

Fast Fantasy

Rules of Play

Fast Fantasy is a simple-to-learn roleplaying game where players take on the roles of dashing warriors, determined heroines and enigmatic magicians in a epic fantasy novel. It is light yet adventurous. Loosen your sword and sharpen your wit and prepare for intrigue, adventure, and a dash of romance!

CHARACTER CREATION – The Basics

- Spend 10 points among 4 attributes (put no more than 5 points in any one attribute).
- Spend 20 points in skills (put no more than 5 points in any one skill).
- Set Wounds to 5 + Body; when you take damage, you lose Wounds; when Wounds is gone, the character is at the mercy of the GM.
- Set Composure to 7; when you are frightened or unnerved, make a Composure check or lose 1 point of Composure.
- Roll equal to or under Body, Charm, Insight and Mind attributes; receive 1 point in Notoriety for each success.
- Choose from or roll on the Background Table.

In *Fast Fantasy*, heroes are made by spreading 10 points among 4 attributes: Body, Charm, Mind, and Insight (Splitting the stats up into two 3's and 2's is the standard) No attribute may be higher than 5, or lower than 1. Then you distribute 20 points among your skills. (Splitting the skills up so there are 9 points in one column, 7 points in a second column, and 4 points in a third is the standard) Every skill starts at 0, and no skill can be higher than 5. Skills are not set in stone, if you don't see a skill you really want your character to have, just write it in.

For reference, a 2 is average and a 5 is superlative. Stats and Skills both cap at 5, though your GM may allow them to go higher.

Now players set their character's **Wounds** attribute to 5 + the character's Body attribute. This is how much abuse the character can take before he's given his all for his cause. Every time a character takes damage, he loses that many points of Wounds. When he has lost all his Wounds, he may not be dead, but he is at the mercy of the GM and the story. (He might wish he were dead...)

Next up, everyone starts with (5 + the character's Insight attribute) in **Composure**. This is how much emotional and mental abuse the character can take before he's reduced to a gibbering shell. Every time a character harrowing experience in the game (like being emotionally wounded or suffering a serious setback), he loses that many points of Composure. When he has lost all his Composure, he's not dead, but he is probably useless for anything.

Notoriety is a measure of your fame and respect. It is important any time you need to impress people or to get what you want. When you're dealing with someone who might be impressed by your Notoriety, you can announce who you are, and add your Notoriety to your Charm attribute for the duration of the scene. Of course, then all of your enemies will know where you are.... the GM's section for more on how to use Notoriety.

Everyone's Notoriety starts at 0. You *may* gain Notoriety at character creation if you wish. Roll a d10 once each for your character's Body, Insight and Mind attributes. Add 1 to the character's Notoriety for each roll that is under the stat value. Remember, this is a character's overall Notoriety, good or bad, according to his deeds. It's a measure of infamy alongside fame.

Players should also roll or be allowed to choose from the **Background Table**, to get an idea of how they grew up, and how their background shaped their character. Refs may allow different concepts if the players can come up with ones that meet the feel of the game.

Background Table (Choose or roll a d10)

(1)ACOLYTE

+1 Academics, +1 Intuition, +1 Oratory, +1 Performance, +1 Spellcasting, +1 COMPOSURE

(2)ARTISAN / MERCHANT

+1 Deception, +2 Etiquette, +2 Profession, +1 COMPOSURE

(3)ASCETIC

+1 MIND, +2 Academics, +1 Medicine, +1 COMPOSURE

(4)DRIFTER

+1 CHARM, +1 Gather Info., +2 Persuasion, +2 Tinker

(5)FARM HAND

+1 BODY, +1 INSIGHT, +1 Intuition, +1 Athletics

(6)GLADIATOR

+1 BODY, +2 Fighting, +1, Endurance, +1 WOUNDS

(7)GUTTERSNIPE

+2 Deception, +1 Dodge, +1 Burglary +2 Intuition

(8)MARINER

+1 BODY, +1 Athletics, +2 Acrobatics, +1 Etiquette, +2 Gather Info.

(9)NOBLE SCION

+1 Academics, +1 Deception, +1 Persuasion, +2 Etiquette, +1 Riding

(10)TRIBAL ORIGIN

+1 BODY, +2 Endurance, +2 Survival, +2 Intuition

THE SPARK OF LIFE

After you've chosen your Stats and come up with the basic description of the character, it's time to work out the details that make her an individual. Your character needs to be more than a one-dimensional caricature or a skeletal model made of a collection of numbers. Breathe life into your character; give her her own place in the world.

Don't skip through this part of the creation process just because it's hard or because history and personality aren't "stats" on the character sheet. This step is arguably the most important part of characterization. Sure, your character may have outstanding skill with Fighting, but how did she get that skill? What sorts of weapons does she actually use or prefer? What's her style like? Why did she study so hard? Does she do anything else? What kind of catch phrases does she use in conversation? In combat?

Filling out this part of the character makes them special; unique not just for having a particular skill — anyone can have those — but for having a particular persona. Make that persona stand out, and the character will stand out in the story as well.

Ruling Passions: Everyone has certain irrational (or pre-rational) reactions to certain things. Maybe you're afraid of spiders. All the concentration and rational thought in the world aren't going to make you able to blithely walk across a carpet of arachnids. Maybe the sight of children being hurt makes you mad. No matter how helpless you are, or how justified a spanking is, you're going to feel rage when you see a child in pain.

Such reactions are the **Triggers** that rule your life. In a very real way, they're the foundation of all the "logical" and "rational" choices your character makes. It's time to pick up some hot buttons for your character.

You get three; a **Fear Trigger**, a **Rage Trigger**, and a **Noble Trigger**.

Fear is pretty self-explanatory. What does your character fear most? This can be something obvious - *pointy things* - or very subtle - *looking cowardly or weak in front of others*. Your fear is what you always want to flee or avoid, even when that isn't possible.

Rage is also fairly obvious. It's what your character wants to destroy or remove at any cost. Good choices here can also be obvious - *child abusers* - or obscure - *people who have been undeservedly rewarded with the things I work so hard to attain, but cannot*.

Your **Noble** trigger is the most subtle of the three. This represents your higher values - in a very real sense, your character at her best. To avoid what triggers your Fear, you might leave your friends in the lurch. To destroy what triggers your Rage you might lie, torture and murder. Certainly you want to. But when your Noble passions are triggered you would make sacrifices,

risk your own life, and endure terrible suffering for the common good. Just as nobody is perfect, nobody is completely evil either. Like the other triggers, Noble triggers can be broad - *Relieve the worldwide burden of poverty* - or extremely narrow - *Get the money for my grandma's operation*.

Do not pick triggers that conflict with your Concept without good reason. If you're a Roman Catholic, you're going to have a hard time explaining a Rage against Nuns! (Unless your experience in Catholic school was exceptionally traumatic!) Simply, don't pick contradicting triggers. If you have a Fear of homosexuals, don't make gay rights your Noble trigger.

When you're interacting with one of the triggers in an appropriate fashion - trying to destroy what enrages you, trying to get away from what scares you, or trying to obey your nobler instincts - you gain an automatic +2 to all your die rolls for the duration of the scene. You may only do this once per session for each trigger no matter how many such interactions you have.

Note: You must explain to the GM specifically why your trigger has come into play - and the GM can veto it.

"I'm sorry, but just because you know your target has a birthmark shaped like a fish, you don't get to use your fear of water as a justification for that Fighting roll. Maybe if you were obsessed with marine life..."

Motives & Goals: Characters don't exist in a vacuum. Above and beyond the passions that drive us are our complex motives. These motives represent what your character wants out of life. To retire, to get money to pay for an operation, to do good in a world of evil. These motives are the driving force for a character, and help you know what your character might act like at any given time.

A character's actions are also motivated by the player's goals. Just as a character doesn't exist in a vacuum, a player doesn't either. "Goals" can be things you want to explore, or have happen to the character over the course of the game. The GM will do her best to include them, and thus allow you a say in the plot of the game above and beyond the simple concept of "I hit him," or "I download the secret files," or even the tried and true "I kill it."

Choose three goals for your character. These can be metagoals: "Have my character learn that his mother is still alive, and attempt a rescue to learn of his brothers fate." or they can be character goals: "Return to my home country and reclaim the throne from my evil brother."

These goals probably should be related to your passions, but don't have to be. One should be long term, one medium term, and one short term.

A **long term goal** is one that you expect to be working on for a long time to come. It may never even come to fruition in the game. It is likely something your character would like to achieve within their lifetime, something you would like your character to accomplish at the end of a long campaign arc, or even a goal of endless duration such as "Do good in the world".

A **medium term goal** is one that is likely to show up at the end of a long trial, or after several episodes of play. It is likely something your character would like to achieve within 5 years of game time, or something you would like your character to accomplish within 5 years of game time.

A **short term goal** is one that could happen any time, or be dealt with during any session. It is likely something your character would like within a year, or something you would like your character to accomplish within a year.

Here are some examples of short, medium, and long term goals:

Short term: Gain the funding for a small exploratory expedition based on a ancient map. This could be a continuing short term goal, or part of a long term goal of some short.

Medium term: Head a large, fully funded expedition into the jungle, finding an outpost of a lost civilization.

Long term: Discover, unearth, and map the Lost City of Gold and return with indisputable evidence and artifacts to the acclaim of the Royal Geographical Society.

Once a goal is achieved, regardless of whether it is short, medium, or long term, a player should choose another goal to replace it. Sometimes you will want to choose the same goal over again, especially if your short term goal is part of a long term goal.

Lastly, each character must have a hook. This is a fact about your character that the GM can use to create story arcs. It should be one that motivates or haunts the character. The chance

to help a young child, when the hero's own childhood was harsh. Revenge on the man who killed your father. A secret from your past that you wish to atone for. A desire to do the right thing, in the face of impossible odds.

Whatever you choose your hook to be, whenever this hook comes up in the story your character should have a strong emotional reaction to it.

Order Of Play: Combat order can be determined in a couple of ways - you can either roll against each character's Mind + Insight score each round with highest successful roll going first, or simply dispense with the initiative roll altogether and have the character's act in order of Mind + Insight from highest to lowest.

Actions: Every character gets one action per round. Combat rolls and "active" skill checks (those skills the player chooses to roll as opposed to the referee telling him to roll, such as "make a Mind + Perception check to see if you can hear the orc's footsteps") all count as an action. FF combat is not intended to be *realistic*. It is intended to be *fast* and *fun*.

Skill Rolls: When you want to do something, figure out what attribute/skill combo will get it done. Add your attribute and skill together to get your Target Number and roll a d10 equal to or below that number. **Rolling a 1 is always a success and rolling a 10 is always a failure.** If you are fighting up close in melee, use the Fighting skill for attack and evasion. Opposed combatants will roll their Fighting skill at the same time. The higher margin of success is a successful hit (although a 10 always fails, having a target of ten gives you a higher potential margin of success than a target of nine). If someone is attacking and someone is evading, do the same thing: if the attacker's margin is higher, the hit was successful. If the defender's margin was the same or higher, the attacker missed. Use Dodge to avoid being shot. Always add your Body to hand-to-hand weapon damage.

In summary: Roll low. Low rolls are always good. The lower the better.

BODY SKILLS

Acrobatics: The art of tumbling and jumping and leaping. Useful to doge and get around things artistically. Also useful for making a living as a troubadour.

Athletics: Swimming, Hiking, Running, all that kind of thing, covered here.

Endurance: The skill of hanging in there, fortitude in the face of harshness, and keeping going when you shouldn't.

Fighting: Just how well you hit, shoot, slash, or hack at folks.

Riding: How well do you handle the riding beasts and beasts of burden.

Stealth: Sneaking into and out of places without being seen.

CHARM SKILLS

Deception: The art of telling lies, and making other people believe you.

Etiquette: How to get by in high society places... or other places where manners are important.

Gather Information: Finding out stuff that you need to know, knowing who to talk to and when.

Oratory: Declaiming speeches and stirring crowds to convince others of your words,.

Performance: Acting, painting, dancing, and other forms of artistic performance.

Persuasion: Being charming, personable, and generally likeable to convince others to see things your way.

MIND SKILLS

Academics: Knowledge of all types, science, literature, history, geography and more.

Burglary: Taking others stuff, hopefully without getting caught.

Healing: Treating wounds, healing others, and making people a good cup of chicken soup.

Profession: Tinker, sailor, soldier, spy; it's all here along with Butcher, Baker, and Candlestick Maker.

Spellcraft: How well you understand arcane formula and theory, and how well you can cast your spells.

Tinker: Making, repairing, and *breaking* stuff.

INSIGHT SKILLS

Dodge: Getting out of the way when it matters.

Intuition: Figuring stuff out from minor clues, and asking the GM for a clue.

Perception: Your senses, both mundane and mystic.

Survival: Getting by in the wilderness or urban wilds without starving or freezing to death.

Spellcraft: How well you understand arcane formula and theory, and how well you can cast your spells.

Willpower: How strong your sense of self and sense of perseverance is. How much you can withstand mentally before you drop.

Again, if you don't see a skill you want, just write it in. It's not like the skills above can cover everything and every possibility!

SYSTEM

When you want the character to do something, determine the attribute/skill combination that will accomplish the task. Add the skill and attribute for the Target Number. Roll equal to or under the Target Number on a d10 for a success. Rolling a 1 is always a success, while rolling a 10 is always a failure.

BLOODY COMBAT – Taking Wounds

Use the Fighting skill to attack, and Dodge OR Endurance to resist the attack. Each combatant rolls simultaneously. Combatants choose before they roll if they are going to attack or defend. Combatants may only do one or the other. If both combatants succeed on attack, then both take damage. If both the attack and the defense succeed then no damage is dealt. If both characters defend, then both characters regain a Wound point. If the attack succeeds and the defense does not, subtract the damage done by the attacker from the defender's Wounds. The attacker deals damage equal to his body plus any modifiers.

Using a weapon of some kind increases your damage by 1 point. (Fighting barehanded is not considered a weapon for these purposes) Using a two handed weapon (such as a claymore) or a weapon used with two hands (such as a rifle or a bow) increases the damage dealt by 2 points. This also includes fighting with two weapons, such as with two daggers, or a dagger and a sword. (Or a bottle and a chair leg).

Animals are always considered to be fighting with two weapons so they will always add 2 to their body for the purposes of figuring damage dealt. (Two fangs if nothing else)

See the table below for other types of damage.

Other Hazards

ITEM	DAMAGE	ITEM	DAMAGE
Mild Poison	3/turn	Small Fire	2/turn
Deadly Poison	6/turn	Medium Fire	4/min
		Large Fire	6/turn
Falling	3 x yards	Suffocation/Drowning	2/turn

GUTSY COMBAT – Loosing Composure

This combat system is identical to the Physical combat system for Wounds, with the following exceptions. Characters use the Charm + Deception OR Persuasion skill to attack and Insight + Willpower to evade. Damage is dealt to Composure instead of Wounds.

COMBAT DEUX – Multiple Opponents

When one character is facing multiple opponents then attack damage is applied equally to all foes, and one blocking check counts for all attacks.

Example: Jack is facing off against four gremlins. He's wearing light armor and has a

sword. The gremlins all have knives. Jack elects to defend. All four gremlins make their attack roll, and Jack makes his defense roll. Jack takes no damage. Next turn he attacks. The gremlins keep attacking. Three of the gremlins hit, and Jack hits. The gremlins each deal 3 points of damage. Because Jack is wearing light armor, that is reduced to 1 point. Jack takes 3 points of damage total. None of the gremlins have any armor, so all the gremlins take Jack's full base damage.

HEALING

Whenever the GM decrees that your character has had time to rest and recuperate, you regain Composure and Wound points. Depending on the genre and your GM, this may take a long time or happen as quickly as a camera pan to a new scene.

In a gritty realism game, for example, a character regains 1 Wound or 1 Composure in a day, another point in two days, a third point in 3 days, and so on. With good care and plenty of rest, that rate would double to 2 Wounds, 2 Composure points, or 1 Wound and 1 Composure point per.

Example: Jake has lost 5 wound points. It will take him a total of 15 days to fully recover all five of his lost wound points. On the first day, he regains 1 wound point. On the third day, he regains a second wound point. On the 6th day, he regains a lost wound point, and so on.

In a cinematic high action game on the other hand, as soon as the fight scene was over and the characters had time to sit down, all their wounds would become cinematic scratches and mere flavor text, no more.

ARMOR

Wearing armor grants you protection from damage (unsurprisingly). Armor (and certain types of clothing) thus has an Armor Value (AV). Certain clothing (such as heavy clothes like thick cloth, furs or a leather jacket) give you 1 AV. True armor comes in several varieties, split into Light, Medium, and Heavy for simplicity. Light armor (leather, padded, etc) grants 2 AV. Medium armor (chain, scale, etc) has AV 4, but a -4 to Swimming. Heavy armor (like plate mail) grants 6 AV, and a whopping -8 to Swimming.

When the character takes damage, subtract AV from the damage dealt. If the character is wearing armor with different AVs, use the highest AV. If the character is using a shield, they character adds the Shield's AV to the armor worn (if any).

Heavy Cloth/Furs/Light Leather Clothing: AV 1
Shield: AV 1 (in addition to other AV)
Light Armor: AV 2
Medium Armor: AV 4 (a -4 penalty to Swimming)
Heavy Armor: AV 6 (a -8 penalty to Swimming)

END OF SESSION & CHARACTER IMPROVEMENT:

At the end of every session, you get 1 Character Point. You may put this point into Attributes, Skills, Wounds, Composure, Notoriety, or Spells. Ask your GM if he feels you've used a given attribute sufficiently to advance it, or if you've had enough time to train a specific skill up. Also, at the end of every story arc, your Composure score is returned to its starting value. For every day of rest in game time, you also regain one point of Composure up to your maximum starting value.

Improving an Attribute: 5 x Current value Character points
Improving Wounds: 1 x Current value Character points
Improving Composure: 1 x Current value Character points
Improving a Skill: 2 x Current value Character points
Buying a Spell: 3 Character points
Lower Spell 1 Circle: 2 Character points

Advice for the GM

This page is specifically for those intrepid enough to take on the duties of the GM. You get to have your scandalous villains threaten your friends with ruin (or otherwise imperil them with his power)! Whether you're a novice or a pro, here are some helpful hints for running a successful game of *Fast Fantasy*.

Don't Cut to the Chase

Players care about their characters when the GM takes the time establish relationships and find out what makes them tick. Slowly build up the tension before launching into the main part of your story. Make sure that the story you're working on has a "hook" for the characters, and that what the players want to explore is included in your games.

You don't have to plan a story arc for the game. A well-played scenario should be character-driven and your players and their actions will often give you plenty of plot ideas for an ongoing story. If you want to bring back surviving characters and play in another story, go for it! You might even continue on with the sons and daughters of the previous story's characters!

Everybody Needs Somebody

An important theme is a place for the character to truly belong in. The fact that that usually involves love, romance, and adventure revolving around same... well, hey, that's surely a coincidence, right? There can be plenty of adventure and deceit but the opportunity should always exist for one character to become romantically entangled with another. It could be something as simple as a one night fling to a full-blown desire for marriage. Just remember, that while love is a powerful force for good, it can also be a powerful weapon for evil or simply a cause of great pain.

Sex?

Yes please! To be fair, this is something that should be left up to the referee and players depending upon what type of story they want. This theme can involve anything from a courtly romance to a steamy bedroom scene. The most important thing is the comfort level of the players when you're dealing with mature themes. Also important are the consequences of sex, both to the players and to the story. Some people may want it to be guilt-free while others may want to include the possibility of pregnancy. A theme of illegitimacy can be a powerful source of much conflict.

Set the Mood

Tell a visual story. "With a groan you regain consciousness as cold steel presses against your wrists. Your grimy surroundings confirm your suspicions - you are in the dungeons. You had expected your sister to take her revenge but never to such an extent and certainly not drugging your wine on your wedding day!"

The Bad Guys

The Bad Guys always have a motive the characters (and by extension the players) can understand. They might even agree with it, if only the Villain wouldn't go about the task in such a disagreeable or downright amoral way! Make the players interested in the Villain, let them understand him (even if they don't agree) and your players will love to hate the Bad Guy for a whole campaign long.

A good rule of thumb when creating a lead villain or villains is to make them durable enough to be a challenge, yet vulnerable enough to make the players willing to take them on. If you have a plethora of highwaymen, give them one Wound and one Composure each. They're scenery in an action shot, the PC's shouldn't have to go all out to fight them! An evil vizier might have 10 Wounds or more and an impressive Fighting skill and high Composure to boot. Balance the challenge, let your players shine, or you will shortly be faced with very discouraged players.

Who Knows You?

Remember your Notoriety stat? Well, here's where it comes in. It's when the GM wants to

know if you're recognized for your past deeds, or from the palace gossip. The more notorious you are, the more likely it is you'll be recognized. Give your players Notoriety points when they do something that you think is particularly worthy of notice, good or ill. It may not make a lot of sense, but players will really appreciate feeling that their character is *noticed* and has enemies and allies because of past actions.

Character Survival

Bad guys should never kill the main characters, although you can certainly lose a few minor characters along the way. The appropriate amount of grief and revenge makes for good storytelling. To put it another way, don't have the character die just because the dice say so. If it's dramatic and the story is improved to Awesome because of it, then it's the right course of action. If all you get is hostile looks from your players, back down. Have them captured, dragged off, or suffer some other form of defeat... but not death.

When the Dice are *not* Your Friend

Before you – the GM – call for a die roll, it is critically important that you stop and do two things:

1. *Imagine Success*
2. *Imagine Failure*

It sounds simple, but it can make a critical difference. Success is usually the easy part, but failure can be bit trickier. You want to make sure that both outcomes are interesting, though interesting certainly doesn't need to mean good. If you cannot come up with a way to handle either outcome, you need to rethink the roll.

It's as simple as that, because there are few things more frustrating to a player than making a skill roll and getting told that it nets them no new knowledge, no suggested course of action, no new development for the story, etc.

So, whenever you call for a roll, be absolutely certain you understand the two possible outcomes. If one or the other branch does not suggest a course of action, then calling for a roll is not the right action.

Now, that said, every roll does not need to have high stakes. There should always be a consequence to failure, but there are degrees of consequence, and minor setbacks may be overcome for a larger success. If there is a large issue on the table, don't have it hinge entirely on one roll – spread it out across the scene. Just as a roll has consequences, so does a scene, and the scene should have meaningful consequences.

The whole point of the consequences is to keep players engaged. It makes rolls into something a little more meaningful than hoping to get lucky on a die roll. That fact is the ultimate informer on how you want to set difficulties. The goal is to make any roll satisfying.

With that in mind, as a general guideline, penalties should be small and infrequent. Characters will usually succeed, but there is still a chance for failure. What this means is that characters will rarely fail, but failure is still a possibility in most circumstances. You can add penalties to the roll, but always stop and think about why you want to do that. The answer should always be "because you want failure to be more likely" – hopefully because failure's cool too. In fact, if failure is the coolest option possible, then you shouldn't be calling for a roll at all.

If you are tempted to make a roll so difficult that failure is likely, make sure you've got a solid reason why that's so, and why you're calling for a roll at all.

When the Dice are Your Friend

When you tell a player to pick up the dice, you're communicating that something is about to happen. In fact, sometimes, the entire point of calling for a roll is to communicate that something is going on, far more than it is to find out how well the character did. These are situations where you could just tell the player that they see something, but by first calling for an Perception or Ride or other roll, you capture their attention. Generally, you can use their roll to indicate how to twist the description. If they roll badly, perhaps something goes wrong, or you

couch the data in very obscure terms. If they roll very well, you're welcome to throw in some extra detail, which may be a clue, or may just be a bit of extra flourish.

R-E-S-P-E-C-T

Opponents, rivals and peers should be aware of what players can and have done, and should be respectful of it. One way this manifests is that opponents will plan based on you being awesome, and try to take it into account. Traditionally, this is done by the villain doing something cheesy that completely devalues the characters' strengths. This is lame and almost insulting. The villain should provide a check against the character, not simply overwhelm him.

One thing to note: all of the cheesy options are valid adventure hooks if, and only if, they are the central hook of the adventure. Depriving a player of the "cool thing" his player can do might be fine for an adventure about recovering or regaining said cool thing, but depriving him of it for an ordinary adventure just so you don't have to plan for it kills the players enjoyment like nothing else.

This may seem like a lot of space for a very small thing, but please remember it. When characters get a little bit of the respect that the players feel their characters deserve, it's a big payout for the players.

Magic & Spells

So You Want To Throw Fireballs?

It takes a very special person to master the mystic arts and this is reflected in the caster's acquisition of the Spellcasting skill and a sacrifice of two of their initial skill points. Characters have to pay 4 character points to learn how to cast spells after character creation. So, if you want it, get it early.

Magic Power Levels

All magical spells have a place in a circle of magic, from the 1st circle to the 6th circle. The circle acts as a target number modifier. Casting a spell is done by rolling under the Mind/Spellcasting target number as normal as long as 2x the Circle of the spell is less than the target number. If 2x the Circle is greater than the characters Mind/Spellcasting value, the difference is applied as a modifier to their check.

Example: Jeff wants to cast a Circle 5 spell, ($5 \times 2 = 10$) and his spellcasting value is 8. ($10 - 8 = 2$). Jeff takes a penalty of -2 to his skill check.

Jeff now takes a penalty of -2 to his Mind + Spellcasting check. He must roll 6 or less to cast his Circle 5 spell.

A character trying to cast a Circle 6 spell with only a spellcasting skill of 4 is going to suffer a -8 penalty to their check. (Good luck rolling a -4 on a normal Euclidian d10...) Conversely, if the spell had been a Circle 2 or less, it would only require a normal skill check to cast it.

Spellcasting

To use a magical spell, a character ascends through each circle of magic, one circle per turn until he has reached the circle of the spell in question. The character must make a Mind/Spellcraft check for each circle of magic. So if a character is casting a 4th level spell, they will need to roll 4 times. If the character has bought the 4th level spell down to 1st level, then they only need to roll once, and consequently, the spell can be cast on that turn.

A spellcaster also has a **Method**, a style of spellcasting which is distinctive to a style of magic. A witch might use wands, bubbling cauldrons and bones, a wizard might have a glowing crystal ball, rune covered staff or ancient tome. If the item or style of magic can be taken, broken, or disrupted, the spell will fail and the spellcaster will be unable to cast any more spells until the trappings of the spellcaster's Method are re-acquired.

Magical Duels

On his turn, any character who knows at least one spell can declare that he is entering a duel with any other character who knows magic. The character must make a successful Spellcraft test to enter the duel. If successful, the opponent has the option to immediately flee the duel. If he does not, the two characters begin the magical duel. They are linked by a bridge of eldritch energy and each is surrounded by an eldritch shield which cannot be penetrated. Each magician's magical energy is colored by their personality and style, so an evil swamp hag might have dusky purple and green flows of energy, while a noble wizard might have white and red.

Magical duels follow the same pattern as normal combat, with the attacker and defender both using Mind or Insight + Spellcraft as the attack and defense skills. Alternatively, Insight + Willpower OR Body + Endurance may also be used for evading. Damage is dealt to Composure, not Wounds. If both combatants defend, both combatants regain 1 point of Composure.

The loser of the duel is immediately subjected to a 6th Circle spell effect from the winners primary school of magic. The winner chooses this effect. The winner does not need to know the 6th Circle spell in question for it to take effect.

Starting Spells & Spell Creation

A starting character gets a number of spells equal to their score in Spellcasting plus one. None of these spells can be of an Circle higher than their Spellcasting score. (So no starting with

a 6th Circle spell.) Starting with five Circle 5 spells is fine though if that's what you really want.

A spellcaster normally knows only one style of magic. If you want to know more styles of magic (and open up the option of new spells from that style) then you must pay an additional 2 skill points for every additional school after the first. So, knowing 3 styles would cost you a total of 4 skill points. The first style for free, then 4 (2+2) points for two additional styles. Learning additional schools after character creation is free, but you have to find an in game teacher to teach them to you. That tends to be pretty hard.

The creation of spells, however, is a bit trickier. It is up to the referee and the player to create and agree upon spells collaboratively before the session begins. There are a number of spells listed below for reference.

Arcane Backlash

Magic is a fickle mistress and the consequences of failing a casting can be severe. Whenever a character fails to properly cast a spell, the possibility for backlash occurs. Have the player roll a d10. If the result is less than or equal to the Circle of the spell which failed, a backlash happens. Note that this is the *unmodified* Circle of the spell, so even if the player has bought down a 6th Circle spell to a 1st Circle spell, a backlash will still occur on a roll of 1-6. Backlash deals the spells Circle rating in Wounds damage to the caster. The referee may, at his discretion, also rule that a minor temporary cosmetic change has happened to the caster (hair turns an unnatural color, leaves sprout from their arms, etc.). These sort of changes impose a -1 penalty to Charm until it goes away (usually a number of days equal to the margin of failure).

Becoming Powerful

A character may, at the end of each completed scenario, pay two character points to permanently reduce the Circle rating of one of their known spells by one. This does not reduce the value of the Circle of the spell for purposes of backlash or potency, only for the difficulty to cast the spell and the number of turns needed to cast it.

A character may also pay three character points to gain a new spell on their own, though it would be nice if they could explain how they learned it while vaulting over flying horses, or whatever it is they've been doing.

Gaining New Spells

Spellcasters may find spells through finding forgotten lore during their travels, getting access to one of the few rare magical research libraries that exist, or convincing a tutor to help them learn. Once they find a spell they want, a Spellcasting check (minus any penalties for the Circle of the spell) is all that is required to learn it. The check is considered to take up one week of game time for every Circle of the spell, as the spellcaster studies the spell. If they fail, the spellcaster must repeat this check every week of game time until they succeed or quit.

The Grimoire: High (and low) Magics

Below, you will find the secrets arcane, the magical styles of stories and myth. (Some of them, at least) Your character may only start play knowing spells from two different schools, no more. More spells must be gained through play. Regardless of how many spells or different schools of magic the character learns, the first school she ever learns remains the Method by which she must cast all other spells. A Witch who learns some Seer spells, casts those spells with the methods of a Witch. You must choose the Method by which your character casts spells when she is first created. That style is your Primary school.

Artificers

Artificers are supernaturally skilled craftsmen, able to create the finest as well as the most dangerous objects.

Sample Users: Diligent craftsmen, simple cobblers, mischievous house elves

Method: Artificers need the tools of their trade to use their magic, and their magical skills only apply to one type of material that they are used to using. Examples of materials: plants,

animals, food, wood, and metal would be suitable materials. Artificers only rarely have two such specializations. A cook *might* know how to grow good food... but it's more likely she only knows how to cook magically delicious meals.

1st Circle

Repair: You can repair a damaged object, no matter how badly damaged, as long as you have all the component parts. How long this takes depends on how bad the damage is, and what sort of object is being repaired, and is dictated by the GM.

Swift Work: You can create or repair objects in half the time it usually takes. For example, a tailor who would normally take 20 hours to make a jacket could now make it in 10 hours.

2nd Circle

Perfection: You can create a wonderfully made object if you have the correct raw materials and tools at hand without needing to make any sort of test to succeed. This object will be worth at least four times the value of a normal example of the object and will impress any who experience its magnificence. However, the item's worth is based on its craftsmanship, not the materials (so you couldn't create a golden horseshoe out of pig iron). It takes the normal amount of time to make the item.

Strengthen: You can strengthen an object so that it is immune to all normal (but not magical) damage. So, a builder could reinforce a cottage he built to be impervious to the elements and the ravages of time, but not a deliberate attack on its structure. A brewer could strengthen his beers so that they never go bad.

3rd Circle

Artifact: You can empower an object you have created as a magical item. The powers of the object should suit the object created and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 2nd level spells from any school, or increase a single trait by +1.

Magic items created by this power can operate either once per day for an entire scene, or whenever the possessor likes at the cost of one point of permanent Insight. (The player may buy more Insight as normal.)

Perfection: You can now create your perfect object from inferior raw materials. Thus, a cook could create a perfect stew from rotten vegetables and meat, or a tanner could cure a perfect skin from a shredded animal hide. However, the item is still only a finely crafted version of its raw materials (so you couldn't create a mink coat from a bear's fur).

Alternatively, you could accomplish a lower-circle effect of Perfection without any tools.

Swift Work: You can now work your objects in a quarter of the time it would normally take.

Trap: You can magically trap an object you have created. The trap will activate on a pre-specified trigger, and will result in whatever nastiness best suits the story and your character. Perhaps the object explodes, causing wounds. Maybe the object releases a slow-acting poison, or sends the victim into a deep slumber. Ultimately the details of the trap are dictated by the GM, but can never cause more than 4 damage, kill a character outright, or remove the character from the story in a permanent way.

4th Circle

Artifact: You can empower an object you have created as a magical item. The powers of the object should suit the object created and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 3rd level spells from any school, or increase a single trait by 2.

Magic items created by this power can operate either once per day for an entire scene, or whenever the possessor likes for the cost of one point of permanent Insight. (The player may buy more Insight as normal.)

Mundane: You can take away one of the touched magical item's powers until the next sunrise or sunset, or if it has more than one, all of its powers for a single scene.

Perfection: You can now create a perfect object from any raw materials. So, a fletcher could make arrows from spare cutlery, or a cooper could make a barrel from beanstalk leaves.

You are limited creating objects of only basic materials, such as plain wood, simple steel, and the like.

Alternatively, you could accomplish a lower-circle effect of Perfection without any tools.

Reshape: You can reshape an object with your tools, making it up to four times larger or one-quarter the size. This power can be used multiple times on the same object. It is sometimes used to create odd dwelling places, or to manufacture items for very small, or very large "people".

Swift Work: You can now work your objects instantly.

5th Circle

Artifact: You can empower an object you have created as a magical item. The powers of the object should suit the object created and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 4th level spells from any school, or increase a single trait by +3.

Magic items created by this power can operate either once per day for an entire scene, or whenever the possessor likes for the cost of one point of permanent Insight. (The player may buy more Insight as normal.)

Disintegrate: You can cause a touched, mundane object to return to its unworked component parts.

Straw to Gold: You can use your tools to turn any one inanimate substance into any other (as dictated by the GM). This power can be used in combination with Perfection to create finely crafted items out of the richest materials.

6th Circle

Animate: You can create a human-shaped rank 3 living object (see living objects in The Bestiary) with a sense of self by permanently lowering your Composure trait by one. Upon completion of the incantation, a new rank 3 person (albeit made of gingerbread, wood, or similar) is created. The living object has a mind and will of its own, and is under no compulsion to follow your commands.

Artifact: You can empower an object you have created as a magical item. The powers of the object should suit the object created and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 5th level spells from any school, or increase a single trait by +4.

Magic items created by this power can operate either once per day for an entire scene, or whenever the possessor likes for the cost of one point of permanent Insight. (The player may buy more Insight as normal.)

Door: You can empower an object (typically a free standing door and frame) with the ability to take a single individual anywhere they wish... once. There are *no limits* where this object can take the user. Even if it is into their own mind, or a place of their imagining, this object can take them there. Once the object is used, it loses all its magic.

Enchanters

Enchanters use magic to charm, control, and manipulate others to their own ends.

Sample Users: Wicked step mothers, frisky satyrs, malevolent water-spirits.

Method: Enchanters need to be seen (or heard - many enchanters sing or play an instrument to enact their magic) for their enchantments to work. For those who need to be seen, their item of power is usually a glittery bauble or something else that attracts the eye, whether it be a pendant, a crown, or even the enchanter herself! For those who must be heard, their items of power are likely to be musical instruments, or an alluring song.

1st Circle

Fascinate: A single target within a stone's throw immediately finds you interesting and wants to know more about you. The target may still dislike you, or seek to work against you, but will probably delay any antagonistic actions for a while as he pursues his sudden curiosity. This is largely a matter of roleplaying.

Charm: You become more attractive and interesting. You gain a +1 bonus to your Charm attribute for the current or upcoming scene.

2nd Circle

Fascinate: Now everyone who can see you (or hear you) is affected when the enchantment is cast.

Nixie's Allure: Any who see you (or hear you) must make Composure tests (which can be attempted each turn) or travel towards you. Those who fail their roll by 2 or more must do so mindlessly; those who fail their roll by 1 can spend their turns performing other actions, so long as those actions don't inhibit their movement. Calling for help or throwing something at the enchanter would work, but grabbing onto a bush and holding on wouldn't.

Romantic Dream: Your target, who can be anyone you have ever met, will dream about you when they next sleep. During the following day, you gain a +2 bonus to your Charm attribute when dealing with the target of your spell.

3rd Circle

Command: You order a target within a stone's throw (who must be able to understand you) to do a single, simple, non-dangerous deed, which he must obey.

Nixie's Allure: Targets now need to make a Composure test with a -2 penalty, or travel towards you.

Passion: A single target, who must have heard of you or met you, falls in love with you. Love, of course, does not blind a target to reality, but she will not act to harm you, or allow any others to do so except in the most extreme circumstances. To perform this spell, you must have a treasured item of the target or a lock of her hair. This love is extremely powerful, but can wane or be destroyed over time by your actions.

4th Circle

Command: You can now command someone to perform a simple dangerous deed, or a complex non-dangerous one. If following the command will obviously threaten the life of the target, she may attempt a Composure test at -2 to resist.

Hypnotize: You can implant a subconscious command (as per the Command spell) into a victim within a cricket's hop, which he will not remember you putting in place. This may include a trigger to activate the command at a later date. If enacting the command will obviously threaten his life, the target may make a Composure test at -2 to resist it upon the moment of the triggering.

Nixie's Allure: Targets now need to make a Composure test with a -4 penalty, or travel towards you.

5th Circle

Automaton: A single target who can see (or hear) you completely loses her free will and must enact your every command until the next sunrise or sunset.

Hypnotize: The target may no longer resist a command that would obviously threaten her life.

Worship: All who can see (or hear) you immediately fall to their knees and worship you. You become their world, and they will perform every request you make if it is within their power to do so. However, if you command an individual to risk her life in any way, she may make a Composure test with a -4 penalty to resist. Even if she does resist, she remains under the power of the enchantment.

This power lasts until the next full moon.

6th Circle

Far Mistress: You may immediately use another enchanter power on a single target who has ever seen (or heard) you, no matter how far away they are.

Worship: No command you make can be resisted any longer.

Guardians

Guardians grant wishes that benefit others, and are able to watch over the vulnerable to aid them when required.

Sample Users: Fairy godmothers, good witches, guardian angels

Method: Guardians may only cast their spells at the request of the target of the spell or at

the request of his parents if the target is too young to speak for himself. A ward who decides that he no longer wishes the guardian's attentions can discard the token the guardian gave him, or if verbal acceptance was given, simply announce loudly that he withdraws his permission.

1st Circle

Fortune: You bestow a measure of good luck upon a single target within a cricket's hop. The next time the target fails a test, she may reroll once.

Ward: You create a bond with a single target that you touch, referred to as your ward. This bond allows you to instinctively know when your ward is upset or in peril. You may only ever have one ward at a time. This power ends when the ward dies, or you use this spell upon a new ward. You are automatically considered to have permission to cast spells upon your ward.

2nd Circle

Heal: With a touch, you can heal half of a target's wounds.

Ward: With a Spellcraft test, you can now determine the location of your ward, no matter where he may be.

Warn: You can send a short message to an individual you believe to be in peril. The message must be beneficial, and will be received as a whispered voice or a brief vision.

3rd Circle

Heal: You can either heal half the wounds of a target within a cricket's hop, or all of the wounds of a target that you touch.

Inspire: Your touch inspires a target to succeed in a difficult task she is potentially capable of achieving, such as creating a magnificent piece of art, withstanding the will of the mightiest of enchantresses, or avoiding the teeth of a great dragon. The next test the target takes counts as if it has passed, no matter the difficulty.

Ward: With a Spellcraft test at -2, you can now see and hear what your ward sees and hears for the rest of the scene.

Warn: You can send a detailed dream to one individual you believe to be in peril. The dream must be beneficial, and will be experienced the next time the target goes to sleep.

Wish: You can grant a minor, flawed wish. The wish must be simple and localized, and may not affect other sentient creatures directly. So, a wish for a small pot of gold, or to go to the ball, could be granted, but a wish for a lost friend to appear, or for another to fall in love, could not. All wishes must have a flaw worked into them, such as granted experiences only lasting until midnight, or for granted objects falling apart in a pre-specified situation. The exact limits of the Wish are up to the GM.

4th Circle

Bless: You can bless a child that you touch to embody a single positive ideal, such as beauty, creativity, courage, compassion, or similar. As the child grows to adulthood, this ideal will grow progressively more evident. A blessed child gains an advantage ranging from +2 at the point of the blessing to +5 when the child reaches her majority. This bonus applies to any test specifically associated with her blessing, and is added as a bonus to the character's Stat + Skill check. A blessing will end if the blessed child actively works against his positive trait. So, a boy blessed to be compassionate will lose his blessing if he purposefully acts in a cruel and heartless fashion.

For the purposes of this spell, a "child" is anyone under the age of puberty, and a child's majority is typically age 16. Typically royal christenings have a "package" of blessings from the local guardians: compassion, beauty, voice, and grace. The bonuses *do* stack, if they all apply.

Heal: You can now either heal all of the wounds of a target within a cricket's hop, or half of the wounds of everyone touching you (or holding onto your belt or similar).

Release: By touching a target, you may release him from any power or ability that is controlling his mind.

Ward: With a Spellcraft test at -4, you can now conduct a two-way conversation with your ward, no matter the distance involved. This power lasts until the conversation ends.

5th Circle

Captains Courageous: You can bring out the inner hero of someone you touch while announcing the cause that he will be fighting for. Until the next sunrise, whenever he is fighting for that cause, as long as he truly believes in it and is willing to sacrifice himself for it, he gains an advantage of +5 to Composure, and he ignores half (round down) of a foe's AV if that foe actively opposes that cause. The target also receives the following benefits: an increase of +4 to Charm, and Body. The increase of Body will also increase max Wounds.

Lessen Curse: you can lessen the impact of a malign spell affecting someone that you touch. For example, a girl cursed to die on her sixteenth birthday might instead fall asleep, or a boy cursed to permanently become an animal might instead transform only at night. The exact nature of the lessening is up to the GM.

Ward: With a Spellcraft test at -6, you can now teleport instantly to your ward's side.

6th Circle

Ward: With a Spellcraft test at -8, you can now resurrect an ex-ward from death by touching his body. This spell must be cast within an hour of your ward's death.

Wish: You can grant a major wish. The wish can be complex and broad-reaching, and can even affect other sentient creatures, so long as they are minor characters. All such wishes must have a flaw built into them, such as a granted kingdom falling if any of its people suffer at the wisher's hand, or a banished enemy returning with two-fold power if any mention her name three times before a mirror. The exact limits of Wish are left to the GM.

Seers

Seers see things normally impossible to see, such as far-off places, someone's destiny, or a future event.

Sample Users: Secluded oracles, traveling folk, wise women

Method: Seers require their fortune-telling tools to use their magic, whether they be entrails, tarot cards, still quiet pools of water or bubbling cauldrons. It's not uncommon for a seer to be blind, or wear a blindfold while using her powers.

1st Circle

Fortune Telling: Having rolled the bones or any other countless methods of divination, you may ask one simple question of the universe (i.e., the GM). You gain a response that is helpful, but cryptic.

The Edge: You sense brief flashes of the future for the next scene. During this time, you roll an additional die to resolve a task, and take the better result.

2nd Circle

Scry: You cause the mists of magic within one reflective surface (pool of water, mirror, crystal ball, etc) to swirl rapidly, and when they reach the peak of their motion, you can see any person, place, or thing that you have previously touched, wherever it now resides. You may scry until the subject leaves its present local, or until the mists within the surface completely stop swirling (a few minutes or so)

Vision: You receive a vision of an upcoming danger. This vision is vague and obscure, but it does provide some hard facts and an insight into what lies ahead. The details of the vision are left in the hands of the GM. During the prophesied scene, you gain an advantage of +2 to all traits. This spell may not be cast again until the prophesied scene has come to pass.

3rd Circle

Fairy Ring: When you cast this spell, you learn the direction and approximate distance (within a few miles) of any entrances into the realm of the fair folk that are within a day's travel. Once you're in the general vicinity, you'll know the entrances when you see them, but must otherwise poke around until they come into view.

Find: You instinctively know the most direct route to travel to find an object or person direct route to travel to find an object or person you have that this route might not be the easiest

or safest way. This spell ends at sunrise or sunset.

Scry: You may now maintain a Scry view until the next sunrise or sunset, and the vision will follow a person or object that leaves their current locale.

4th Circle

Find: In addition to learning the direction of the object or person that you desire, you also instinctively know the easiest or safest path to it.

Mind Reading: You can see into the mind of a target within a cricket's hope range, allowing you to skim their surface thoughts. The target may resist this spell with a Composure test opposed by your Spellcraft; the closer the roll to your Spellcraft test, the less you learn.

Glimpse the Past: You can see important past events concerning a touched person or object. Exactly what is uncovered is determined by the GM.

Scry: You can now Scry on a target for which you have a treasured possession or lock of hair. If you have touched the target, you can now use any of your seer powers on the target when scrying, effectively extending the range of those powers to anything that you can see in the surface or using that surface as a vehicle for your powers.

5th Circle

Destiny: You comprehend the true destiny of one character within a cricket's hop. The details you uncover are left for the GM to depict as her plans for her campaign dictate.

Find: You no longer need to have touched the object or person you desire to use this power on; you must simply describe him or it.

Mind Reading: You can now learn any details you wish from the target, assuming you succeed at an opposed Spellcraft vs. the target's Composure test; the closer the target is to your roll, the less detail you receive. Even if the target successfully resists your efforts, you can still always glimpse surface thoughts (canny wizards who must often deal with powerful seers simply train themselves to maintain a Zen-like placidity to their surface thinking).

Scry: You can now use Scry on a target about which you know nothing more than a name or a unique descriptor. ("Show me the creature that attacked Jacob last night"). You may now use any of your powers on the target without having touched him or it, needing only a treasured possession or a lock of hair.

Straight to the Heart: You can see through to the heart of an individual within a cricket's hop range, no matter the disguise or false skin she wears. This spell allows you to know if someone is lying about who they are, or if they have some hidden power. The exact information you learn is determined by the GM.

6th Circle

Absolute Awareness: You exist several moments in the future, somehow always knowing what is about to happen. This requires all of your concentration, however, making it impossible for you to attempt any physical actions or even communicate meaningfully to your friends, even to warn them. All of your words come out cryptically and jumbled. You can simply act as appropriate, and hope they get the general idea.

While under the effects of this spell, which last until the next sunrise or sunset, you are never surprised or ambushed. You always know exactly where to stand so that you're not within reach of an opponent, you never fall victim to traps or ambushes, and you know the effects of any of your actions (rolling for skill checks before they occur). However, you automatically fail tests that require quick action or intense physical activity, like dodging attacks or surmounting difficult obstacles. You may still use magic as normal.

You may break Absolute Awareness whenever you like.

Scry: You may now use *any* magical power or magical ability through your scrying surface, regardless of magical school, or whether you've touched your target, have any possessions and so on.

Necromancy

Necromancers deal with the stuff of death and the trappings of death. Their spells always have shades of purple, red, and black about them, and they deal with souls of the living and

dead, the bodies of the dead, creating and shaping shadows, and the curses of death.

Sample Users: Evil queens and viziers, dark fae, undead (lich) wizards & witches

Method: Necromancers require the props of death about them; lots of black and silver fabrics, darkened rooms, guttural chanting, skulls, bones, and black candles arranged around a bloody red pentagram. A darkly saturnine face and sharply pointed goatee for men or “Elvira” style clothing and body for females are almost mandatory.

1st Circle

Death Vision: The subject sees a vivid apparition of his own death. This might be a vision of the future or a false vision from another possible future – but it is always chilling. The subject is mentally stunned until he can make his Mind/Willpower roll to shake off the effects of the spell. This spell can also be *useful* to the subject, by pointing out a possibly deadly hazard.

Sense Spirit: Find any ghosts, spirits, undead, or similar supernatural entities within the area of effect. On a good roll, it gives a general impression of what kind of being is present. The caster may, at the time of casting, limit the spell to a specific type of entity, or exclude a given type.

Summon Spirit: Talk to the spirit of a dead person. If the spell succeeds, the subject will answer one question, to the best of his knowledge as of the time he died.

If the spell fails, that caster may not summon that spirit again for one year. A critical failure means the caster summoned a malign spirit, who lies deliberately.

2nd Circle

Steal Vitality: Deal damage to the subject to heal your own injuries. The subject must either be willing or totally helpless; the caster must touch the subject. This works on living, sapient subjects only! The spell stops when the caster’s Wounds are fully restored, when the caster decides to stop, or when the subject’s Wounds reach -1 (which automatically kills the subject).

Zombie: The subject of this spell must be a relatively complete dead body. The nature and condition of the corpse determines the nature of the undead creature produced. Three possible types of undead may be created with the Zombie spell. A normal dead body produces a zombie; a corpse rotted away to bones produces a skeleton (indeed, zombies rot away to skeletons over time); and a desiccated cadaver, or a properly embalmed body, becomes a mummy.

The animated corpse becomes an undead servant of the caster, a Circle 1 undead. The undead obeys your commands as if it was a well-trained animal, but it has no intelligence of its own. It does not have the “soul” or memories of the living person. The physical traits of the undead are usually influenced by the form of the corpse animated, but this spell cannot produce Circle 2 or 3 creatures. A dragon animated with this spell would still be a Circle 1 undead... a weak and pitiful thing, though it would likely still be able to fly.

The GM is the final arbiter of what exactly the animated corpse can and cannot do.

3rd Circle

Dark Mirror: The caster flings shards of energy into a target, which pierces not just her body but soul. The target’s colors invert for a moment.

The target takes 8 wounds which can be halved if the target makes an Endurance test.

If this spell kills its target, the inverted-color image shatters into a thousand slivers and disappears. The victim falls to the ground, drained of all color.

Bone Puppet Dance: The caster commands a given skeleton... not good for the person who lives around it.

The skeleton moves as the caster wills, from dancing a jig to murdering a child, for up to five hours. A living target may resist, using muscles to struggle against the deathly force that animates his bones. Each action which he resists causes him to take one wound. Doing so also consumes much more of the spell’s energy, reducing the duration by one hour. When the remaining duration reaches zero hours, the spell ends.

Skeletons that kill their contravening hosts claw their way free of the body and become permanent Circle 1 skeletons under the caster’s control. Similarly, casting this spell on an existing skeleton raises it as a skeleton. Targeting a skeleton that is already an active walking dead rips

its control from its current master.

4th Circle

Field of Bone: The caster causes hundreds of skeletal hands to burst upward through the earth, stone or flooring to grab anyone present (except the caster), holding them tightly.

The field affects an area roughly the size of a football field, or a town square. Anyone within the area is forced to move at half speed, or the skeletal hands will grab their ankles or wrists, trip them, and hold them prone and helpless. Everyone within the area suffers a -2 penalty to all Body-based actions as they are forced to evade the clutching hands. If they fail any Body based action within the field, they fall prone. The hands attempt only to restrain their victims without doing damage. They are easy to destroy – they never defend and they have only one wound – but they are replaced within moments.

The hands can capture immaterial beings as easily as any other target, and ghosts and spirits caught by the hands become visible. The hands release their grip and vanish at dawn, or when struck by sunlight.

Creeping Shadow: The caster vomits a sticky black ooze, which flows from her to attack an indicated visible enemy within a stone's throw. The shadow ooze is a Circle 3 creature with a Body score of 3, a Fighting score of 3, and 8 wounds. The viscous thing moves as fast as a man runs and can be hurt only by magical attacks or fire.

The merest brush with an open flame will burn it up in seconds, leaving a tacky, noisome residue on everything it touched. A character that is touching or held by the shadow while it burns takes six wounds.

The ooze always seeks to immobilize a foe and creep down his throat to suffocate him. (2 wounds/turn). It only slithers and clings to its target. If its target flees, the shadow pursues unerringly, no matter where he goes. Once it kills its target, the shadow falls quiescent within him, leaving no trace but the residue on his body and utter, unreflecting blackness in his eyes. If a victim can evade it for an hour, however, the shadow evaporates.

5th Circle

Evisceration: Reach with one hand into a subject's body and withdraw a vital organ, leaving an open cavity.

Extracting the brain instantly kills the body, but the brain itself may survive for a few minutes, and while it survives, it can cast any spells it knows! Remember that the brain has no senses of its own and is therefore casting blindly.

Most extractions kill within a minute; however, some organ losses can be survived – a lung, a kidney, etc. In this case, the victim will still bleed seriously. A fourth Circle **Heal** is required to replace a lost organ.

Rotting Death: The target, who must be touched by the caster, rots from within. Every turn, he must make an Endurance roll; on a failure, he takes 2 wounds. On a critical failure he takes 5 wounds! A successful roll means he takes no damage that turn; a critical success breaks the spell.

For the duration of the spell, the subject feels crippling discomfort, as his body literally rots from the inside out.

The victim appears to be undergoing a devastatingly rapid gangrene. Once the victim is dead, its body quickly deliquesces, until only a puddle of evil-smelling goo is left.

6th Circle

Curse of Undying Death

The target of the spell starts to rot from within and without, as per **Rotting Death**. If they die from the spell their body will reanimate as either a zombie under the control of the caster, or a free willed vampire, (who will be very very hungry). What they come back as is the choice of the caster. This undead, unlike those created by the Zombie spell, *does* contain the soul and memories of the victim, who is constantly tortured by the memory of his death and transfiguration. The victim retains all stats and skills from their mortal form.

The GM is the final arbiter of what exactly the undead can and cannot do.

Soul Jar: The caster traps the target's soul in some object (which must be within a

cricket's hop). If the target is not the caster, then he must be within a cricket's hop, or visible to the caster.

If your soul is in a "jar," you are unaffected until either your body dies, or the jar is destroyed. The death of your body does not kill you. Your consciousness shifts to the "jar," where you are able to see, hear, and even cast any spell that you know. You may communicate at a distance via telepathy-type spells, if you know any – or by direct mental contact, without a spell, with anyone who handles the jar.

If a new body comes near the jar, you may try to take it by a possession type spell... if you know such a spell. In that case, the soul of that body goes into the jar. But if your soul is in a jar, anything that destroys the jar will kill you permanently – beyond hope of resurrection – even if your body is unharmed.

The spell may be cast again to switch the soul to a different "jar."

Talent

The school of Talent magics is an odd one, as most of its practitioners (or Talents) have no idea they practice any magic at all. Most consider themselves to simply be exceptionally talented at whatever craft or skill they use most frequently.

Sample Users: Woodsman, knights errant, merchants, pirates

Method: Talents need the tools of their trade to use their magic, and their magical skills only apply to their field of Talent. A woodsman would not make a good merchant, and a merchant would not make a good knight.

1st Circle

Jury Rig: You can temporarily repair a damaged object related to your chosen skill, no matter how badly damaged, as long as you have all the component parts. How long it lasts depends on how bad the damage was in the first place, and what sort of object is being repaired, and is dictated by the GM. Typically a Jury Rigged object lasts for once scene, then falls apart again.

Swift Work: You complete tasks related to your Talent in half the time it usually takes. For example, a woodsman who would normally take 8 hours to gather the wood he needs for a day could gather the wood in 4 hours instead.

2nd Circle

Cunning Work: The work you do is four times as effective as it would normally be, generating four times the money from use of your skill. Sadly, heroic knight errants don't get four times the damage on their sword strokes, but when the grateful villagers present him with a reward; it's always worth four times the value anyone else would receive.

Empower: Once a week, you can gain an automatic success on any task you have Talent in. This task succeeds no matter how unlikely it is.

3rd Circle

Imbue: You can empower an object that is special to you as a magical item. A knight might have a sword, a woodsman might have an axe, and so on. The powers of the object should suit the object and require the GM's approval. As a rough guide, such a magical item can mimic any 1st or 2nd level spells from any school, or increase a single trait by +2.

Magic items created by this power can operate once per day for an entire scene, and only operate in the hands of the person who created them. The Talent usually thinks of this item as "lucky" or "my favorite", rather than being any sort of magic.

Jury Rig: You can now create a workable object related to your chosen skill from inferior raw materials. Thus, a cook could create edible stew from rotten vegetables and meat, or a tanner could cure a useful hide from a shredded animal hide. However, the item is still only a rude version of its raw materials (so you couldn't create a mink coat from a bear's fur) and it will fall apart by next sunrise.

Alternatively, you could accomplish a lower-circle effect of Jury Rig without any tools.

Swift Work: You can now complete tasks related to your Talent in a quarter of the time it would normally take.

Trap: You can magically trap an area of ground or specific task that you can see or comprehend. (So a merchant could not trap the act of woodcutting) The trap will activate on a pre-specified trigger, and will result in whatever nastiness best suits the story and your character. Perhaps the victim takes wounds; maybe the victim is poisoned, or sends the victim into a deep slumber. Ultimately the details of the trap are dictated by the GM, but can never cause more than 4 wounds, kill a character outright, or remove the character from the story in a permanent way.

4th Circle

Imbue: You can empower an object that is special to you as a magical item. A knight might have a sword, a woodsman might have an axe, and so on. The powers of the object should suit the object and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 3rd level spells from any school, or increase a single trait by +4.

Magic items created by this power can operate once per day for an entire scene, and only operate in the hands of one other person that the Talent specifies. The Talent usually thinks of this item as "lucky" or "my favorite", rather than being any sort of magic.

Jury Rig: You can now create a workable object related to your chosen skill from any raw materials. So, a fletcher could make arrows from spare cutlery, or a cooper could make a barrel from beanstalk leaves. You are limited creating objects of only basic materials, such as plain wood, simple steel, and the like, and the object falls apart after one week.

Alternatively, you could accomplish a lower-circle effect of Jury Rig without any tools.

Swift Work: You can now complete tasks related to your Talent instantly.

5th Circle

Imbue: You can empower an object that is special to you as a magical item. A knight might have a sword, a woodsman might have an axe, and so on. The powers of the object should suit the object and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 4th level spells from any school, or increase a single trait by +6.

Magic items created by this power can operate once per day for an entire scene, and only operate in the hands of the Talent's family. The Talent usually thinks of this item as "lucky" or "my favorite", rather than being any sort of magic.

6th Circle

Imbue: You can empower an object that is special to you as a magical item. A knight might have a sword, a woodsman might have an axe, and so on. The powers of the object should suit the object and require the GM's approval. As a rough guide, such a magical item can mimic any 1st - 5th level spells from any school, or increase a single trait by +8.

Magic items created by this power can operate once per day for an entire scene, and can operate in the hands of anyone the Talent willingly gives the item to. The Talent usually thinks of this item as "lucky" or "my favorite", rather than being any sort of magic.

Witches

Witches are known for casting an array of foul curses, most of which are unpleasant, spiteful, or just plain mean. Some witches also have mastery of nature and the elements, and almost all of them can fly.

Sample Users: Evil queens, mad fae, wizened hags

Method: Witches leave traces of their passing when they use their powers: nearby milk sours or runs blood red, flames turn blue, animals shy and roll their eyes, hair stands on end, or similar unnatural and unpleasant effects.

Strangely, witches are unique magic user in that they have no particular items of power. This means that the witch is, in effect, her own item of power. Kill the witch or render her unable to function (faced with her own true nature in a mirror for example), and all her spells and hexes come undone. (The witch is also likely catatonic for the rest of her life.)

1st Circle

Fly: You (and only you) can fly at the speed of a swift bird (50-60mph) for one scene.

Different witches fly using different methods, but broomsticks and flying potions are the most common.

Misfortune: You curse a target within a stone's throw to be dogged by bad luck. The next time the target succeeds a test, she must reroll and take the worse outcome. This curse wears off when the user suffers a minor misfortune caused by her failure in some test.

2nd Circle

Blemish: You curse your target within a stone's throw to suffer a minor, cosmetic ailment, such as warts, baldness, or horribly bad breath, which causes a -1 penalty to Charm. At the end of every day, the cursed rolls a die. If she rolls a 1 or 2, the curse wears off.

Misfortune: Instead of the lower-circle effect, the target must now roll two dice whenever she rolls her for a task, using the lower of two results. This curse ends when the victim suffers a major misfortune caused by her failure in some test.

Sleep: You send one victim within a stone's throw of you into a deep slumber that lasts until the next sunrise. The victim may resist this power with an opposed Spellcraft vs. Composure test.

3rd Circle

Blemish: The curse is now more than cosmetic, and also causes irritation, inflammation, or pain in your victim, resulting in an additional disadvantage of -2 to all physical tasks as well as the penalty from the previous circle.

Fly: You may now give other characters the means to fly as swiftly as a bird for one scene, whether it is by lending them your broomstick, giving them a potion to drink, or the like.

Shapeshift: You transform yourself into a single type of animal, of dog size or smaller. Toads, ravens and cats are common forms. If you wish to learn a new animal form, you must learn this spell again. The spell ends at sunrise.

(See animal traits for attributes)

Sleep: If a target within a cricket's hop fails an opposed Spellcraft vs. Composure test, she falls into a deep fevered sleep, and won't awaken until the next full moon. She must then make a constitution test with a difficulty equal to your Spellcraft, or also suffer wounds equal to half her health when she awakens.

Wither: You can greatly weaken a target with nothing more than a touch. The victim suffers a -4 penalty to all physical tasks until the next sunrise.

4th Circle

Nature Witchery: You force the natural world to bend to your will. All simple plants and animals within a stone's throw now do your bidding. Trees whip up at your command; birds swoop from the sky; rocks roll through the streets, and fires move where you command. The extents of this power are controlled by the GM, but as a general rule, Nature Witchery should allow you to dish out at least 4 wounds to every enemy within range every round. These wounds ignore all AV but, depending upon the source of the damage, may be avoided with a Dodge test. This spell ends when you stop spending your turn concentrating on it.

Transformation: One creature within a cricket's hop is permanently transformed in some way that does not kill her, but effectively makes her helpless. Sample transformation curses include being turned into a toad or other harmless animal, being turned to stone, or being forced into an endless slumber. The curse remains until some unlikely condition, stated aloud when the power is cast, is met. The victim may attempt a Composure test vs. your Spellcraft test to retain her ability to communicate. So a victim turned into a toad would retain her power of speech, a victim turned to stone might be able to change the words on her pedestal, and a victim forced into eternal slumber might speak to nearby people in their dreams.

5th Circle

Hex: You call down a terrible curse that can affect a castle or an entire small village (in which you must be present) when some event that is more than a month away occurs. The farther away the likelihood of such an event, the worse the hex may be. Some examples: every man in the village turns into a pig the next time a woman accuses her husband of being one,

sending a castle into a magical sleep when the next king is crowned, or cursing a baby girl to die on the day she is married. The curse remains until some unlikely condition, stated aloud when the power is cast, is met.

Transformation: The victim may no longer make a Composure test to retain her ability to communicate.

Weather Witchery: You can call down rains, summon thunderheads, or disperse hurricanes, forcing the weather to do your bidding. You may change weather conditions within a day's journey to any extent you wish, but you suffer from the bad weather just like everybody else. The extents of this power are controlled by the narrator, but as a general rule, Weather Witchery should allow you to dish out at least 6 wounds to everything within the area every minute. These wounds ignore all AV but, depending upon the source of the damage, may be avoided with a Survival test (to avoid lightning) Wounds test (to endure cold) and so on.

For every ten minutes you maintain this spell, you must make a Wounds test. Each additional ten minutes, you suffer a cumulative -1 to your roll. If you fail, the effect ends and the weather returns to normal.

6th Circle

Hex: The condition for ending the hex is no longer spoken aloud; indeed, even you as the caster don't know the condition unless you want to. It can only be discovered by questing.

Earth's Wrath: You call out to the powers of earth and sky and demand that they unmake that which has offended you. A single large structure or small village within an arrow's flight begins to shake and shudder. Twelve earth-quaking turns after the completion of this spell, the target is destroyed utterly, sucked down into a gaping rent in the ground, and the remains hurled an arrow's flight in all directions. Occupants remaining within any destroyed building are sucked away along with the building or village. For most, this means instant death.

Transformation: The condition for lifting the curse no longer needs to be spoken aloud; indeed, even you as the caster don't know the condition unless you want to. It can only be discovered by questing.

Wizards

Wizards cast formulaic spells from tomes of magical lore, and are known for the powerful and varied magic they study.

Sample Users: Ambitious advisers, bearded wanderers, absent-minded hermits

Method: Wizards require their grimoires, staves, crystal balls, or some other bulky item of power to cast their incantations.

1st Circle

Blast: You throw a ball of fire (or crackle of lightning, or cloud of poison, or whatever else is appropriate) at the target within a stone's throw. It deals 4 wounds which can be halved if the target makes a Dodge test. These wounds ignore all protection except that granted by the Protection spell.

Light: You create a ball of light in your hand or at the tip of a wand or staff. It is enough to see by, and lasts until you dismiss it or fall asleep.

2nd Circle

Animate: You can animate one item (such as a mop or statue) as a Circle 1 living object. The living object obeys your commands as if it was a well-trained animal, but it has no intelligence of its own. This incantation is commonly used by lazy wizards to create servants to cook and clean for them. The item remains animated for one day per rank you have in Spellcraft.

Blast: Your blast now deals 6 wounds which can be halved if the target makes a Dodge test.

Fear: You can scare one opponent within a stone's throw by suddenly appearing more impressive than you truly are. The target must make a Composure test vs. your Spellcraft or flee the scene.

3rd Circle

Alarm: You instinctively know when someone enters a room or area where you have cast this incantation. You can only have one Alarm cast at any one time.

Blast: Your blast now causes 10 wounds which can be halved if the target makes a Dodge.

Counterspell: You can attempt to dispel an active magical power by rolling a Spellcraft test against the original caster's Spellcraft. If used against magical spells that have specific conditions that end them, such as hexes or transformations, the difficulty is the original caster's Spellcraft +2.

Fear: The target must now pass a Composure test with a -2 penalty vs. your Spellcraft or flee the scene.

Protection: You surround yourself with a magical force shield, which increases your AV by +2. If you ever suffer 2 wounds from a single attack even after negating wounds with Protection, the magical force-shield collapses. Otherwise Protection ends when you fall asleep.

Illusion: You create an illusion that looks, smells, and sounds like the real thing. It can be any size from a speck of dust to an elephant, and requires you to concentrate to maintain and control it, taking up your turn every round. The illusion ends if it is touched by an intelligent being.

4th Circle

Alarm: You can now have as many Alarms cast as you have ranks in Spellcraft.

Animate: You can now create a Circle 2 living object.

Blast: Your magical attack now causes 12 wounds which can be halved if the target makes a Dodge test.

Illusion: Your illusion now fools the sense of touch as well as sight, sound, and smell. You must still concentrate to maintain and control it, taking up your turn every round. The illusion ends if an intelligent being attempts to damage it.

Invisibility: You, your clothes, and your carried equipment become invisible. The spell lasts for as long as you concentrate on the spell, which requires that you spend your turn each round (allowing you to move at half your speed as normal).

Protection: Your shield now grants you AV +3, and only ends when you suffer 4 wounds from a single attack after negating wounds with Protection. Protection still ends when you fall asleep.

5th Circle

Illusion: Your illusion can now be up to the size of a small castle, and lasts even after you stop concentrating on it.

Invisibility: You can now cause as many adult sized objects or creatures to become invisible as you have ranks in Spellcraft. All who are made invisible with your spell can see each other as ghostly, transparent forms. Creatures remain invisible for as long as they spend their turn concentrating on the power, while objects remain invisible until the next sunrise.

Protection: Your shield now grants you AV +5, and only ends when you suffer 6 wounds from a single attack after negating wounds or when you fall asleep.

Summon: You summon as many Circle 4 creatures (which may be demons, elementals, familiars, or similar) as you have ranks in Spellcraft. The creatures follow your every command, and remain until the next sunrise.

6th Circle

Animate: You can now create a Circle 3 living object. Further, you can grant a sense of self to an object by permanently lowering your Composure trait by one. Upon completion of the incantation, a new rank 3 person (albeit made of stone, china, wood, or similar) is created. The living Object has a mind and will of its own, and is under no compulsion to follow your commands.

Conflagration: You summon all of your powers to unleash a devastating assault against one spot or target you can see. The conflagration may take the form of a rain of fire from the heavens, a demon from the deeps, a mighty tornado, or the like; it affects an area roughly equivalent to a football field or a town square. Everyone and everything in the target area suffers 16 wounds that ignores all protection other than that granted by the Protection spell. As usual, the

damage can be halved if the target makes a Dodge test.

Illusion: Illusion of this circle last forever, or until you dismiss them or someone else successfully uses Counterspell on them.

Protection: The spell can now grant, instead of personal protection for you, a force-shield surrounding everyone and everything within a cricket's hop. It stops just about anything that tries to pass through, such as arrows, boulders, lightning strikes, and so on. No one and nothing can pass in either direction. Should game mechanics need to be involved, it can be assumed to grant AV +10 to everyone within the force-shield. If something would inflict 14 wounds to the area even after negating wounds with Protection, the force-shield is shattered. The shield lasts as long as you concentrate on it, or until the end of the scene.

Summon: This circle allows you to summon as many Circle 6 creatures as you have ranks in Spellcraft. The creatures follow your every command, and remain until the next sunrise.

The Bestiary – Critters Large and Small

When the GM wants to create a critter, she may use the following stats as a rough guideline. In general, the critter has it's Circle in each of its attributes and in each of its primary skills, 2x it's Circle in Composure and Notoriety, and 3x its Circle in Wounds. Naturally this can be adjusted up or down as the GM sees fit and the critter's concept dictates.

Living Objects

Chair [circle 1 living object]

Body 1, Charm 1, Insight 1, Mind

Fighting: 3 Athletics: 2

Wounds: 3 Composure: 2 Notoriety: 1 AV: 2
Dmg: 2

Mop [circle 1 living object]

Body 1, Charm 1, Insight 1, Mind

Fighting: 2 Profession (cleaner): 2

Wounds: 3 Composure: 2 Notoriety: 1 AV: 1
Dmg: 1

Guardian Statue [circle 2 living object]

Body 2, Charm 2, Insight 2, Mind 2

Fighting: 3 Athletics: 2

Wounds: 6 Composure: 4 Notoriety: 2 AV: 6
Dmg: 4

Creatures

Imp [circle 2 creature]

Body 3, Charm 1, Insight 4, Mind 2

Fighting: 2 Athletics: 4 Deception: 3

Wounds: 12 Composure: 8 Notoriety: 8 AV: 2
Dmg: 3

Greater Demon [circle 6 creature]

Body 6, Charm 6, Insight 6, Mind 6

Fighting: 6 Athletics: 6 Deception: 6

Wounds: 18 Composure: 12 Notoriety: 12 AV:
6 Dmg: 12

Lesser Water Elemental [circle 4 creature]

Body 4, Charm 4, Insight 4, Mind 4

Fighting: 4 Athletics: 4 Prof.(gush): 4

Wounds: 12 Composure: 8 Notoriety: 8 AV: 2
Dmg: 6

Greater Air Elemental [circle 6 creature]

Body 6, Charm 6, Insight 6, Mind 6

Fighting: 6 Athletics: 6 Profession(woosh): 6

Wounds: 18 Composure: 12 Notoriety: 12 AV:
6 Dmg: 10

Undead

Mummy [circle 3 creature]

Body 3, Charm 0, Insight 3, Mind 2

Fighting: 2 Profession: 3

Wounds: 9 Composure: 6 Notoriety: 6 AV: 1
Dmg: 3

Skeleton [circle 1 creature]

Body 1, Charm 1, Insight 1, Mind 1

Fighting: 2 Profession: 1

Wounds: 3 Composure: 2 Notoriety: 2 AV: 0
Dmg: 3

Zombie [circle 2 creature]

Body 2, Charm 0, Insight 2, Mind 1

Fighting: 2 Profession: 2

Wounds: 6 Composure: 4 Notoriety: 4 AV: 1
Dmg: 3

Animals

Wolf [circle 2 creature]

Body 3, Charm 2, Insight 2, Mind 2

Fighting: 2 Dodge: 2 Athletics: 2
Performance: 2 Survival: 3

Wounds: 6 Composure: 4 Notoriety: 1 AV: 1
Dmg: 5

Horse [circle 3 creature]

Body 5, Charm 2, Insight 2, Mind 1

Fighting: 3 Dodge: 2 Athletics: 3 Survival: 2

Wounds: 9 Composure: 2 Notoriety: 1 AV: 1
Dmg: 4

Bear [circle 4 creature]

Body 4, Charm 2, Insight 4, Mind 2

Fighting: 4 Dodge: 2 Athletics: 2 Survival: 3

Wounds: 12 Composure: 8 Notoriety: 1 AV: 2
Dmg: 8

Songbird [circle 1 creature]

Body 5, Charm 2, Insight 2, Mind 1

Athletics: 3 Dodge: 2 Survival: 2 Performance:
2

Wounds: 3 Composure: 2 Notoriety: 1 Dmg: 1

Rat [circle 1 creature]

Body 1, Charm 0, Insight 2, Mind 1

Fighting: 2 Dodge: 2 Athletics: 2 Survival: 4

Wounds: 3 Composure: 1 Notoriety: 1 Dmg: 2

Raven [circle 2 creature]

Body 1, Charm 0, Insight 2, Mind 2

Fighting: 2 Athletics: 2 Survival: 2

Wounds: 3 Composure: 2 Notoriety: 1 Dmg: 1

NPC QUICK SHEET

Name: _____ Concept: _____
Build: _____ Gender: _____ Eyes: _____ Hair: _____ Age: _____

Body	[]	Charm	[]	Mind	[]	Insight	[]
Acrobatics	___	Deception	___	Academics	___	Dodge	___
Athletics	___	Etiquette	___	Burglary	___	Intuition	___
Endurance	___	Gather Info.	___	Healing	___	Perception	___
Fighting	___	Oratory	___	Profession	___	Survival	___
Riding	___	Performance	___	Spellcraft	___	Spellcraft	___
Stealth	___	Persuasion	___	Tinker	___	Willpower	___

Wounds [] Notoriety []
Composure [] Character Points []

Short Term Goal _____ Noble _____
Medium Term Goal _____ Fear _____
Long Term Goal _____ Rage _____

Equipment: _____ AV: ___ Wep Dmg: ___

Name: _____ Concept: _____
Build: _____ Gender: _____ Eyes: _____ Hair: _____ Age: _____

Body	[]	Charm	[]	Mind	[]	Insight	[]
Acrobatics	___	Deception	___	Academics	___	Dodge	___
Athletics	___	Etiquette	___	Burglary	___	Intuition	___
Endurance	___	Gather Info.	___	Healing	___	Perception	___
Fighting	___	Oratory	___	Profession	___	Survival	___
Riding	___	Performance	___	Spellcraft	___	Spellcraft	___
Stealth	___	Persuasion	___	Tinker	___	Willpower	___

Wounds [] Notoriety []
Composure [] Character Points []

Short Term Goal _____ Noble _____
Medium Term Goal _____ Fear _____
Long Term Goal _____ Rage _____

Equipment: _____ AV: ___ Wep Dmg: ___

Character Name: _____

Build: _____ Hair: _____ Eyes: _____ Age: _____

Gender: _____ Concept: _____

Triggers

Noble: _____

Fear: _____

Rage: _____

Goals

Short Term _____

Medium Term _____

Long Term _____

Body [] Charm [] Mind [] Insight []

Acrobatics ____ Deception ____ Academics ____ Dodge ____

Athletics ____ Etiquette ____ Burglary ____ Intuition ____

Endurance ____ Gather Info. ____ Healing ____ Perception ____

Fighting ____ Oratory ____ Profession ____ Survival ____

Riding ____ Performance ____ Spellcraft ____ Spellcraft ____

Stealth ____ Persuasion ____ Tinker ____ Willpower ____

Wounds [] Notoriety []

Composure [] Character Points []

Equipment Of Note: _____

Weapon: _____ Hits On - Damage: _____

Weapon: _____ Hits On - Damage: _____

Weapon: _____ Hits On - Damage: _____

SPELL SHEET

Magical School(s):

Style & Method:

Spell Name

Range

Notes/Effect: