff that was going full out, he would subtract 45. Better hope he's a really, really good shot.

However, vehicles that are approaching one another head-on, or withdrawing from one another, are perceptually stationary. In this case, the vehicle's movement is represented by the controller's rating with the appropriate Talent.

Vehicles each have a Damage Resistance rating and may be harmed by weapons just like a character may be. However, most - indeed, virtually any conveyance not made from bark or hide - will have some inherent armor value.

Vehicular Damage

Collision damage is determined by making a resolution check against the speed of the vehicle that does the striking. If it rear-ends a slower vehicle, subtract the slower vehicle's speed from the faster's. If they hit head-on, add the two speeds together. Apply the base resulting damage to each vehicle. The armor value for each vehicle is added to the damage inflicted on the other.

One icerigger t-bones another on a frozen lake. Each icerigger is moving at its cruising speed (Movement 18). A resolution check is made on the 18 column of the chart. The roll is 67, which is a marginal success (green). Each icerigger suffers 2 points of damage: one for the marginal hit plus one for its armor value.

If a moving vehicle strikes a pedestrian, makes a resolution check against the vehicle's speed rating at time of impact minus the victim's Movement. The resulting damage, plus the vehicle's armor value, is inflicted only on the pedestrian.

If the vehicle crashes into a stationary object such as a pillar, a boulder or a tree, figure the damage suffered by the crashing vehicle as above. It's up to the referee to decide whether the impact causes significant harm to the object struck.

When a vehicle has been reduced to 0 damage, it begins to come apart. Each combat turn, the operator must make a resolution check against the appropriate Talent. On a failure, control is lost and the vehicle wrecks, inflicting damage on its occupants as if they had been pedestrians struck by a vehicle moving at its current speed. On a partial through complete success (green through red), the operator can bring the vehicle to a safe halt. On a heroic success, the operator keeps the vehicle moving for one more turn through sheer finesse.

A vehicle that suffers a black result on a damage check must make a resolution check against its current damage rating. If it fails, it suffers the vehicular equivalent of a specific wound and becomes inoperable even though not completely destroyed. The referee may decide what that means under the circumstances of the moment.

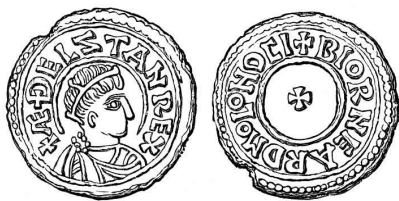
Sample Vehicles						
Vehicle	Passengers	Speeds	Damage	Maneuver Bonus	Armor	Notes
air skiff	6	3/10/20/33/45	30	0	+1	Shaped like a small riverboat; kept aloft by magic or technology left behind by semi-mythological Ancients
canoe	3	1/3/7/10/15	15	0	0	
chariot	3	2/7/12/17/20	13	0	+1	
icerigger	2	2/9/18/27/30	20	0	+1	A lightweight wooden frame equipped with wooden runners or metal blades (maneuver bonus +1 on ice, useless on snow) and a large sail, used for fast travel across frozen lakes or snow-covered fields
kite	1	n/a	10	-4	0	A kite pilot may dive and climb to a certain extent, but can wander no farther than the cable that tethers the kite to the ground will permit
oxcart	6	1/3/5/7/10	35	-3	+2	Not fast, but sturdy and capable of carrying nearly a ton of cargo.



CHAPTER EIGHT: LIFE IN A SWORD-AND-SORCERY WORLD

MONEY

Three basic coin types are used in ZeFRS: gold, silver and bronze. Each nation will doubtless produce its own currency, and a nation's coins may have more than their face value in one foreign land while being practically worthless in another. For the sake of convenience, it is assumed that there is an economically dominant nation whose currency has a nearly universal value. A gold is worth 10 silvers, and one silver is worth 100 bronze.



Jewels, another mainstay of decent treasure hoards everywhere, range in value from semi-precious to priceless. Some representative gems and their values are given in the table opposite:

Jewel	Value
agate	5 b
garnet	1 s
mother-of-pearl	1 s
quartz	2 s
amber	3 s
chalcedony	4 s
coral	5 s
jet	5 s
lapis lazuli	7 s
malachite	7 s
onyx	8 s
turquoise	1 g
aquamarine	2 g
pearl	10 g
opal	15 g
sapphire	30 g
topaz	30 g
amethyst	50 g
jade	75 g
ruby	100 g
emerald	200 g
diamond	300 g

g = gold; s = silver; b = bronze

A jewel's value may vary considerably depending on size, cut and quality.



EQUIPMENT

Although most merchants are willing - indeed, expect to - haggle, you can generally count on common items

commanding prices such as those given in the table below:

Clothing	
boots	1-10 g
cloak, heavy	1-5 s
cloak, ornamental	1-5 g
robe or dress, fancy	10-100 g
robe or dress, plain	1-5 s
sandals	1-2 s
shirt or trousers, coarse cloth	50-100 b
", cotton	1-2 s
", linen	5-10 s
", leather	1-5 g
", silk	5-10 g
winter fur robe	10-20 g
Drink (one flagon)	
moonshine/homebrewed beer	1-5 b
flat, funky beer	2-10 b
vinegary plonk	5-10 b
common wine	10-50 b
mead	50-100 b
good wine	1-3 s
fine vintage wine	5-20 s
Food (one meal)	
greasy slop	1-5 b
bland but filling	10-20 b
hearty and tasty	50-100 b
fine dining	10-20 s
elegant feast	10-50 g
Lodging (one day)	
a bench in the common room	1-5 b
shared room	10-15 b
private room	50-100 b
comfortable room and board	4-10 s
suite	20-50 s
apartment	1-5 g
Miscellaneous	
one day's rations (dried meat, bread, cheese, fruit)	1-3 s
saddle and bridle	1-10 g
stable (per night)	1-10 b
wool blanket	1-5 s

Weapons

Weapon	Weapon Bonus	Initiative Bonus	Range	Cost
arbalest*	+1	0	50/120/200	special
bastard sword	0 (+1)**	-1	-	2 s
bill	+1	+2/-2***	-	9 s
broadsword	0	0	-	1 s
cinequesda	+1	-1	-	1 s
club	0	0	-	-
dirk	0	-1	0	5 b
falchion	+2	-2	-	2 s
fighting axe	+1	-1	-	3 s
flail	+1	-2	-	3 s
fork/trident	+1 (+2) #	+2/-3***#	-	8 s
francisca	0	0	5/10/20	1 s
great axe	+2	-2	-	5 s
halberd	+1	+2/-3***	-	1 g
holy water sprinkler	+1	0	-	3 s
javelin	-1	0	30/50/80	4 b
katar	-1	+1	-	1 g
knife, throwing	0	+1	5/10/15	4 b
lance, jousting	+3	+4/-4***	-	2 g
lance, light	0	+3/-3***	-	8 g
longbow	0	0	70/150/250	4 g
mace	0	0	-	5 b
man-catcher	****	+2	-	3 g
maul	+2	-3	-	2 s
pike	0	+2/-3	-	1 g
rapier	0	+1	-	4 g
saber	0	0	-	5 s
short bow	0	0	50/110/200	2 g
sling	-1	0	50/100/150	3 b
spear	0	0	10/25/40	2 s
throwing dirk	0	0	10/20/30	1 s
tiger claw	-2	-2	-	3 g
two-handed sword	+2	-3	-	2 g
warhammer	0	0	-	6 s

* requires 3 combat turns to load

** use second number when using weapon with two hands

*** use first number on first round of combat only

**** does no damage, but traps target in weapon's jaws

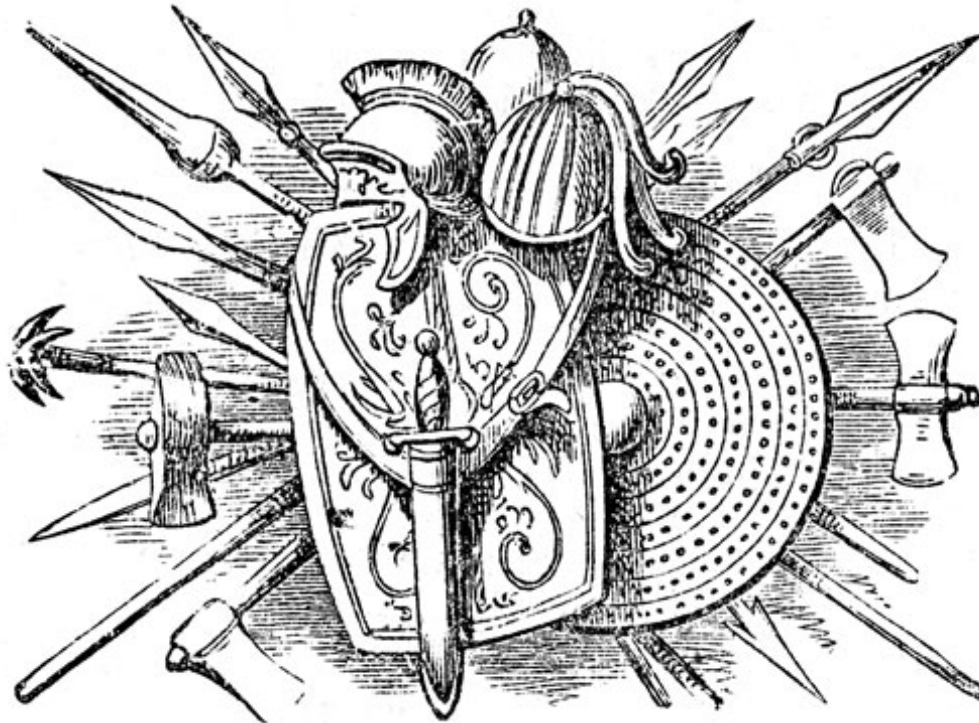
Especially effective against mounted attackers; each hit has a 10% chance of unseating a mounted victim.

g = gold; s = silver; b = bronze

Weapons of Desperation or Circumstance

Items grabbed up to be used as improvised weapons in a brawl can be roughly grouped into a few broad categories:

Item	Treat As
small thrown object (platter, vase, lamp)	sling
small blunt object (chair leg, cane, axe handle)	club
sharp item (kitchen knife, large shard of glass, tanner's awl)	dirk
flaming object	fire as a torch
large blunt object (chair, statue, falling chandelier)	holy water sprinkler



Armor

Protection and cost given are for steel or iron armor. For bronze armor, reduce protection by 1 point and cost by 50%.

Human Armor				
Armor	Protection	Move Penalty	Cost	Area(s) Covered
arm guard, splint	2	1	4 s	RA, LA
armored sleeve	3	1	5 s	RA or LA
arm armor, leather	1	0	3 s	RA or LA
armet	3	1	3 g	H
barbutte	2	1	1 s	H
basinet	2	0	7 s	H
bishop's mantle	2	4	5 g	C, G, RA, LA, RL, LL
breastplate	3	2	3 g	C
brigandine	2	1	8 s	C, G
coif	1	0	2 s	H
jack	1	0	3 s	C, G
leg armor, metal	2	2	5 s	RL, LL
leg armor, leather	1	0	5 s	RL, LL
hauberk	2	2	1 g	C, G, RA, LA
mail suit	2	4	10 g	all but H
shield, buckler	2	0	8 s	see Armor and Shields, page 34
shield, great	3	4	5 g	"
shield, spiked	2	2	2 g	+
shield, standard	2	2	1 g	see Armor and Shields, page 34
shield, target	1	0	5 b	"
shirt, ring or scale	2	1	6 s	C, G
skirt, studded	1	1	3 s	G, RL, LL
tassets	3	1	6 s	G
three-quarter suit	4	5	12 g	H, C, G, RA, LA, RL, LL

Horse Armor				
chanfron	3	1	10 g	H
crupper, leather	1	0	5 g	Hindquarters
crupper, plate	3	4	20 g	Hindquarters
peytral, leather	1	0	10 g	chest
peytral, plate	3	3	25 g	chest

+ A spiked shield used to Bash (see page 29) knocks down the opponent on an acceptable through heroic result. The Bash also inflicts damage equal to the basher's strength bonus, if any. A failure on a bash means that the opponent has entangled the shield and torn it from the user's grasp.

Glossary

Some of the more obscure weapon and armor names are defined below:

Arbalest

A heavy crossbow

Armet

A large helmet that covers the entire head

Basinet

A helmet with no face covering

Bishop's Mantle

A large coat of mail

Brigandine

A leather coat with leather plates sewn onto it

Cinquesda

A short, very broad-bladed sword

Coif

- A hood of mail
- Falchion**
A heavy-bladed, slightly curved sword
- Francisca**
A throwing axe
- Greaves**
Armor plates that protect the thighs
- Holy Water Sprinkler**
A spiked mace
- Jack**
A padded leather jacket
- Katar**
A "punch" dagger; one whose grip is perpendicular to the blade
- Man-catcher**
Any of a variety of polearms designed to grasp a person without causing injury
- Tassets**
A kilt or skirt of overlapping metal plates
- Tiger Claw**
Short spikes or blades that protrude from four conjoined finger rings
- Chanfron**
Face protection for a horse
- Crupper**
Armor for a horse's rump
- Peytral**
Protection for a horse's chest

EMPLOYMENT

Adventuring characters will often try to make ends meet by serving as bodyguards or mercenaries. The sort of hired position a character can obtain depends on his Fame rating. Characters with greater Fame will be able to command higher rank and better pay.

Fame	Position
little known (rating 0-10)	bodyguard caravan guard soldier, sergeant brigand, highwayman
moderately famous (rating 11-25)	army captain bandit chieftain caravan master tribal warlord or hetman elite guard special envoy of a king
legendary (rating 26+)	general high priest ambassador prime minister

Aside from salaried work, there is always someone looking to hire skilled adventurers to carry out a dangerous, secretive, or dodgy mission.

Characters with a rating of 20 or more in a Talent may hire themselves out as instructors for whatever wage they can negotiate.

DEALING WITH NPCs

Referees will usually have decided ahead of time or be able to form a pretty good idea what an NPC's reaction to the characters will be. When reaction has to be determined on the spur of the moment, however, the character makes a resolution check against her Fame or General Perception rating, whichever is higher.

A friendly situation is one in which the PC is dealing with an NPC who is already well disposed toward the PC. In a neutral situation, the NPC has no opinion on the PC one way or the other. NPCs in a hostile situation have reason to dislike or distrust the PC. A dangerous situation is one in which the PC is trying to get the NPC to do something that puts the NPC at risk.

NPC Reaction Table				
Result	Situation			
	Friendly	Neutral	Hostile	Dangerous
failure	abrupt	ignores	fight	flees
marginal success	neutral	abrupt	refuses/brushes off PC	refuses
acceptable success	neutral	answers	unfriendly	refuses
total success	helpful	answers	unfriendly	will agree if bribed/rewarded
heroic success	generous	helpful	suspicious	helpful

Esmis has finished a relaxing steam at a Sulean bath house. As he dresses, he discovers that his fine leather gloves are gone! Looking around, he sees a weaselly little thief clutching his gloves and headed for the door. "Hoi!" he bellows, at which the thief brandishes a knife. "Stop that thief!" Esmis yells. He'll need to get a heroic result on his resolution check for anyone to risk going near the thief. If he had yelled, "A gold for the man who stops that thief!", he would only need a total success (will agree if rewarded).



CHAPTER NINE: IMPROVEMENT AND ULTIMATE GOALS

What is best in life? That's up to each character to decide individually. There are, however, certain things that most characters will strive for at one time or another.

MONEY

Sword-and-sorcery heroes are typically eager to line their pockets with treasure, but mere money isn't their only motivation. Riches are there to be won by main force or cunning, then squandered just as quickly on high living.

FAME

A hero's fame will long outlast her money, and indeed will survive her. Her legend will be based on her deeds, earning her a reputation for cunning, might, ferocity, mercy - whatever attributes she displays in accomplishing her feats.

Each character has a Fame rating. Unlike other talents, Fame cannot be bought and cannot be improved with talent points. Fame must be earned by doing deeds of renown. Certain conditions must be met for Fame to be earned:

1. The deed must be extraordinary or heroic.
2. The deed must be performed before witnesses or leave indisputable proof of its author. You can't earn Fame for something you can't prove you did.
3. The deed must be dangerous.

Characters earn 1 Fame point for:

- particularly wild or dangerous stunts
- defeating an opponent with higher General ratings
- leading the victors in a major battle
- deeds of notable savagery

- each Talent rated between 20 and 29
- each Talent rated 30 or higher
- notable displays of mercy
- outwitting a major NPC

This is not an exhaustive list; the referee may award a Fame point for any sufficiently noteworthy accomplishment.

Monsters and items may have a Fame rating. A character who participates in defeating the monster or gains possession of the item gains Fame points equal to that rating.

Characters may also lose Fame due to public failure or misbehavior. For example, a character will lose 1 Fame point for:

- acts of notable cowardice
- acts of notable stupidity
- being made a fool of
- betraying friends or followers
- leading the losers in a major battle
- being defeated by an opponent with lower General ratings

Of course, since there must be proof or witnesses for a character to lose Fame, the truly amoral frequently have more than they deserve...

EXPERTISE

At the end of each adventure, characters may gain talent points. These may be spent to improve existing Talents or acquire new ones.

Characters earn 1 talent point just for showing up. Using Talents earns additional points:

Talent Point Awards	
Action	Talent Points
minor use of a talent	1
moderate use of a talent	2
major use of a talent	5
succeeding at an action for which the character does not have the Talent	2

Minor use of a Talent means using it only once or twice in the course of an adventure. Major use means making heavy use of it - making a two-thousand foot climb up a mountain then scaling the walls of the necromancer's tower perched atop it, for instance.

Characters may earn a hard maximum of 10 talent points at a time.

Talent points may be spent to improve existing Talents on a one-for-one basis. A new Talent may be added at a cost of 5 points. The new Talent begins with a rating of 1.

Circumstances may dictate which new Talents your character can add at any given moment. Don't expect to learn Sailing while you're still atop necromancer mountain.

THRILLS

Each character has a certain number of luck points that he can use to deal with the sudden changes of fortune that are wont to spring up in a sword-and-sorcery world. At character creation, the referee secretly rolls d10 for the character. This is the number of luck points he starts with. The character (and player!) do not know how many points the character has; there is quite literally no knowing when his luck will run out.

Characters can spend 1 luck point to:

- reroll a resolution check
- reduce damage by one level (e.g. from heroic to total)

They can also spend any number of luck points on an attempt at an action that could only possibly succeed by luck. Make a resolution check against the number of luck points spent; on any result other than a failure, the stunt succeeds.

Jackal and Dural Besh have escaped the merchant's mansion and are fleeing the city with the guard hot on their tails. Cornered atop the city walls, Jackal glances over the edge and spots a number of horses in a departing merchant caravan. He and Besh spend 3 luck points apiece and jump. Fortunately both roll a success and land squarely atop a mount. Wincing but still alive, they gallop away.

Characters earn additional luck points by deeds of derring-do. Referees may choose to award 1 luck point for a highly original or outrageous stunt. They may also award 1 point for good role-playing or generally contributing to everyone having a good time.

HONOR

What separates the heroes from the villains in a sword-and-sorcery world is the heroes' sense of honor. They stay true to their friends, defend the weak from the strong, and will even fight to smash evil if there's a little something in it for them. Many a hero hopes for nothing more than to leave an honorable name graven in legend.

CHAPTER TEN: MAN AND BEAST

A BESTIARY

Your character will face two types of Adversaries - Enemies and Foes. Enemies are the most common opponents your characters will meet. Enemies are soldiers, hired assassins, guardsmen, sailors, common animals - characters who do not live by the sword the way your character does. Your character is superior to Enemies and has certain advantages over them in combat.

Foes are your peers - characters as powerful and daring as your own, or extraordinary monsters. Beyond your own talents, you do not have any special advantages over these NPCs.

Apart from Talent pools and Weaknesses, adversaries will have a few additional bits of information attached: these include Natural or Typical Armor and Weapons, and Special abilities. These are explained in the following section.

List of Special Abilities

Aversion to (Item)

The creature must successfully pass a Yellow Will Roll to get within 10 feet of the object of its Aversion.

Drain (Talent) Attack

The creature's attack subtracts from the named Talent score instead of the Damage Resistance Talent and adds them to the creature's Talent of the same name (e.g. reduces the victim's Will rating and increases the creature's Will rating by the same amount).

Points drained from victims are lost at a rate of 1 point per hour if in excess of the creature's original Talent score.

If the victim does not have the named Talent or has lost the Talent's score, the next points are taken off the Target's Damage Talent.

Lost Talent points are recovered at the same rate Damage points are recovered.

Drain attacks always are Melee combat attacks that ignore armor and Magic Protection.

Ethereal

The creature has no physical body and thus no Prowess, Fighting or Endurance Talents save for Will and Drain attack Abilities.

Ethereal creatures exist on a different plane of existence that borders our own, they can see and hear what happens in the physical world but are invisible most of the time.

Ethereals can only interact with the physical world if they manifest an Apparition at the expense of one Will point per hour.

Apparition movement rates are determined using their Will Talent.

Apparitions can only be affected by magic and are immune to Physical and Specific damage. Any damage they are susceptible to is subtracted from their Will score.

At 0 Will a Manifest Ethereal creature that suffers extra damage must check its Will Talent: On a Failure the creature is destroyed permanently, on any success but a Black one the creature is forced back to invisibility. On a Black success the creature can keep manifesting an apparition.

Ethereal creatures recover all lost Will points at Midnight.

Famed

The creature is notorious for some reasons. It is always considered a Foe and its defeat awards the characters 1 or more Fame point.

The referee should chose on a case by case basis when to grant an adversary this special ability.

Fearsome

The creature has a special Fear Talent (Insight Pool).

Whenever any character gets in sight of the Fearsome creature it must pass an Action roll against Will minus the Fear score. On a White result the character is forced to flee the Fearsome creature and won't get within 30 feet of it. On a green result the character is shaken and gets a -1CS to all Action rolls if within 30 feet of the creature. Any other result allows the fear struck character to act freely. Each new encounter requires a new test of Will.

Magic Protection

The creature is immune to all non-magical attacks. If the creature has any kind of armor it is used against damage sources that can bypass its magical immunity to damage.

Mindless

The creature is immune to all mind affecting effects like Mind Control Magic, Hypnotism or even simple social graces. No communication can be made with Mindless creatures.

Small

The creature is much smaller than a human being and is thus a difficult target. All attacks against it by human-sized opponents suffer a -2CS penalty.

Susceptibility to (Item)

For each round of physical contact between the creature and the object of its Susceptibility roll an attack on the 0 Column. Damage inflicted by Susceptibility ignores any kind of armor, even magical ones and the Magic protection special ability.

If a Black result comes out, the creature must pass a Damage Check or die.

If the creature is struck by a weapon crafted with the item to which it is susceptible, it suffers an extra damage point.

Tiny

The creature is so small that it's hard to see, let alone hit in combat, and it leaves very little trace of its passage. All attempts to spot the creature with Observation or follow it with Tracking suffer a -2CS penalty. All attacks against it by human-sized opponents suffer a -3CS penalty.

Unliving

Unliving creatures have no need to eat, drink, sleep or breathe. Unliving are also immune to diseases and drugs.

Whenever an Unliving is hit by Specific Damage it is never affected by those that cause Stun, Death or Unconsciousness.

Humans

Typical "common men" are built around 25 Talent points and have one weakness. More experienced humans may have up to 30-40 Talent Points and a few Fame points.

Heroic humans are built around 40-50 Talent points and have one to three weaknesses plus a few Fame points. More experienced heroic humans may have up to 80-100 or more Talent Points and many Fame points.

Whether a human is a Foe or an Enemy is up to the GM; in the end it is a matter of plot more than Game mechanics. However,

stats for characters who are typically foes are so marked.

Brigand

Bands of armed robbers can be found haunting forest and highway alike. These roaming thugs are somewhat less fearsome than bands of actual military men, whether mercenary or soldier.

Prowess 1	Fighting 1	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement - 5 Acrobatics - 3 Climbing - 5	Sword - 4 Dagger - 3 Brawling - 3	Damage - 5 Poison Resistance - 2	Lockpicking - 2	Picking pockets - 3 Observation - 4	Direction Sense - 3

Weakness: none

Weapons: Broadsword, Dirk

Armor: Leather jack, sergeants wear steel helmets

Special Abilities: none

Commoner

The common folk of the world are skilled in whatever profession they follow, but have next to no knowledge of the talents adventurers use every day.

Prowess 0	Fighting 0	Endurance 0	Knowledge 1	Perception 0	Insight 0
Movement - 3 Strength - 2	Brawling - 2	Damage - 3 Will - 2 Poison Resistance - 2	Any profession/ trade - 10		

Weakness: none

Weapons: small knife, tools of a trade (e.g. sledgehammer, leatherworker's awl, log pike, pitchfork)

Armor: none

Special Abilities: none

Cultist

The religions of a sword-and-sorcery world are many and varied, but a large number have this in common: they inspire their adherents to become gibbering killers.

Prowess 1	Fighting 0	Endurance 0	Knowledge 1	Perception 0	Insight 0
Movement - 4 Strength - 5 Throwing - 1	Ritual weapon - 4 Wrestling - 4	Damage - 4 Magic Endurance - 3	Any profession/ trade - 2	Animal handling - 3 Observation - 3	Animal senses - 2

Cultists will be most often be armed with ritual weapons such as daggers, sickles or garrotes.

Weakness: Weakness to Drugs

Weapons: Dirk

Armor: none

Special Abilities: none

Cultmaster Sorcerer (Foe)

Prowess 0	Fighting 1	Endurance 2	Knowledge 2	Perception 1	Insight 2
Movement - 5	Dirk - 7 Brawling - 3	Damage - 7 Poison Resistance - 8 Will - 5	Arcane Languages - 8 Language - 8 Lore - 5 Reading/Writing - 8	Fame - 10	Observation - 5 Hypnotism - 5 Mind Control - 10 Telepathy - 3 Obsession - 1

Weakness: Disfigurement (e.g. cloven hoof for one foot)

Weapons: Dirk

Armor: Jack

Special Abilities: Spells - *Paralyzing Glare* (easy), *Sound* (easy), *Illusion* (moderate), *Long-Term Suggestion* (Moderate), poisoned weapon (dirk) 15/20/5 minutes

Fanatic Militant

These are fighters who have taken up arms to help a charismatic religious leader or political firebrand overthrow the established order.

Prowess 0	Fighting 1	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement - 4	Dirk - 5 Brawl - 3	Damage - 4 Stamina - 3	Arcane Languages - 1		Observation - 3

Weakness: Weakness to Drink or Drugs

Weapons: Dirk

Armor: Jack

Special Abilities: Poisoned weapon (dirk) 3/5/10 minutes

Freebooter

A step up from the common mercenary, freebooters are professional military units that work for the highest bidder. Elite freebooter companies will even include cavalry.

Prowess 1	Fighting 1	Endurance 2	Knowledge 0	Perception 1	Insight 0
Movement - 5 Strength - 5	Broadsword - 5 Brawling - 5 Shortbow - 5	Damage - 8 Magic endurance - 3 Poison endurance - 3 Will - 6	At least two foreign languages - 3	Animal handling - 5 Observation - 3 Tracking - 2	Direction sense - 3

Weakness: Weakness to Drink, Women/Men or Drugs

Weapons: Broadsword, Dirk

ZEFRS

Armor: Standard shield, basinet, leather jack

Special Abilities: None

Freebooter "knights" also have heavy and light lance Talents at a rating of 5-8. They wear chain shirts and carry larger shields, and are equipped with a sword or battle axe as a backup weapon to their lance.

Guardisman

Prowess 0	Fighting 1	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement - 4 Strength - 4	Broadsword - 5 Brawl - 3 Wrestle - 2	Damage - 4 Stamina - 3		Observation - 3	

Weakness: Weakness to Drink or Drugs

Weapons: Broadsword

Armor: Standard shield, basinet, chain mail shirt

Special Abilities: None

Master of the Guard/Warrior Chieftain (Foe)

Prowess 0	Fighting 2	Endurance 1	Knowledge 1	Perception 1	Insight 0
Movement - 6 Strength - 3	Broadsword - 6 Dirk - 6 Two weapons fighting - 8	Damage - 8 Poison Resistance - 3 Will - 3	Language - 5 Lore - 3 Reading/ Writing - 5	Fame - 10 Observation - 3	Personal Magnetism - 5

Weakness: None

Weapons: Broadsword, Dirk

Armor: Basinet, chain mail suit

Special Abilities: None

Monarch's Champion (Foe)

Prowess 2	Fighting 1	Endurance 1	Knowledge 1	Perception 1	Insight 0
Movement - 6 Strength - 10 Animal Reflexes - 5	Broadsword - 8 Dirk - 6	Damage - 8 Poison Resistance - 3 Will - 3	Language - 5 Reading/ Writing - 5	Fame - 10 Observation - 3	

Weakness: None

Weapons: Broadsword, Dirk

Armor: Bronze basinet, Bronze chain mail suit

Special Abilities: None

Sailor/Pirate

Merchant sailors and pirate crewman share much the same Talents (no surprise given that either may have been the other only a few weeks ago).

Prowess 1	Fighting 0	Endurance 1	Knowledge 0	Perception 0	Insight 0
Movement - 3 Climbing - 3 Swimming - 5	Cutlass - 5 Dirk - 2	Damage - 8 Stamina - 2	Sailing - 6 Navigation - 2	Medicine - 2	Weather sense - 2

Weakness: may have either: Gambler, Phobia (nautical omens of bad luck), or Weakness to drink/women/men

Weapons: Cutlass, Dirk

Armor: none

Special Abilities: None

Street/Tavern Brawler

Prowess 0	Fighting 0	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement - 3	Dirk - 3 Brawl - 2	Damage - 3		Observation - 1	

Weakness: Weakness to Drink or Drugs

Weapons: Dirk

Armor: None

Special Abilities: None

Warrior Maiden

Prowess 0	Fighting 1	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement - 4 Strength - 4	Broadsword - 5 Brawl - 3 Wrestle - 2	Damage - 4 Stamina - 3		Observation - 3	

Weakness: Weakness to Drink or Drugs

Weapons: Broadsword

Armor: Bronze basinet, bronze chain mail shirt

Special Abilities: None

Animals and Other Creatures

Any bonus or penalty noted for a creature's natural armament is a weapon bonus (bonus to damage). All natural weapons have an initiative bonus of zero. Natural armor never imposes a Movement penalty.

Bear (Enemy)

Prowess 3	Fighting 2	Endurance 3	Knowledge 0	Perception 0	Insight 0
Strength - 25 Animal Reflexes - 4 Movement - 10	Claws - 15 Bite - 10	Damage - 20 Stamina - 10			Animal Senses - 5

Weapons: Claws +1, Bite +1

Armor: Natural Armor +1

Special Abilities: none; a polar bear will also have a Swimming Talent of 20

Beetles, Giant Carrion (Enemy)

Prowess 1	Fighting 0	Endurance 1	Knowledge 0	Perception 0	Insight 0
Strength - 10 Animal Reflexes - 4 Movement - 4	Bite - 5	Damage - 8 Stamina - 5			Animal Sense - 5

Weapons: Mandibles +1

Armor: Natural Armor +2

Special Abilities: Small

Giant Centipede (Enemy)

Prowess 2	Fighting 0	Endurance 2	Knowledge 0	Perception 0	Insight 0
Climbing - 10 Strength - 5 Movement - 8	Bite - 6	Damage - 8 Stamina - 5 Poison Resistance - 10	Survival - 5		Animal Senses - 5 Fear - 3

Weapons: Fangs +0, Poison 10/5/1 hour

Armor: Natural Armor +1

Special Abilities: Fearsome, Small

Desert Worm (Enemy)

A large carnivorous worm with a round mouth ringed in several layers of sharp teeth.

Prowess 3	Fighting 1	Endurance 1	Knowledge 1	Perception 0	Insight 1
Animal Reflexes - 10 Movement - 10 Strength - 10	Maw - 10	Damage - 10	Survival - 10		Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense - 3

Weapons: Sharp Teeth +1

Armor: Natural Armor +1

Special Abilities: None

Ghost (Foe)

Prowess 0	Fighting 0	Endurance 1	Knowledge 2	Perception 0	Insight 2
	Drain Attack - 10	Magic - 5 Will - 10	Arcane Languages - 5 Language - 5 Lore - 5 Reading/Writing - 5		Fear - 10 Magic Sense - 10

Weapons: None

Armor: None

Special Abilities: Aversion to (daylight), Drain (Will) Attack, Ethereal, Fearsome, Unliving

Ghoul (Enemy)

Ancient burial grounds and sites of epic slaughter are often haunted by these repulsive animated human corpses. They are fiercely territorial and although they dine primarily on the dead, they will happily make a still-struggling meal of any living man who stumbles into their labyrinthine warren.

Prowess 3	Fighting 2	Endurance 1	Knowledge 0	Perception 0	Insight 1
Animal Reflexes - 10 Movement - 10 Strength - 10	Claws - 10 Wrestling - 10	Damage - 10			Animal Senses - 5 Danger Sense - 5 Fear - 5

Weapons: Claws and fangs +0

Armor: Natural Armor +1

Special Abilities: Aversion to (daylight), Fearsome, Mindless, Unliving

Giant Lizard (Enemy)

Lizards varying in size from that of a large dog to a small pony can be found in almost every warm or temperate climate, from desert to jungle to mountain forests.

Prowess 2	Fighting 0	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement -4 Strength - 10 Animal Reflexes - 5	Jaws - 8	Damage - 8			Animal Senses - 3 Fear- 3

Weapons: Fangs 0

Armor: Natural Armor +1

Special Abilities: Fearsome

Horse (Enemy)

Prowess 3	Fighting 0	Endurance 2	Knowledge 0	Perception 0	Insight 1
Strength - 3 Movement - 20	Hooves - 3 Bite - 1	Damage - 15 Poison - 3			Animal Senses - 10

Weapons: Hooves 0, Bite -1

Armor: None

Special Abilities: A combative horse may rush an opponent (see page 29) as a human, but unlike a human, on a black result the horse has trampled its foe for real damage.

Lion (Enemy)

These stats may be used for any large cat, such as a saber-tooth tiger.

Prowess 3	Fighting 3	Endurance 2	Knowledge 0	Perception 1	Insight 1
Strength - 20 Movement - 15	Claws - 20 Bite - 15	Damage - 15 Poison - 5		Tracking - 10	Animal Senses - 10

Weapons: Claws +1, Bite 0

Armor: None

Special Abilities: none

Man-Eating Ape (Enemy)

Many of a sword-and-sorcery world's forests and jungles are home to deadly primates with a taste for human flesh.

Prowess 6	Fighting 3	Endurance 5	Knowledge 0	Perception 0	Insight 0
Strength - 30 Movement - 10 Climbing - 20	Claws - 20 Wrestling - 10	Damage - 20 Poison - 15 Stamina - 20			Animal Senses - 5

Weapons: Claws +1, Crushing Grasp +1

Armor: None

Special Abilities: A man-eating ape's grip is so powerful that it can do killing damage when wrestling.

Pit Viper (Enemy)

A pit viper's bite causes very little damage on its own, but the snake's venom is among the most lethal in the world.

Prowess 1	Fighting 0	Endurance 0	Knowledge 0	Perception 0	Insight 1
Animal Reflexes -10 Movement - 3 Swimming -5	Fangs - 3	Damage - 1	Survival - 8		Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense -3

Weapons: Fangs -2, poison 13/15/1 hour

Armor: None

Special Abilities: Tiny

Rat, Giant (Enemy)

These massive rodents, nearly the size of a cat, carry a filth-borne contagion in their bite.

Prowess 1	Fighting 0	Endurance 1	Knowledge 0	Perception 0	Insight 1
Swimming -6 Climbing - 4 Strength - 5	Bite - 3	Damage - 6 Stamina - 5 Poison Resistance - 5	Survival - 8		Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense -3 Fear - 2

Weapons: Fangs -1, may transmit fever 5/5/1 day

Armor: Natural Armor +1

Special Abilities: Fearsome, Small

Rat, Large (Enemy)

Large rats pack a bite even weaker than that of their giant cousins, but the disease they carry is no less virulent.

Prowess 1	Fighting 0	Endurance 0	Knowledge 0	Perception 0	Insight 1
Swimming - 6 Climbing - 4	Bite - 3	Damage - 1	Survival - 8		Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense - 3

Weapons: Fangs -2, may transmit fever 5/5/1 day

Armor: None

Special Abilities: Tiny

Snake, Giant: Constrictor (Enemy)

Unlike humans, giant constrictors deal killing damage with their wrestling attack.

Prowess 3	Fighting 1	Endurance 2	Knowledge 0	Perception 0	Insight 1
Animal Reflexes - 5 Movement - 5 Strength - 15 Swimming - 5	Wrestle - 15	Damage - 10 Stamina - 5 Poison Resistance - 5	Survival - 8		Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense - 3 Fear - 5

Weapons: Constriction +1

Armor: Natural armor +1

Special Abilities: Fearsome

Scorpion, Black (Enemy)

Prowess 0	Fighting 0	Endurance 0	Knowledge 0	Perception 0	Insight 0
Strength - 2 Movement - 7	Sting - 7	Damage - 2			

Weapons: Stinger +0, poison 15/10/5 minutes

Armor: None

Special Abilities: Small

Skeleton (Enemy)

Sorcerors skilled in the black art of necromancy may animate the bones of the dead to do their bidding, including serving as guards or soldiers.

Prowess 0	Fighting 0	Endurance 0	Knowledge 0	Perception 0	Insight 0
Movement - 4	Sword - 4	Damage - 4			Fear - 2

Weapons: broadsword

Armor: none

Special Abilities: Fearsome, Mindless, Unliving

Spider, Giant: Poisonous (Enemy)

Prowess 3	Fighting 0	Endurance 1	Knowledge 0	Perception 0	Insight 1
Strength - 5 Animal Reflexes - 5 Movement - 10 Climbing - 15	Fangs - 5	Damage - 8 Stamina - 5 Poison Resistance - 5	Survival - 8		Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense - 3 Fear - 5

Weapons: Fangs +0, poison 10/8/2 hours

Armor: Natural Armor +1

Special Abilities: Fearsome

Vampire (Foe)

A vampire is the product of dark and blood-soaked rites done in honor of certain hideous old gods whose names are now long forgotten. The proper rituals are now known only to the vampires themselves, who guard them jealously for fear that others may use them to usurp their power. They create progeny only after long consideration and move quickly to destroy any who show the potential to become rivals. Any vampire the PCs may encounter is older than many nations, and owes his survival to boundless wit, guile, savagery and mercilessness.

Vampires need feed only rarely, and the act of draining a victim is a highly ritualized one. It is also individual - one vampire may need to drink the blood that drains as his victim hangs upside-down, pierced with cursed skewers, from an altar; another must cut her victim's throat with an enchanted dagger. The end result is always the same: the victim is reduced to a desiccated husk of leather and sinew.

A vampire's flesh is as hard and cold as marble, unless he has recently fed in which case he is only slightly cool to the touch. Although vampires can be physically hacked to pieces by mundane weapons, this will not slay them. A vampire that fails her damage resolution check after being reduced to zero damage simply comes apart and sinks into the soil, to reform the following sunset with cruel vengeance foremost on her mind. Each vampire can be permanently destroyed in only one way, which is unique to that vampire.

Prowess 4	Fighting 2	Endurance 5	Knowledge 3	Perception 1	Insight 1
Acrobatics - 5 Animal Reflexes - 15 Movement - 10 Strength - 15	Claws - 8 Weapon - 10 Wrestling - 5	Damage - 20 Magic - 10 Will - 20	Arcane Languages - 10 Lore - 20	Tracking - 15	Animal Senses - 10 Danger Sense - 5 Directional Sense - 3 Mind Control - 10 Personal Magnetism - 8

Weapons: Claws +1

Armor: Stone-hard flesh +2

Special Abilities: Fearsome, Unliving

Weaknesses: Animal Aversion, Nocturnal

Wolf (Enemy)

Prowess 2	Fighting 0	Endurance 1	Knowledge 0	Perception 1	Insight 1
Acrobatics - 5 Animal Reflexes - 5 Movement - 5 Swimming - 5	Fangs - 5	Damage - 5 Stamina - 5	Survival - 8	Tracking - 15	Animal Senses - 5 Danger Sense - 3 Directional Sense - 3 Weather Sense - 3

Weapons: Claws +0

Armor: None

Special Abilities: Small

A ROGUES' GALLERY

Below are some sample starting-level characters, each built on about 45 character points (35 plus 10 for each weakness).

Dural Besh

Dural Besh of Marumasai was the son of Dural Hab the praise singer and Dural Ima the weaver. A plain-featured but gregarious lad, Dural was of moderate stature, with a wiry frame and long, nimble fingers. His skill at the loom was passable, but he excelled at vividly recounting folktales and even scenes of everyday life in the city where he and his parents lived. On days he was sent to the bazaar for materials, he spent far

more time swapping stories with traders from far-flung lands than he did hunting for good deals on cotton and silk. One day he could refuse the call of the open road no longer; he spent his meager savings on two blades and a leather coat and signed on as a guard for a caravan headed for a city he had never heard of. Ever since Besh has wandered the far corners of the earth,

always sure that a new great tale of

adventure is just over the horizon.

Prowess 1	Fighting 1	Endurance 0	Knowledge 0	Perception 0	Insight 0
movement 5 animal reflexes 3 climbing 3	saber 5 dirk 3 two-weapon fighting 3	damage 5 poison 3	lore 3	minstrel 3 artisan: weaver 2 observation 3	personal magnetism 4

Weaknesses: Phobia (cats)

Equipment: saber, dirk, leather jack, cotton trousers, ox-hide sandals

Jackal the Reaver

Of all the children of the grim and hard Rhagadash people, Jackal the Reaver is among the most dour and pitiless. The nameless country of the Rhagadash was a mighty nation until a wizards' war blasted its very earth; now the once-cultured citizenry have reverted to barbarism in their struggle to survive against creatures warped by sorcery and a landscape that is itself in constant upheaval. The Rhagadash believe

that each day of life must be won in a struggle against Emradeth, a god who pays the world no mind other than to send curses and doom. Jackal took this lesson to heart and has made it his goal to wrest as many days as he can from this divine tormentor by deeds of ferocity and might. Every day he lives is another chance to spit in the Cruel Lord's eye.

Prowess 0	Fighting 1	Endurance 1	Knowledge 0	Perception 0	Insight 0
climbing 3 movement 5	brawling 4 broadsword 7 axe 5	damage 7 willpower 4	survival (desert) 3	observation 5 tracking 3	animal senses 4 directional sense 2

Weaknesses: Taciturn, Phobia (magic)

Equipment: broadsword, iron and sinew headband, linen tunic, leather breeches and boots

Galya Eyepiercer

Galya, daughter of Rina the Swift, daughter of Yevna Stonehand, lived her early years among the wild riders who roam the Sarthian steppes. Her eponym she earned while little more than a girl, downing six Mitrugolnik warriors at the Battle of Evernight Forest. She soon became the captain of her own troop of mounted archers who made their living in the traditional Sarthian manner, as elite mercenaries in the service of the strange kingdoms across the mountains. With every campaign the fame of Galya's band grew - as did the envy of rival

freebooter captains. At last, during a battle on the borders of the Amarian moors they left open a crucial avenue of attack on her company. Wild Uskibayan barbarians swept down and slew the lot before the other mercenaries closed in and destroyed them in turn. They were finally rid of their hated rival. Or so they thought.

Galya alone survived the fighting, though so badly beaten she was unrecognizable for many months. She dragged herself by her

one good arm to a farm, where the old couple who kept it took her in and nursed her back to health. Upon recovering she set out to learn what had gone so terribly wrong that day. It didn't take long for her to learn of her troop's betrayal, and less time

for her to begin to take her revenge. Seven captains of the civilized world's most famous freebooters have met their deaths on the end of her knife or the tip of her arrow. Only one remains, and Galya will never rest until she has watched him die at her hand.

Prowess 0	Fighting 1	Endurance 1	Knowledge 0	Perception 0	Insight 0
movement 5	shortbow 10 dagger 4 wrestling 2	damage 8 poison 8	brewing 2 fletching 2 herbalism 2	animal handling 8	direction sense 4

Weaknesses: Weakness to drink

Equipment: shortbow, 50 arrows, chain shirt, silk undertunic, leather pants, felt boots

Tolgan

Rumor has it that Tolgan, called Daggerheart, is the second-born of the Warduke of Sava. He didn't intend to resign himself to a second son's life in a backwoods monastery of the Eighteen Forebearers, but neither did he covet the place of his elder brother Rurik. Tolgan knew well that with land and vassals comes an inheritance of parasites and assassins. Let his brother take up the axe of authority while he dispensed brotherly advice from well behind the throne. And when his brother fell, as he inevitably would, he wouldn't join the long line of younger brothers who had ended their days eyeless and tongueless in a dungeon cell. Instead he would impress on the new Warduke the wisdom of his counsel - and the patina of legitimacy his new rule would acquire from keeping Tolgan at court.

The risks were great, and Tolgan determined to leave nothing to chance. To supplement his natural persuasiveness he sought ancient knowledge that would let him enchant men's minds and bend their will to his own.

And thus he took his first heedless step on the road away from the court of Sava, for with each sleepless night spent poring over moldering scrolls and dear-bought tomes of lore, his obsession with magic grew to the exclusion of all other concerns. Moving his brother to marry one chieftain's daughter instead of another, to proclaim an edict banning the wearing of a certain style of hat on pain of a season's imprisonment, to have a visiting dignitary flayed and dragged across a stonefield by plough horses - these were adequate preliminary experiments. But with each new spell Tolgan mastered, his conviction grew that he was on the cusp of even greater power. He had plumbed the depths of sorcerous knowledge that could be found in Sava and the surrounding duchies. To find the wisdom he desired, nay deserved, he would have to travel to the far corners of the world. So it was that one day, he accepted the Captain of the Guard's gift of his life's savings and set out on a never-ending quest to master magic.

Prowess 0	Fighting 0	Endurance 1	Knowledge 1	Perception 0	Insight 1
movement 6 sleight of hand 3	dagger 2	damage 5 magic 8	alchemy 3 arcane languages 6	observation 2	hypnotism 3 mind control 5

			herbalism 8		obsession 6 personal magnetism 4
--	--	--	-------------	--	--

Spells:**Barad-Ghal embraced his assassin****Type:** Mind Control**Difficulty:** moderate (yellow/acceptable)

Targets under the influence of this spell will perceive a selected individual as friendly and trustworthy, even if that person is about to fall upon them with a drawn weapon.

Brew the Nine Deaths Blood-Reversing Poison**Type:** Alchemy**Difficulty:** moderate (yellow/acceptable)

This poison causes an agonizing death and is particularly hard to counter. Its effects confound the normal flow of blood in the body, making administration of the correct antidote very difficult. The blood reversing poison is rated 10/10/5 minutes (see page 44 for an explanation of poisons).

Sound counsel**Type:** Mind Control**Difficulty:** moderate (yellow/acceptable)

Any suggestion delivered in the correct tones and accompanied by certain precise gestures will sound eminently reasonable to the individual to whom it is directed. The subject of the spell will not be quite sure why he is obeying, and if questioned later will either be at a loss to explain or invent something on the spot.

To hide an image**Type:** Mind Control**Difficulty:** inanimate objects - moderate (yellow/acceptable); animate objects - difficult (black/heroic)

This spell lets the caster erase an object from the awareness of those in sight of it when the spell is cast. Should they look directly at the hidden object, it will not register. Someone who comes on the scene after the spell is cast, however, will see the object normally. As the two levels of difficulty show, it is much easier to hide an inanimate object than a live, moving creature.

Weaknesses: Nocturnal, Animal Aversion**Equipment:** dagger, hooded woolen cloak, long wool coat, trousers, leather boots, leather satchel, various scraps of scrolls and tomes, 50 gold coins

APPENDIX: OPTIONAL RULES

ALTERNATIVE DAMAGE SYSTEMS

In the rules as written, Damage Resistance is unique among the other Talents. It works just like regular ablative hit points until it reaches zero, at which point the character starts making saves against it to stay in the action. That exception strikes many people as a bit jarring. Following are two alternative damage systems that are more integrated with the way the rest of the basic ZeFRS system works: a nar-ish Talent Damage scheme by Matt "The Fiendish Dr. Samsara" Slepín; and a damage-save system by Mark Krawec, inspired by Green Ronin's damage track

Alternative 1: Talent Damage

To attack, roll your Weapon/General Fighting minus the opponent's Movement/General Prowess. Weapon & Strength Bonuses work as Column Shifts in this scenario.

A blow is landed on a roll above White. Wounds are classified:

- Green=Slight Wound
- Yellow=Moderate Wound
- Red=Serious Wound
- Black=Specific Wound

When you are hit, you roll your Damage Stat + Armour if applicable (Armour also functions as a Column Shift). You are trying to match the color of the attacker's result. Doing so, means that you shrug off the wound because you are an S&S badass.

Every colour level by which you miss the attacker's result, gives you damage (so, if the attacker scored a Red and you scored Green with your Damage, then you failed by two colours (i.e. Moderate Wound). Each colour results in a -1CS to your Damage Talent, with possible additional results.

When Damage Talent drops to 0, you are out of the fight. Lethality may depend on game-style.

All of this is just for PCs and Foes. Enemies just roll the Damage check—any failure at all result in a take-down.

The same system could be combined with eliminating the Damage Talent entirely and letting the player choose what Talent he wants to try and save himself with. This would introduce a tactical element:

Kuran Besh is a big, hulking brute with a sword (Sword 15). His opponent gets in a blow and Kuran's player has to decide what he wants to try and save with. His sword Talent is so high, that he can probably shrug off almost anything with it. But, if he fails, then his Sword Talent drops in damage. On the other hand, his Movement is only a 3: he's less likely to make the save, but he's less concerned with losing ability in Movement than in Sword.

The obvious problem is that there are lots on totally inappropriate Talents (Arcane Languages, for example). This isn't an issue for something like Truth & Justice, which this system is based on, because there are very few Qualities and characters are living in a soap-opera. But it is a problem to use in ZeFRS. One potential solution is to have the Damage roll made under the PC's choice of physical Talents, but penalties apply to all physical actions. This would let a PC with great Animal Reflexes resist damage as well as someone with great Stamina or Will.

Alternative 2: Damage Saves Damage Checks

When a character has suffered a hit, she makes a resolution check against her

Damage Resistance Talent. If her level of success exceeds the success of the attack, she suffers no damage. If it matches the success of the attack, she suffers a green wound. If it is equal to or below the success of the attack, she suffers the wound level that corresponds to the level of success of the attack:

Non-lethal:

Green (bruised):

-1CS to subsequent non-lethal damage checks; any number of these may be sustained

Yellow (smarting):

lose initiative next turn; -1CS to all checks except lethal damage checks

Red (battered):

no action this round, lose initiative next round; -3CS to all checks except lethal damage checks

Black (unconscious):

character drops senseless at the end of the round, may take no further action

Lethal:

Green (grazed):

-1 CS to subsequent damage checks; any number of these may be sustained

Yellow (stung):

lose initiative next turn plus -1CS to all checks, including damage checks

Red (hurt):

-3CS to all actions including damage checks, act last every round

Black (stricken):

barely mobile, otherwise helpless (effective Movement of 0); every round make another damage check, failure means death; black success means no further checks necessary

Characters may suffer any number of green results, but only one of each higher result (yellow, red and black). If a character suffers the same unique wound a second time, the effect of the second hit is upgraded to the next higher result. For

example, a character who is already stung (has suffered a yellow wound) is hit again with another acceptable (yellow) success. The injured character is now battered (suffers a red wound).

A black result may also inflict a specific wound. If the character who has been hit fails completely on the Damage Resistance check, he suffers the appropriate specific wound. If he achieves the degree of success required by the specific wound chart, he avoids a specific wound even though he still suffers a black result.

Enemies are not hardened fighters, so it takes much less to put them out of commission. An enemy drops out of the fight upon suffering a yellow, red or black wound. Foes continue to fight and check just like PCs.

Armor and Weapons

Armor value is added to the character's Damage Resistance rating for checks against strikes on the area protected by the armor. Similarly, a weapon's damage bonus is deducted from the adjusted rating.

As Galya Eyepiercer leads her squad of commandoes toward a Skarabrian village, a volley of spears sails toward them from a stand of trees. One strikes her in the leg, but luckily she's wearing a set of greaves that day. Galya adds the greaves' armor value (2) to her damage resistance (8) and makes her check on the 10 column.

Characters who choose to defend during the combat round add their Weapon Talent to their Movement for purposes of calculating any attackers' combat differential.

Cornered by the Sultan of Maurizam's palace guards, Jackal wheels about and swings his mighty battleaxe in a murderous arc. At the

sight of the oncoming wheel of destruction the nearest guard mutters "Bugger this for a lark" and switches to defense. The guard's rating with the tulwar is 3 and his Movement is 4; Jackal subtracts 7 from his battleaxe rating when making a resolution check to attack him.

Under a damage-save system, the bonus granted by Strength, weapons and pieces of armor will need to be adjusted to model their effects under the point system. Each +1 bonus under the point system equates to about a +3.5CS (rounded up) under the save system. Thus a mighty warrior with a Strength Talent of 15 will have a +4CS damage bonus under the save system (15 divided by 10, rounded down to +1 originally), a falchion will provide a +7CS damage bonus (originally +2), a jack will provide +4CS protection (originally +1), and so on.

Healing

Each full day of rest heals one green wound. Once all green wounds have been healed, the injured person may begin working on healing graver wounds. After each full day of rest, the character may make a Damage Resistance check. Any degree of success means that the least severe unique wound has healed. Remaining more severe wounds must be healed on subsequent days.

Anyone may attempt to stabilize a stricken character by making a check against Medicine or General Perception. Any degree of success means that the stricken character need make no more Damage Resistance checks to stay alive.

A specific wound may cause effects that persist even after the black injury that caused it has healed. Referees should feel free to consider the nature and location of a specific wound in determining whether it has lingering effects (partial blindness in one eye following a hard blow to the head or a

limp after taking a spear through the leg, for example).

A wound condition may be removed by a medicine check that achieves an equal level of success. As with natural healing, wounds are healed in order of severity. Concoctions prepared using the herbalism Talent will remove one green wound if successfully prepared, or two green wounds if the compounder scores a heroic success.

LUCK POINTS : BUYING A TWIST OF FATE

by Matt Slepín, with additional twists by E.T. Smith and Mark Krawec

Although I think the idea of PCs having an unknown stash of Luck Points has some genre flavor, ultimately I find it a bad idea. My experiences with unknown resources in play is that players either A) get conservative and never use anything or B) figure they'll never know when they'll run out and so just use them up as soon as possible. Neither is very satisfying to me. So I'd rather not hide the Luck Points.

Something I like about the Prince Valiant game's Special Effects is that they are specific and thus tuned into genre. Dramatic Editing, of the kind you find in Adventure! and SotC is so undefined that it can easily go in non-genre directions.

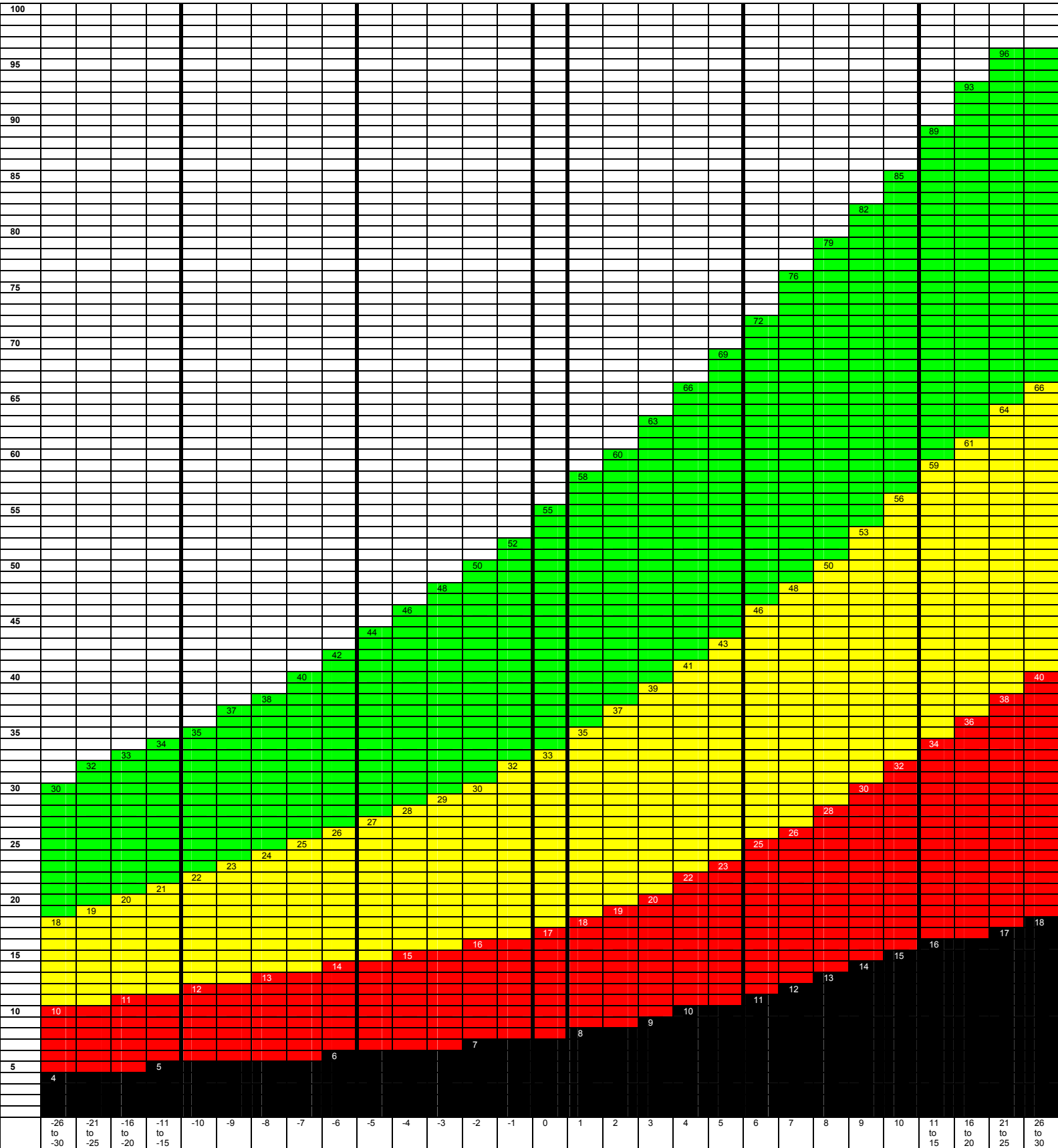
So ZeFRS could provide "Plot Twists" and say that invoking them requires a Luck Point. Luck Points can still be used other ways, such as manipulating dice rolls, but Plot Twists are probably more powerful. There are only a few PV Special Effects, but they do get to the heart of things by and large. I will change some of them, however. For example, they have a separate "Find escape route" and "Escape Bonds"; I think I will just have some more general such as "Fortuitous Escape!". But most of the rest works as is: "Inflame lust", "Discover something hidden", "Incite passions of the crowd". Covers most of what you want to

do. I might add some things along the lines of "Useful item secreted on your person" and "Enemy revealed as secret ally", which seem appropriate to me and not on PV's list.

Here's a list of possible Plot Twists:

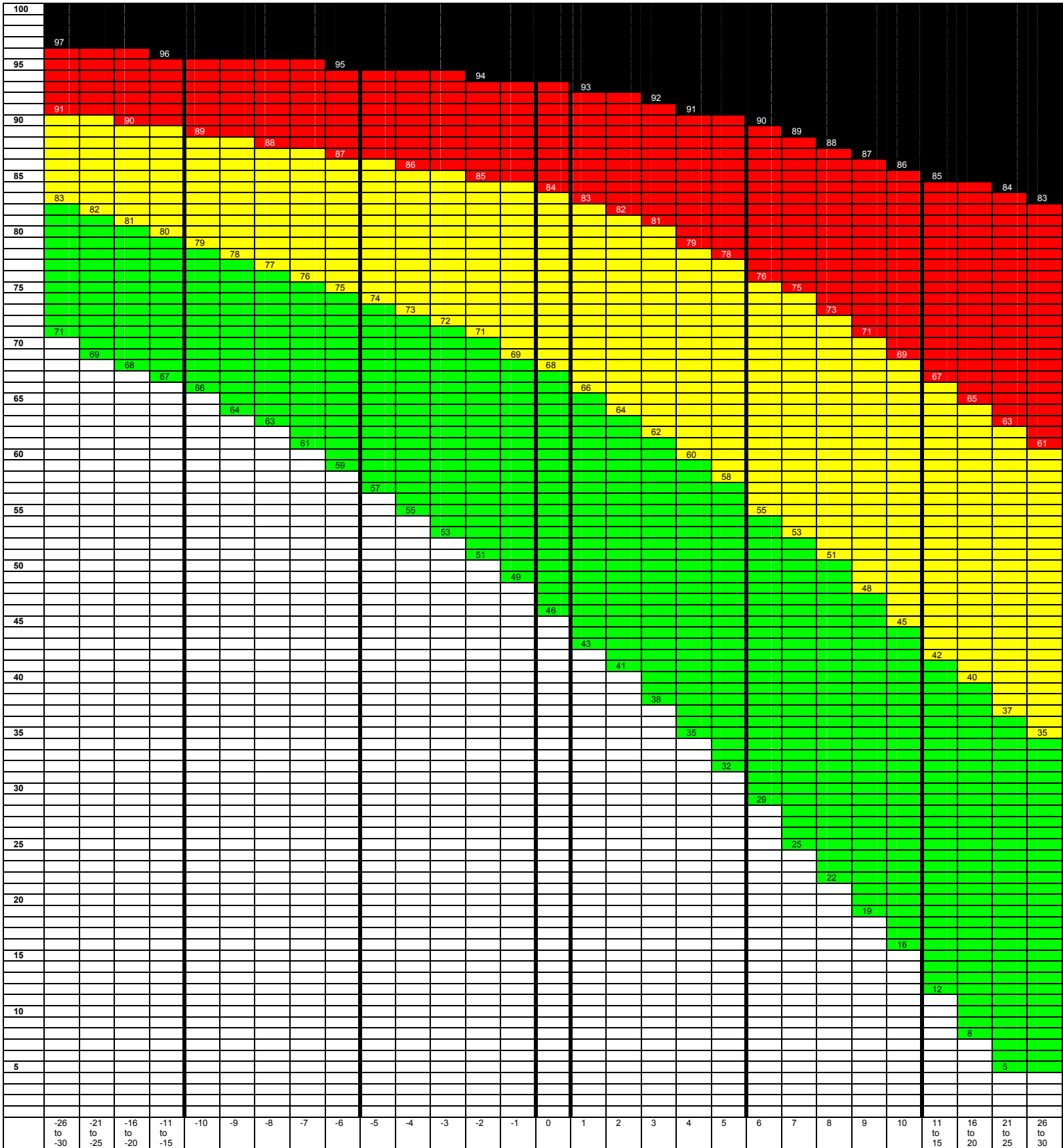
- **The Dark Path**
The character can elude pursuit by ducking into a route the pursuers will refuse to go. Typically a shadowed forest road bedecked with carved skulls. The GM has full discretion as to why the path is shunned.
- **Death Curse**
The character, on the verge of certain doom, can bring about a Death Curse upon his foes. The Death Curse must be negative in intent and could not, for example, bring about good luck to his living allies. The Curse will work subtly, but inexorably. Thus a Curse of "Death to the Emperor!" will not result in the Emperor dropping dead at the moment, but he may soon contract a fatal disease or be thrown and trampled by his horse on the way home.
- **Defeat your Foe**
One foe is completely defeated in combat but is not killed. Killing a foe requires winning a standard combat. But any other kind of defeat can be invoked through this Plot Twist; an enemy can be knocked out, disabled, or otherwise rendered ineffective. The enemy can also appear to die in some unverifiable manner, such as falling off of a cliff, but he will, in fact, survive. This Plot Twist cannot be followed by a standard combat attempt against the foe. It can frequently lead to a debt of vengeance on the foe's part.
- **Escape!**
The character spends 1 Luck Point to fortuitously escape from his bonds or confinement. Potential escapes could include slicing through the ropes around his wrists against a sharp rock, finding a secret passage from the dungeon cell, or even eating a vulture while crucified and then being released by bandits.
- **Find the Hidden Item**
The character finds some item that has been hidden.
- **Heart's Desire**
A newly met NPC of the player's choice swoons over them and falls into deep infatuation. For all those sighing temple maidens, you know.
- **Incite/Calm the Crowd**
The character arouses the passions of a crowd and can direct them with one, simple command. Examples include: "Burn the Temple!", "Save the Princess!", "Flee the Horde!".
- **Inspire Individual**
The character can inspire some emotion in an individual. Typical examples include pity, hatred, and lust.
Alternately, the character can calm the passions of an aroused mob.
- **Mutual Foes Attack!**
Just as your foe is about to run you through/your party is about to go down to defeat, a third party, equally hostile to both sides, attacks. You can join forces or use the distraction to escape.
- **Ready Steed**
A horse is close at hand that the character can leap onto and ride off without difficulty. Not necessarily their own, it can be freed quickly and offers no significant resistance.

Resolution Chart – Roll-Under Version



The thick dark lines delimit columns for players using the wide definition of a column.
 The narrow dark lines delimit columns for those using the narrow definition.

Resolution Chart – Roll-Over Version



The thick dark lines delimit columns for players using the wide definition of a column.
 The narrow dark lines delimit columns for those using the narrow definition.

THE STORY CONTINUES

SPELLS

EQUIPMENT

VALUABLES

WOUNDS

CHARACTER Maltius the Buccaneer

ZeFRS



THE STORY BEGINS

Maltius grew up in a small coastal village, the son of a simple fisherman. As he grew he learned the ways of the sea and how to handle boats. At age 12 he was kidnapped and pressed into the crew of a royal galley while fishing with his father. Two hard years later his ship was sunk by pirates and he was held in bondage until he proved himself an able sailor and fighter, and for several years learned the way of the sword and became a formidable fighter. By age 18 he had fought his way up to 3rd in command of a pirate galley, but ran afoul of the ship's first mate over a young girl being held captive. He slew the man and fled ashore with the girl, landing on the coasts of the Southern Kingdoms. He slowly travelled north, selling his sword along the way and marvelling at the barbaric splendor of the jungle Kingdoms. Upon reaching the civilized north he delivered the girl to her family and parted company as the urge to travel was too strong and a settled life too dull. He soon fell in with mercenaries and sellswords and has wandered the world since.

PROWESS	1
Movement	5
Animal Reflexes	5
Swimming	1

ENDURANCE	0
Damage	5

FIGHTING	1
Sword	5
Brawling	5

KNOWLEDGE	1
Sailing	5
Navigation	4
Survival (Jungle)	1

PERCEPTION	0
Observation	1

INSIGHT	0
Weather Sense	1
Directional Sense	2

WEAKNESSES	
Weakness to women	

REPUTATION

TALENT PTS.

