



Streets of Avalon

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CREDITS

Created by *Brett Bloczynski*

Design. *Christopher Sniezak*

Setting. *Brett Bloczynski*

Layout. *Christopher Sniezak*

Art. *Matt Marrow, Public Domain, Adobe Stock,*
Publisher's Choice Quality Stock Art via Rick Hershey /
Fat Goblin Games, Juan Ochoa, Rick Hershey via Empty
Room Publishing

Welcome to the Streets of Avalon. You look new to this glorious cesspool of a city. Normally I'd try to pull a fast one over you and take your coin but I'm in a good mood this evening. Had myself a nice score and I'm celebrating. Plus it's good fortune to pass it down and I need as much fortune as I can get. So here's a little advice. Find like minded people you can trust and if you must venture out at night, keep to the lamplight. These cobblestone streets are soaked in the blood of the unwary, unwise, and unlucky. So don't be any of those. Last. Keep away from the lamplighters. I've never met a single person who'd gotten involved with that lot and had an easier life for it.

What Is This?

This is the playtest rule book for the Streets of Avalon roleplaying game powered by the Lamplighter system. Within you'll find the following:

- Our core rules for the Lamplighter System.
- The four base character classes which are highly customizable.
- A gear section with weapons, armor, and the new kits and tools system
- A GM section filled with options, advice, and tools to build Streets of Avalon scenarios and campaigns
- A few of example scenarios
- Lore and setting information for the city of Avalon
- A number of adversaries to use in your own games, along with the tools to build your own.

It's actually the whole game, just not as polished as we'd like. That's because we need gamers like you to play the game and let us know what feels bad, what feels good, and what just doesn't work.

Now let's hit those cobblestones and get into some trouble on the Streets of Avalon



CAMPAIGN SETUP

This parts for GMs but players, read and get a feel for what should be happening.

This section will lead you through a Streets of Avalon Campaign Setup. This is to help you and the players put together a solid foundation and common understanding when you start playing your Streets of Avalon game.

Where to start?

The Streets of Avalon is an Urban Low Fantasy setting and game. Get that concept rolling around in your head. Now do you have an idea for a campaign? If you do, does it fit into any of the primary playmodes we use in this book?

- Criminals on the Streets
- Investigators
- Dangerous Location Explorers

It could even be a mix of those concepts or none of them if you have a different idea. Those are just the ones we provide support for.

A Short Pitch

Once you have your idea then come up with a short pitch for the players so they know what they're getting into. A solid pitch covers the high concept of the game, what kinds of things the characters will be doing, and asks the players to think about the reasons their characters are doing those things.

Here's the short pitch we'd give the players when we talk about being Criminals on the Streets, Investigators, and Dungeon Delvers.

† Criminals on the Streets

Become a group of thieves on the streets of Avalon. You'll commit crimes, build your reputation, stake your claim on territory, and partake in other underhanded activities to carve out as much of a life as you can and eventually retire comfortably or die trying. Make your character with the idea in mind that stealing, muscling in on, or grifting people is the best and only way to make it on the Streets of Avalon.

That's your character's goal in a criminal game but they might have other goals more personal, such as becoming good enough to steal something from a powerful magistrate family, getting revenge on a rival crime organization or individual for a past transgression, or stealing something very specific for personal reasons. Those are just examples but as long as your character's goals have to do with committing crimes it'll work within this kind of campaign.

† Dangerous Explorations

Become part of the Guild of Dangerous Explorations. This kind of game is about going into dangerous locations to explore, retrieve, and/or root out problems. This covers delving into Thorbrindor, exploring locations outside of the city of Avalon, and solving problems in the sewers for the Guild of Sanitary Excavators, all while becoming a more and more respected member of the Guild of Dangerous Explorations.

Make your character with the idea in mind that thrill seeking, treasure hunting, and delving into the dangerous and dark places of the world is the best way to live, be that for making money, a sense of adventure, or a family legacy. Those are a few examples but as long as your character's goals have to do with desiring to explore dangerous places it'll work in this kind of campaign.

† Investigators

You're a group of individuals that decided to open up a private investigation firm in the city of Avalon. You'll be investigating mysteries and solving cases brought to you. This could be anything from thefts, to murders, to missing persons, to monster hunts. As you take and solve cases your reputation will grow and you'll gain the attention of more notable clients and cases.

Your character does this for any number of reasons; making coin, levying justice in a way you don't believe the Griffons can, revenge, to solve a mystery that's personal to you, or to find a monster that's eluded you for a long time. Whatever the reason, your character believes working as part of a licensed private investigator group in the city is the best way to do it.



Session 0

Now that you have your idea and have pitched the game to the players it's time for session 0. This is where you build out the foundation for the characters and the neighborhood those characters are from. It'll also let you dig into what your game is about, explain some of the basic rules concepts for your particular style of game, let the players know what they are expected to do with their characters, set the tone of

the game, get your safety tools in place, and cover the subject matter you and the players want to explore and what you want to exclude from the game.

I think it's worthwhile to read or paraphrase the following to the players to help them understand the tone of the game since your pitch should get the high level idea of the game across and what the characters are expected to do.

AVALON'S TONE

Avalon is slowly decaying. The city is a place of constant change but underlying that is an ominous sense that things are sliding towards a dark and inevitable end. At any moment this whole thing could all fall apart. If you were to press anyone living here, they would tell you it feels like they're living with their heads in a guillotine and they're waiting for the executioner to drop the blade.

It's just something built into the people and it manifests in many ways, from positive nihilism to excessive debauchery to a desperate need for control. It's been like that for as long as anyone can remember. Now while the city can be grim, it's also full of life. People trying to make the most of what this existence has to offer. On the other hand, they could be so poor that it affects them far less because they're just trying to make enough money to survive another day. The rich fall more into the previous nihilism, debauchery, and control spaces than other people. All this together means most folks live in the highs and lows of their lives. Those steady folks who keep things even keeled are few and far between.

Neighborhoods are the primary focal points of the city. The people in them tend to stick together. It's just the way it works. Those places with central areas like a local tavern, a fighting circle, a restaurant, an important shop, a park — you know, something that allows people to congregate — are where the people gather. How they make connections.

Then there are the spaces between the more established neighborhood. Those streets are often avoided, or traveling with great caution, desperate need, or for foolish reasons. It's those places you hear about a few blocks down past the bridge, or a street just on the other side of the tanneries. They're places a person you know went missing or are the subject of a strange rumor. That's where people who don't want to be found, for whatever reason, can be found. It's also where monsters lurk, the monsters that take people,

but not the monsters that light the lamps at night.

The city itself is a beautiful tapestry of always changing and evolving architecture. Most buildings are made of wood and plaster, but are constructed in a variety of styles. This is because fires are commonplace and one building burning can often lead to a whole block or neighborhood going up in flames. In reality, it's more common to see one building burn down and in its place is something different rise up from the ashes. No, it's not supernatural, just people building stuff. Either way it's almost always one to five stories tall and packed together against other buildings creating narrow alleys and shadowed streets.



Rules Concepts

Each structure we provide has rules specific to their play. It's worth giving the players, especially those who've never played a Streets of Avalon Game before, some expectations for what they'll be doing.

† Criminals on the Streets

Feel free to read or paraphrase this to your players:

You'll be pulling off heists in the city. The jobs might come your way but you'll probably have to go and find a few. Once the job is found then there's a pre heist phase where you take time to gather information, resources, and set things up to help you do the job. This is against a timer that ticks down and triggers events that can hinder your crew pulling off the job. Finally, there's the heist, you know, where you try and pull off the heist.

† Dangerous Explorations

Feel free to read or paraphrase this to your players:

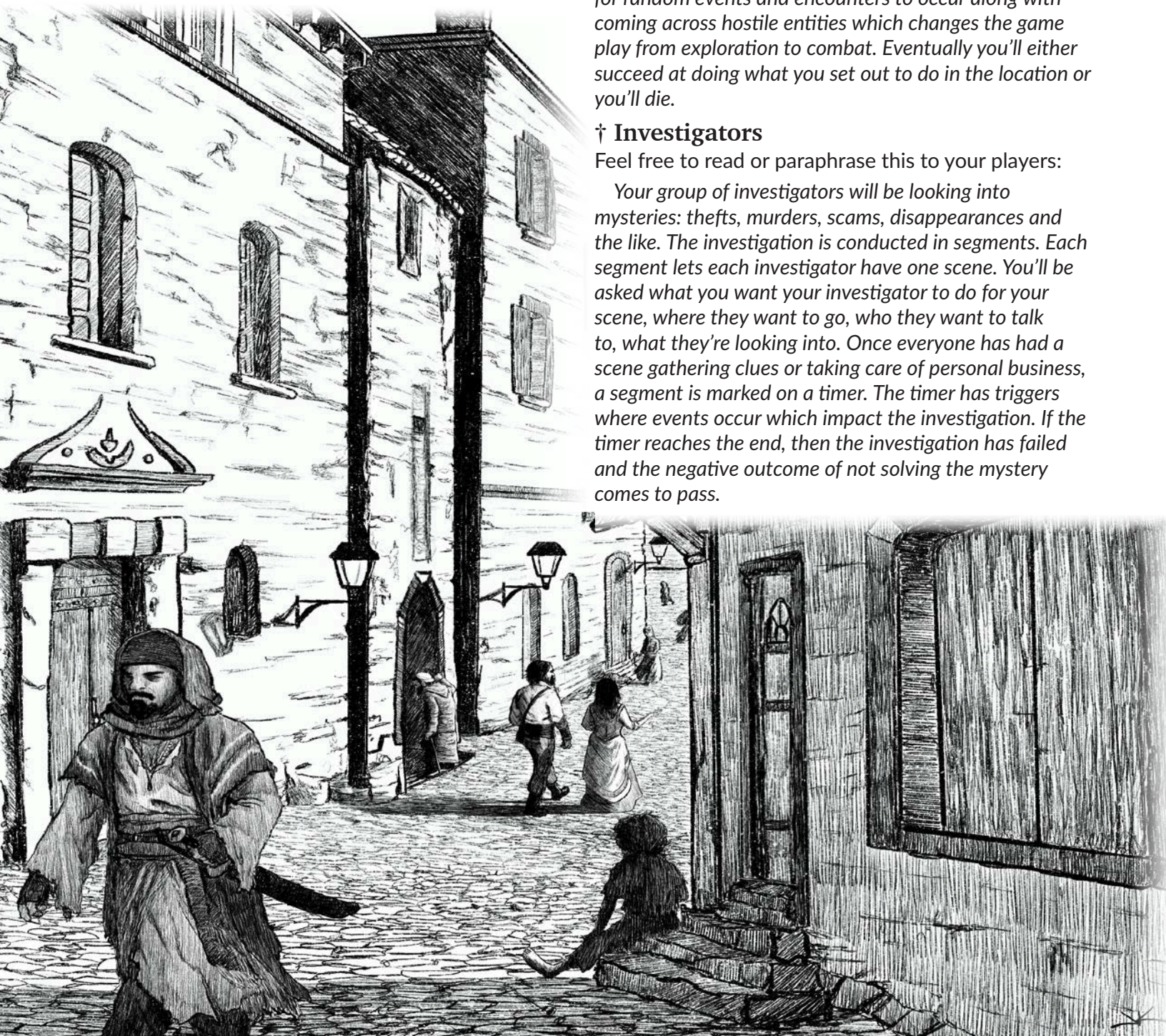
Your team of explorers will be delving into dangerous locations around the city of Avalon. Your team does this for many potential reasons but primarily to find treasure or because you're getting paid to find something, secure a location, or clean out a location from vermin, pests, or more dangerous creatures.

You'll gather your supplies and then enter these locations. Most exploration occurs in segments where you're either moving from area to area or taking actions to search or understand part of a location. These segments allow everyone to declare actions, use their skills and knowledge, and make rolls to see what is discovered or learned. As this is happening there is the potential for random events and encounters to occur along with coming across hostile entities which changes the game play from exploration to combat. Eventually you'll either succeed at doing what you set out to do in the location or you'll die.

† Investigators

Feel free to read or paraphrase this to your players:

Your group of investigators will be looking into mysteries: thefts, murders, scams, disappearances and the like. The investigation is conducted in segments. Each segment lets each investigator have one scene. You'll be asked what you want your investigator to do for your scene, where they want to go, who they want to talk to, what they're looking into. Once everyone has had a scene gathering clues or taking care of personal business, a segment is marked on a timer. The timer has triggers where events occur which impact the investigation. If the timer reaches the end, then the investigation has failed and the negative outcome of not solving the mystery comes to pass.



TOOLS FOR SAFETY & TUNING YOUR GAME

Next you should talk about which safety tools you'll be using. I suggest using Lines & Veils Expanded, Script Change, and Stars & Wishes.

† Lines and Veils Expanded

Lines and Veils is a technique where you and the players say what they don't want to see in the game - that's a line - and stuff you're ok with having but don't want it described in detail and will fade it to black when it comes up - that's a veil.

The expanded version of this comes with two more categories. Things that people are **Interested In** having in the game and an **Ask First** category. Having players let you know what they're interested in seeing in the game gives you some ideas for what kinds of potentially tough material people can handle. The Ask First category allows people to say they're probably ok with what's about to happen but

they'd like to be consulted on it before moving forward so they can make a decision in the moment concerning their comfort level.

It's important to note that something someone is interested in having in the game never trumps a line. These are games and we should not play with material that makes it unsafe or harms other peoples fun or mental health.

The term Lines and Veils was coined by Ron Edwards but developed by the indie gaming community. I learned about the expanded version from the Character Keepers put out by The Gauntlet.

† Script Change

Script change is a set of safety, content, and consent tools put together by Beau Jágr Sheldon. I think they're excellent for tuning your game during play. The ones I'll present here are the Pause, Fast Forward, and Rewind Buttons. You can print out the symbols if you'd like or draw them on index cards and place them on the table. I would strongly advise doing this at the beginning of your session 0. Here's what they do or at least how I suggest they be used at your table.

The Pause Button. This allows the players, including the GM, to pause the game. This can be done for any number of reasons, maybe a moment in play is too intense or the tone gets off of what has been previously agreed upon. Pausing lets you take a moment to breathe or refocus. We also tend to use the pause button when we need to add a line to the game we come across that we weren't aware of.

Rewind. RPGs are improvised first drafts of stories. The rewind button gives us permission to take another crack at a line we wanted to deliver or redo a scene when everyone in the group wasn't on the same page. It's a powerful tool but I don't recommend using it for mechanics. In fact I never use it for mechanics, just for the parts where we're talking and describing actions.

Fast Forward. This tool is great for those moments where we forgot to put a veil in the game or we just want to fast forward through a scene that isn't interesting, relevant, or whatever your version of fun is. It helps move past the boring parts of the game and keep content you want as part of the story but don't want to delve into too deeply at the table.

These tools, especially pause and rewind, have made my games much more coherent and satisfying for myself and the players at my tables.

† Stars & Wishes

Stars & Wishes is a post game tool to help you tune your game to get the most out of it.

The concept of **stars** is to allow the players, including the GM, to highlight moments they enjoyed from the game, actions players took that excited or delighted them, and things that felt good about the session or the game itself.

The wish is something the players, including the GM, can let be known that they'd like to see in future sessions of play. Certain stories they hope progress, the returning of NPCs, a more consistent tone, or a ramping up of some other aspect of the game. Really anything they want to present that would help make the game more enjoyable for them in the future.

By asking for stars a GM can hear what parts of the game were high points right from the players mouths. They can also let the players know what parts of their play they enjoyed which is just a subtle way to encourage them to play like that more.

Hearing the wishes allows a GM to take feedback in a less critical way which they can incorporate into the game to provide a better overall experience for the players. GM's providing wishes lets them tell the players what they'd like in the future so they can also get the experience out of the game they're looking for.

Doing this allows you to tune your game on a session by session basis, getting feedback right from the players without it feeling to much like criticism.

This concept is by Lu Quade which the original article can be found on The Gauntlet Blog.

THE NEIGHBORHOOD & THE CHARACTERS

Avalon is a huge city but within that city are neighborhoods and the characters are based out of one of these neighborhoods. To let the players feel a connection to this neighborhood they get to help define parts of it.

This goes along with character concepts the players might have for their characters. So here you can ask if the players have some character concepts they'd like to talk about or if they'd rather build out part of the neighborhood first and then create a character that fits inside of the neighborhood and the game's pitch.

You should do some set up to provide a basis for the Neighborhood the characters will operate out of. This gives the players something to build off of and allows you to funnel some of their creativity so they're not going outside whatever ideas you may have. These are the categories you'll want to fill out beforehand.

Who's in Charge?

This section lets you know the general situation in the neighborhood, who some of the important people are, what they want and desire, any rumors going around about them, and the possible conflicts or tensions the neighborhood has concerning its leadership.

† **Groups, People & Places**

This takes the generalized information in the Who's in Charge section and gives more detail on who, what, and where they are, along with the roles those groups, people, and places play in the neighborhood. It's worth bringing three or four of these in total to start with.

The players will get to add one each to push that number to around seven or eight which is plenty of material to start with.

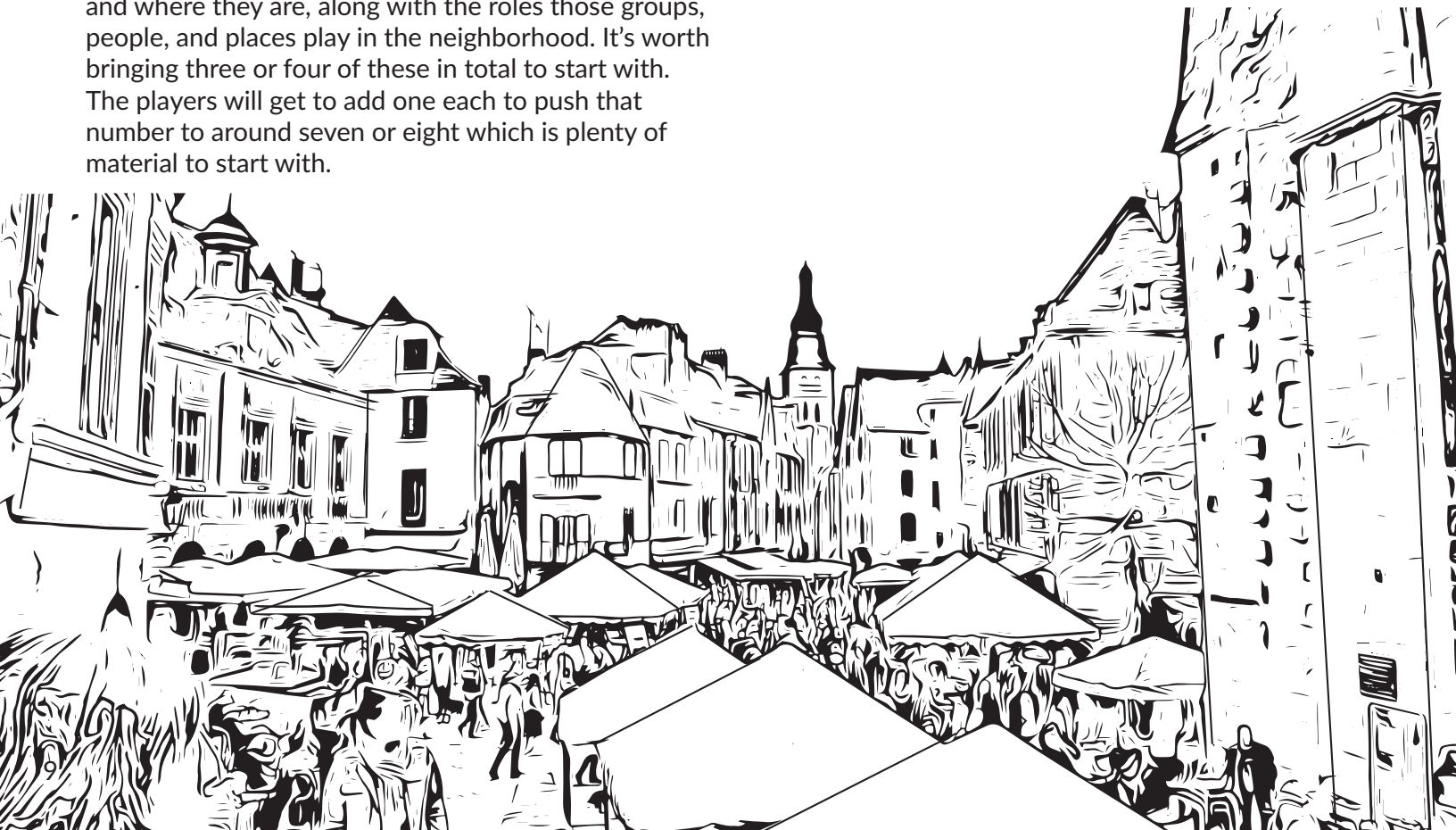
† **Character Question**

At this point you'll need to get the character concepts more fleshed out so you can tie the characters to the neighborhood by asking some more personalized questions. If you're good at coming up with questions on the spot then you can do so. If not, let the players know you'll be asking them some questions later about how they tie into the neighborhood and move on.

Also remember, until you start the game the things you're creating now are fluid and can be shifted. It's about getting everyone on the same page and feeling comfortable with what's happening in the game and the setting.

Here's some example questions and mad libs you can use or build off of:

- How do you know _____ and what are they like?
- Who's running (insert group or place) and how are you associated with it?
- Which griffin is your friend? Which griffin doesn't like you?
- What's your favorite restaurant in this neighborhood and what dish do you order most of the time?
- You know someone in the (insert organization/group). Who are they and why are you friends?



EXAMPLE: OAKVILLE

Here's an example of a neighborhood called Oakville for the massive oak tree in the local graveyard:

Who's in Charge?

The local Liché, **Fatemah**, runs this small neighborhood graveyard which is best known for the massive oak tree that lives on top of the central, low mound in the yard. Fatemah has been in the neighborhood long enough that the oldest member of the neighborhood cannot remember a time when Fatemah was not tending the dead and seeing to the tree on the mound.

The **Brotherhood of Sanitary Excavators**, while understaffed, is critical to the neighborhood's prosperity as without the two active wells, there would be no fresh water and the locals would have to travel to other neighborhoods for it. As the guild does so well here providing clean water, the **Brewers Guild** is looking into buying out the poorly-run **Carpenters Guild** warehouse and transforming it into a brewery.

There is rumored to be an **organized, underground circle-fighting ring** somewhere in the neighborhood. The **Griffins** that occasionally patrol the neighborhood report that nothing of the sort is happening, and if there were, someone would have been arrested and punished for it. This is a lie and they're covering up the circle-fighting ring.

The rest of the neighborhood revolves around the activity at the **Blue Wheel**, the tavern run by **Tenoch**. Members of the **Blacksmiths**, **Sanitary Excavators**, **Tree Cutters**, **Runners of Hermes**, and other guilds all gather here for drink, gossip, and a chance to share their luck and misery with each other.

Groups, People & Places

Fatemah, Liche' Priest. She provides hope for the neighborhood by keeping the dead, offering medical aid to the poor, and tending the great oak tree in her graveyard. The tree is a source of focus for Fatemah and others in the area. She believes that its health is a sign of the stability of the neighborhood. Every time the tree has seemed ill, bad things have happened to the locals.

Skari Ivarson, Local Sanitary Excavators Guild Leader. Skari is trying to win the love of the handsome and aloof neighborhood blacksmith, **Dipak Sanj**. Skari has a small, two room guildhouse on the east side of the neighborhood where the local guild members meet, store their larger tools, and work to recruit new members.

The guild has a local otyugh they call "The Heap" which they have placed in a centralized drainage location accessible either through the sewers, or by an old well just outside the **Carpenters Guild** warehouse.

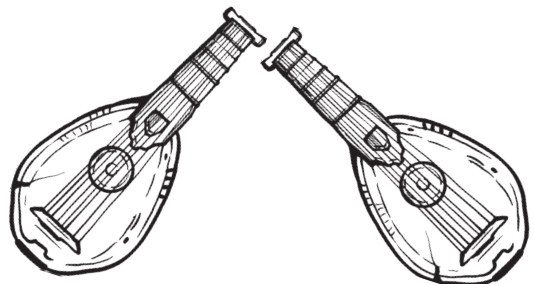
Dipak Sanj, Blacksmith. Dipak is a shrewd businessman and competent smith. He allows both the **Blacksmith** and **Wainwright** guilds to run out of his shop. Dipak is a master smith himself and has 3 apprentices. Dipak also has a good working relationship with **Akoko**, the lead of the small

Wainwrights guild in the area and **Akoko** provides a small percentage of her profits to Dipak as payment. He also has no idea that **Skari** is interested in him romantically.

The Blue Wheel, a neighborhood tavern. This tavern is a one story building with a central bar and a stage for small groups or solo acts in the corner. They serve a decent stout they brew themselves and their signature dish is a fish stew and dark bread. You can find most folks from the neighborhood here on any given night drinking, gossiping, or just sharing stories. Owned by **Tenoch Wallaram**, a bargeman.

With this basis you'd just ask the players to each either contribute a location or a person to the neighborhood. You can ask leading questions, let them come up with things on their own, or ask someone to flesh out a character mentioned but not detailed. Here's some example questions for the previous neighborhood:

- How do you know **Tenoch Wallaram** and what's he like?
- Who's running the underground circle-fighting ring and how are you associated with it?
- Which griffin is your friend? Which griffin doesn't like you?
- What's your favorite restaurant in this neighborhood and what dish do you order most of the time?
- You know someone in the **brewers guild**. Who are they and why are you friends?



Character Concepts

If at this time some players don't have their character concepts together yet it's time to finish that part up. Here's some general things for players to think about:

- What do you want your primary role to be in the group?
- How did your occupation lead into your current situation?
- How did you acquire your skill set?
- What problems have you had to deal with or are still dealing with because of the life you've led?

Here are some other questions to answer depending on the kind of game you're playing.

† Criminals on the Street

- There are less risky ways to make money than being a criminal. So why do you do it? Why have you chosen a life of crime?
- You joined this particular crew for a reason. What is that reason?
- Who do you know on the crew?
- Why will you continue to stick with this crew even if a job goes bad?

† Dangerous Explorations

- This is dangerous work. Most folks aren't cut out for it. You've chosen it. What drives you to be an explorer?
- Venturing into dangerous places requires trusting the people you're going with. Why do you trust this group?
- Why will you continue to stick with this group even if a job goes bad?

† Investigators

- A lot of this work is just collecting rumors and gossip or outing people for being liars to people they care about. Yet you still do it. Maybe it's that one case where you made a difference or the thrill you get from uncovering the truth. So why are you an investigator? What drives you to work this job?
- You've joined this small investigative firm for a good reason. At least it's a good reason to you. What is that reason?
- Why will you stick with this firm even if things get tough?



Homebase

Now that you have your neighborhoods foundation the players need a homebase. I'll provide you with some starting ideas for the players but in the end you'll want a location the players can return to and keep their stuff at that's in their neighborhood.

Now you can have everyone have their own apartment or home but a Streets of Avalon game works best if the players have a communal space they can at least meet up at. It'd be even better if they can keep their stuff there.

- What kind of space do you operate out of? Second floor apartment above a bakery. An old barber shop with both surgical and hair cutting spaces. A basement of a tavern. The rooftop apartment of a tannery. The local church to Hermes. An apartment you own with an office space. A small fighting school. Something of your own creation.
- What's special about it? There's sewer access. It's off the beaten path. It's right in the middle of things. The entrance is in a weird place. There's a small room that has a pole going from the second floor to the basement. It has a two way mirror room. There's a well appointed kitchen with a nice wood stove. Something of your own creation.

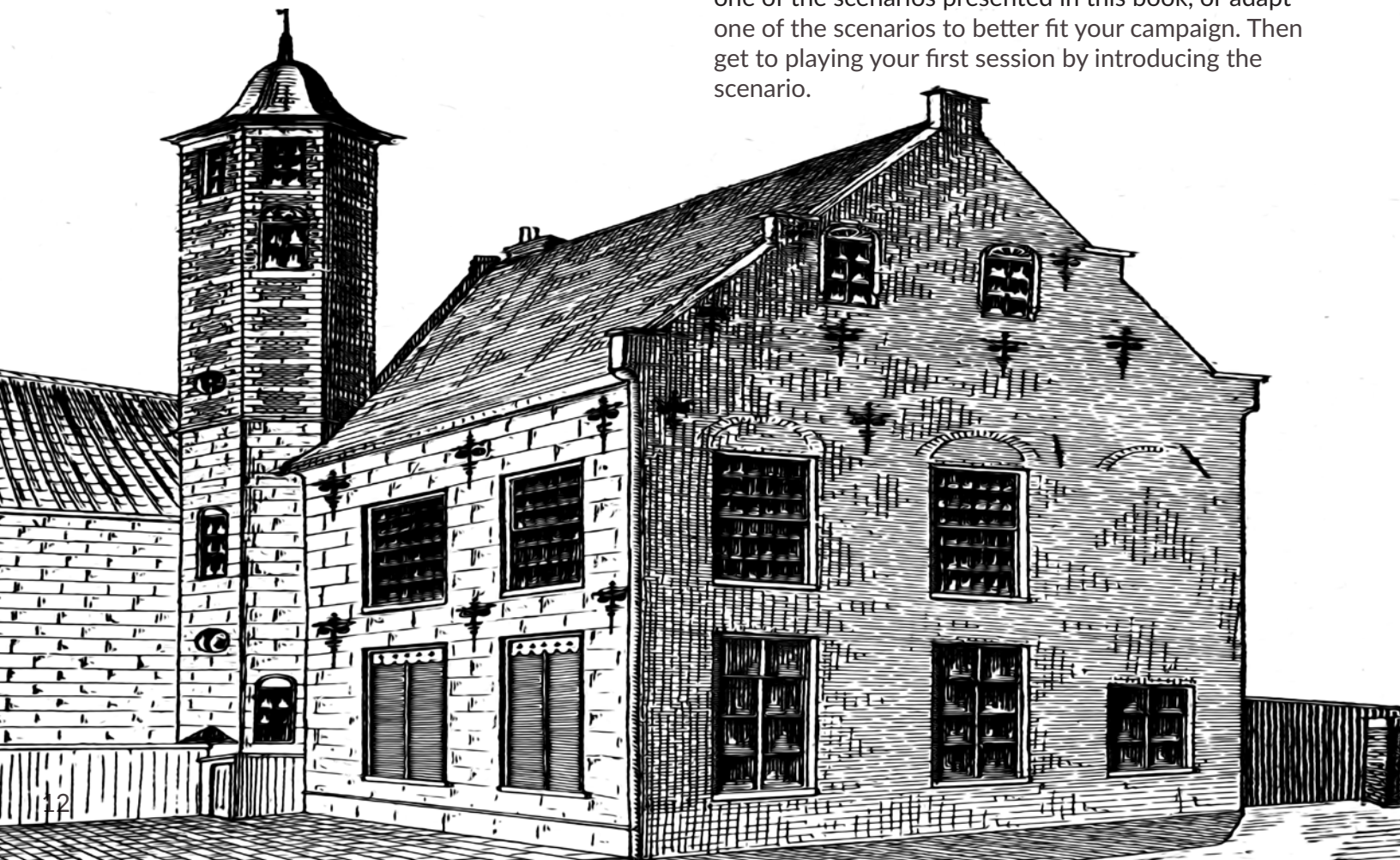
- Do you all live here?
- Is there anyone else who lives here or an important person associated with the space? Why do they live here or what makes them important?

Feel free to ask more questions or flesh out more of it until your satisfied and move on to the next step.

Now that the space is established, ask each character to answer the following question.

- What keepsake is in this space from a previous job or your life before joining this group? A fat goldfish in a bowl. The ashes of a deck of playing cards. A hat you got as a present but never wore. The dried out remains of a flower - you pick what kind. A fake gemstone. A broken dagger. A stuffed mouse. A broken piece of one of the lamps. A piece of a lamplighters cloak. Something of your own creation.
- Tell the story of why you kept it. This is player knowledge but not character knowledge unless the character wants the information to be known.

With all these pieces in place you can end your session 0. Your players can put together the mechanical parts of their characters if they haven't done that part yet. You can start putting together your first scenario, use one of the scenarios presented in this book, or adapt one of the scenarios to better fit your campaign. Then get to playing your first session by introducing the scenario.



CORE SYSTEMS

The Streets of Avalon is powered by the Lamplighter system. A system developed to create the feeling of what it means to live in a gigantic city that's reminiscent of London in the early 1800's... if London was falling apart, was built on top of the ruins of a dwarven civilization, magic was a real thing, and there were actually monstrous beings known as Lamplighters living among you, and they were the most benevolent of the creatures that people knew about.

The Core Randomizer

The Streets of Avalon RPG uses rolls. Whenever a moment in play occurs where the GM and PCs aren't sure what should happen next a roll is made. There are two types of rolls. The Action Roll and the Resistance Roll. This roll is always against a Target Number (TN) with a hit and miss state. This Target Number (TN) is determined by the situation and assigned by the GM or generated based on an opposing NPC's stats and the Difficulty die. The roll will determine if it's a hit or miss.

Only the GM can call for a roll.

There are two types of rolls. The action roll and the resistance roll.

- **Action roll.** An action roll is made anytime a character attempts to do something and the GM isn't sure of the outcome.
- **Resistance roll.** A resistance roll is made anytime a character is trying to avoid something negative and the GM isn't sure of the outcome.

The core dice mechanic uses a roll and keep 2 dice system. At the very least you'll be rolling 2d6. This can be modified where you might be rolling extra dice. Regardless of how many dice you roll you'll only ever

keep two dice of your choosing. I find bullet points work best to explain the process of how a roll

- A moment in play occurs where the GM and players aren't sure what should happen next and require the randomizer of the game system to decide.
- The PC takes 2d6
 - *If they have advantage they take another d6*
 - *If their occupation applies they take another d6*
- The PC rolls their dice, keeps two of them, adds their Base Ability modifier + One Relevant Training + any other miscellaneous bonuses.
- After the roll the PC can use **Grit**. Grit is a resource. Spending a point of Grit lets the PC choose one of the following:
 - *Roll another d6. Still keep two dice of all the dice rolled.*
 - *Add or subtract one from one of the dice.***Note:** A PC can only use one point of Grit on any single action or resistance roll.
- Compare the total to the target number(s) (TN) and determine the outcome.



Determining Results

† Two States - Hit and Miss

If there's just a single target number then there are two states. The hit and the miss.

On a **hit** you accomplish what you set out to do.

A **miss** can take a variety of forms but they fall into the following categories which the GM selects one of:

- **Success with extra resources spent.** This could be time, health, items, ect.
- **Success but changing the situation for the worse.** You manage to leap across to the far roof to keep ahead of the thieves chasing you but your foot goes through the roof and is stuck.
- **Providing the character with a choice.** You can pick the lock if you spend some magical power to force the lock open or choose to take several hours to pick it.
- **Failing at what they're doing.** You don't manage to convince the Sanitary Excavation worker to lower his price to guide you through the sewers to the location on the map you've found. Either pay the price or find some other way to get the worker to guide you. You miss when attacking in a fight and time moves on.
- **Failing and making the situation worse.** Not only did you not manage to disable the trap that was filling the room up with water but you also opened up another hole which is letting in the water faster.

The fictional positioning up to that point will help decide the outcome of these moments but a good rule of thumb is if there's a sequence of rolls in a scene, the first miss makes things more difficult for the PCs and the second miss in a row starts costing them resources or puts them in situations where they need to make choices about what resources they need to spend.

† Automatic Success and Criticals

When you roll double 5's that's an automatic success regardless of what the target number is.

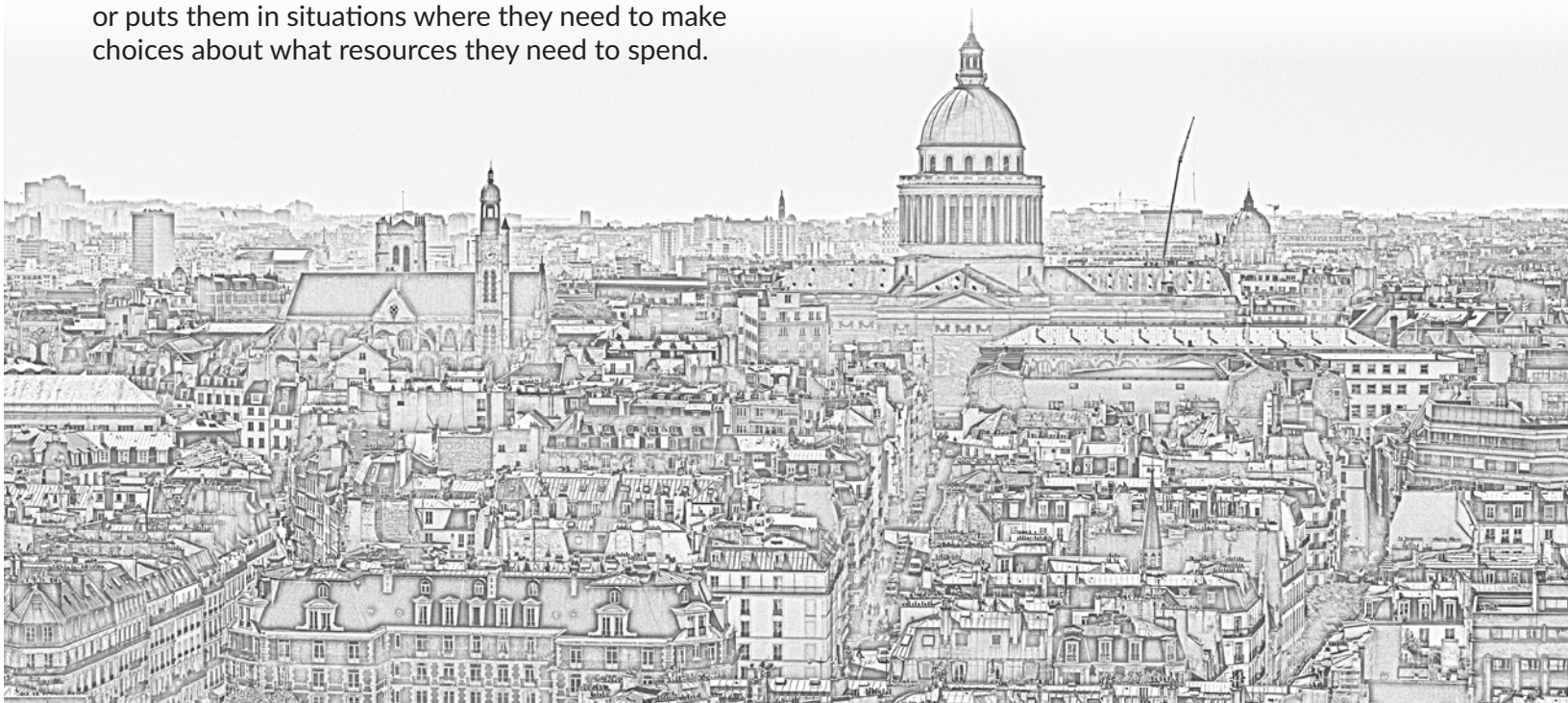
When you roll double 6's that's a critical success.

- When attacking you deal maximum harm plus roll a PCs stunt dice for extra damage.
- When taking any other action you gain some advantage in the scene.
 - *At the most basic level you gain advantage on your next action or can provide advantage to another character's next action.*

Any time you roll two 1's on any of your dice that's a critical failure. You can't spend grit to get out of a critical failure. **Only Critical Successes override critical failure.**

- The GM should choose the "you fail and make the situation worse", choice from missing. In a fight, this could be the next attack against you has advantage, or you've lost your weapon, or you've fallen through the broken floor boards and are now stuck. The GM may also just assign a condition.
- In other situations it could be any number of things. You found the evidence you needed to bring a murderer to justice but accidentally destroyed it. While chasing someone, you come around a corner and slam into a group of Griffons, losing your quarry and making the Griffons mad.

On the bright side, when you critically fail you gain an experience point.



Base Stats

These are the basic abilities a PC has. When making a roll a PC will always add one of these base stats to their roll.

- **Fighting.** Your base aptitude to fight. People in Avalon live in a tough world and fighting for survival can sometimes feel like part of daily existence. This rating lets you know how good you are at fighting.
- **Agility.** Hand eye coordination, quickness, physical coordination, twitch reflexes and being able to move with suddenness, are all traits of those who have a decent level of agility. Those who excel in agility can tumble, dodge, and weave their way through a fight avoiding all dangers that come their way.
- **Strength.** This is a measure of your raw strength. It impacts your melee damage, your ability to perform feats of strength, and how hard you can throw heavier things.
- **Endurance.** This is your toughness and ability to keep on going when most people would give up or pass out. It impacts your health score more than other abilities, and provides you the ability to resist poison, drink people under the table, and stay awake when exhausted.
- **Intellect.** This is your brain power. It measures how well you can understand complex ideas and situations, and the ability to retain and gain knowledge.
- **Psyche.** This is your force of will. It gives you a base level of being able to resist magical influences, mentally deal with the horrors you might come upon, gives you the courage or just spite to keep going when others can't.
- **Intuition.** This is wisdom, common sense, the ability to notice when things are off, sense imminent danger, and measure one's wits. When things are about to come to blows those with better intuitions often take the first action.
- **Presence.** This is a measure of your force of personality. The ability to make people believe you, agree with you, and want to work with you or at least be around you. Lying, performing, bargaining are more easily accomplished if you have a little bit of that old charisma to go with those skills. Also, how you can make yourself known to a room, a crowd, a group of people.

Secondary Stats

These are stats that are determined by formulas

- **Hit Protection.** A PCs Hit Protection is determined by adding together their Agility, Strength, Endurance times two, and class bonus. Each of the classes has this formula listed within them.
- **Grit.** This is determined by adding together Endurance, Psyche, and the PCs class bonus.
- **Stunt die.** This is determined by class and is listed within the Class section.

Resting

There are **Breathers** and **Rests** in this game.

Breather. A Breather is a short break from anything strenuous. Ten minutes is the shortest time it takes to get a breather. PCs can spend any number of Hit Protection Dice to regain Hit Protection during a breather. There are also some abilities PCs have that recharge with a breather.

Rest. A rest is an extended break for the PCs. At least 6 hours is a solid rest but the GM can decide to shorten or extend that based on the situation. Within the game the PCs need some time where they can bandage up their wounds, get some food, repair some gear, and take it easy for a while.

- PCs recover all their Hit Protection and Hit Protection Dice during a rest.
- PCs restore 1 to each of their attributes they've lost.
- PC's regain uses of abilities during a rest. This is dependent on the class and ability.

Advantage & Disadvantage

The follow happens on an action or resistance roll:

- **Advantage.** You can roll another d6 as part of an action or resistance roll.
- **Disadvantage.** The GM chooses one of the following:
 - *Adds +1 to the Target Number*
 - *Increases the stakes of the situation. A miss becomes worse than it normally would be.*

Tags

Tags are descriptors consisting of one or more words with mechanical and narrative weight. They appear on items, can be applied to PCs, and sometimes apply to situations. They all have a mechanical attribute associated with them. If a tag does not have a mechanical attribute described in detail then it either provides a character with advantage or disadvantage depending on the situation and narrative weight of the tag.

For instance, A character has the tag, *Understands the Guard Rotation*, for a building they're trying to pull a heist off in. The tag doesn't have any mechanics written out for it. This means when a character tries to sneak into the building they have advantage on situations where understanding the guard rotation would be applicable. On the other hand, a dagger has the *Light* tag which has the following mechanical implications:

A character can choose to use their agility when determining melee damage instead of strength with this weapon. This weapon can be used in your off hand to make an attack using a quick action.

Tags can also be permanent or sticky.

Permanent tags are always a part of the character or item unless something alters the character or item. For

example, boatmen always have the **slow** tag. If they're given some kind of speed boost that negates the slow tag, that tag is gone until whatever negates the tag is also gone.

Sticky tags are a part of a character or item and stay with the character until they're removed by something that happens in the game. These are often negative tags that hamper the character. Here are a few examples: *poisoned, distracted, grappled, sickened, on fire*.

The GM might create a mechanical negative mechanic with these sticky tags. If a character was inflicted with a deadly poison they might have the **poisoned** tag. This would make any roll have disadvantage and they would take 1d4 harm every time their turn starts until they took the antidote, were cured in some other way, or died.

In another case there might be a sleep poison which inflicts the *Poisoned* tag, only causing the character to have disadvantage on their rolls and causing the character to make endurance resistance rolls at the start of their turn until they fall asleep.

The GM should decide what these sticky tags mean in the moment if they're going to grant more than advantage or disadvantage.

Range

For simplicity and to facilitate theater of the mind and relative positioning play there are only four ranges. Close, Short, Medium, Long. To give you an idea of how the ranges work here's some distances:

- **Close:** Within Melee range
- **Short:** Between 5 and 10 feet
- **Medium:** 10 to 60 feet
- **Long:** beyond 60 feet

Movement

For simplicity and to facilitate theater of the mind and relative positioning play there are only three speeds: Slow, Average, Fast. Every character can close with someone in medium range. The movement speeds are tags that grant a benefit or disadvantage depending on the situation.

- **Slow.** Have disadvantage on rolls having to do with speed.
- **Average.** There's no benefit to being average but also no penalty.
- **Fast.** Have advantage on rolls having to do with speed.

Encumbrance

PCs have ten slots with which they can carry things.

Two Body slots, Left hand, Right hand, and six miscellaneous slots representing backpacks, pouches, and other places one could hold things on their body. They also have a slot which can carry up to 250 coins. Any other slot could also carry up to 250 coins.

- Once you've filled up your seventh slot you gain the tag **conspicuous**.
- If you're ever carrying more than 100 coins you gain the tag **conspicuous**.

Interrupt. A creature uses their interrupt to take an action against a foe who leaves from being close to them.

Withdraw. A creature uses their regular action to allow them to move away from one or more enemies' reach without being subject to an interrupt.

Dynamic Movement. Any movement that would hinder a creature from getting to where they're trying to go - climbing, swimming, obstacles in the way, reaching someone who's just out of distance - would require a resistance roll of the GMs choosing.

Grit

Grit is something the PCs on the Streets of Avalon have that other characters don't. It allows them to dig deep when things are tough and push through.

PCs have Grit = Endurance + Psyche + class bonus.

They get their Grit back after a Rest.

What do Grit points do?

- PCs can roll another d6 after they've rolled. Take the best two dice of all the dice rolled.
- PCs can add or subtract one from their dice after they've rolled
 - *PCs can only use one point of Grit on any single action or resistance roll.*
- PCs can ignore any conditions or negative tags they have for a scene as long as they narrate how they're pushing through the negative tag or overcoming it for the moment.



Stunt Dice

Every class has one or more stunt dice. On the streets of Avalon PCs often will try some interesting things. Leaping from a rooftop down onto an unsuspecting enemy. Picking up a chair and slamming it into someone's back. Throwing a thousand ball bearings on the floor. When we do these things it often doesn't feel right to have the weapon we're wielding deal the damage. In these cases we use the stunt dice instead.

The GM gets to make the call about when stunt dice are used, but when an action occurs that doesn't seem like it should be just damage or weapon damage doesn't seem to fit the situation, you can apply the stunt dice damage instead. It also shows how different character types are more apt at these improvised actions. For example:

Brigetta is a rogue being played by Alex. She's in the middle of a tavern brawl and hidden behind the bar. She grabs the bar towel, pops up from behind the bar, and garrotes one of the thugs trying to stab her sister with a dagger. Our GM Brett asks, "What are you looking to get out of this?" Alex tells Brett, "I want to hold him in place and start choking him." Brett nods, "Ok, make a strength roll which doesn't have a training bonus unless you have something that would allow a training bonus? You'll also have advantage on the action roll."

Alex tells him she doesn't.

"Then you'll deal the thug your stunt dice plus strength in harm and have the thug restrained with the ability to deal the harm again at the beginning of your next turn. Sound good?"

Alex agrees that it does, they roll the dice and Brigetta succeeds. She has the thug restrained and deals 2d4 + Brigetta's strength in harm to the thug.

The most common places to use the stunt die are:

- When using an improvised weapon.
- When doing something that could conceivably cause harm along with some other effect.
- On critical hits with attacks.

For GMs, this is a tool to help you let the players feel better about taking those over the top actions we see in various types of fiction. Keep in mind, this isn't the cap for these types of actions but the baseline for you and the players to build on. If an action feels like it should do more than just the action dice then make that ruling. If someone jumps off a two story rooftop to land knees first onto an adversary to take them down. Increase the harm to include falling along with knocking the target prone and adding in the stunt dice.

Hit Protection, Harm & Conditions

This is the health system of the Streets of Avalon RPG.

Hit Protection. This is a measure of how well a character can tolerate the streets of Avalon trying to harm them.

Harm. As events occur and people, monsters, and the environment attempt to inflict mortal wounds to the PCs their Hit Protection will decrease. This is Harm. The PCs have some ways to get that Hit Protection back when they take breathers and some magic users might even be able to place enchantments on PCs to give them extra Hit Protection.

Base Stat Loss. Some effects and the consequences of certain actions can result in the loss of attribute points.

Conditions are **sticky tags**. These last until they're dealt with. See Removing Conditions below to see how to remove them.

A character takes a condition when their Hit Protection reaches 0 from an event which causes harm. A condition is something the GM decides based on the event that causes it. It creates a narrative tag the character has, hurt leg, scared, bonked in the head, strained muscle, bleeding wound, ect. It's important to note that this condition can't take them out or keep them from taking actions. It should just hinder them, providing a constant increased difficulty to anything they try to do related to the condition. This is often disadvantage, but may have more narrative and mechanical effects on the situation.

Once a condition is taken from a character's Hit Protection being reduced to 0 the following happens:

- They gain one point of grit
- They regain Hit Protection equal to their level
- They may choose to spend a Hit Protection die to regain additional Hit Protection.

Spending Hit Protection Dice. When a character spends a Hit Protection die they roll the die and add their Endurance + Agility to the roll.

Removing Conditions. This is a game of heroic action so removing conditions isn't a long arduous process, but it does take some amount of effort. You need to find someone who can help remove the condition. This is often a healer of some kind. They'll apply

some kind of poultice, or stitching, or whatever the narrative calls for when it's a physical condition. Mental conditions often take a scene where the character talks about the issue that has arisen and takes some step to deal with it.

Once the character starts the process of having the condition healed the tag **Working it Out**, is placed next to it. The condition still stays on the character sheet as it's being worked out.

If it's a physical condition then a rest is often all that's needed to finish working out the condition and clearing it. If it's a mental condition then the character might need to take some action in the game to clear it, for instance, if someone is afraid of "The Feeders in the Dark" then confronting those feeders, and potentially making a resistance roll to actually be able to stand up to them, will allow the condition to be cleared.

Death. If a character ever takes a fourth condition, they die.

† **Falling**

Look. We use some abstractions for falling here. Every story something falls deals it 1d4 harm. Adjust that for the size of objects as you will but 1d4 is the baseline for an average sized human. If a character has a training or other ability that would help them jump off things and land, and they can apply it to the situation, they can ignore the first story of falling when determining harm.



ACTION ECONOMY FOR ACTION ORIENTED SCENES

When a character is in an action oriented play scene, at most they'll have five different actions they can take.

- **The Five action types:** Instant, Quick, Regular, Move, Interrupt
- PCs each have one Instant, Quick, Regular, and Move action they can perform on their turn.
- PCs each have one interrupt action they can perform any time. This action recharges at the beginning of the round when the difficulty shift die is rolled.

Depending on the type of Action Oriented Scene characters may have less actions available to them. For example, In a chase scene there is no move action because all characters are considered to be moving each round.

Combat Scenes

You're going to fight on the streets of Avalon. Sometimes for what's important to you but most of the time it's for your life...I suppose that would be important to you. Anyways, SoA characters are pretty tough, have a lot of leeway to engage in very pulpy action, but you can and will be wounded at times and may even die. So when blades and clubs come out here's how you play the game and maybe survive another day.

Determine surprise. If someone is unaware of the situation which calls for a turn order they are surprised.

1. **Determine initiative:**

Roll 2d6 and add Agility and Intuition to determine initiative.

- a. If there is a tie between an NPC and a PC the PC always goes first. When there's a tie between two PCs they choose who goes first.
2. **The Surprise Round.** Characters who have **surprise** have advantage in the first round while those who are **surprised** have disadvantage in the first round.
 3. **The Difficulty Die.** Roll a d6 at the beginning of the combat to determine the difficulty shift for the adversaries. Reroll this difficult die at the

beginning of each round.

4. Return to initiative order going from highest to lowest in a round robin until the encounter is over.
5. When a character's turn comes up in the initiative order they may take one Instant, Quick, Regular, and Move action. When it's not a character's turn they may take one interrupt action if the requirements for the interrupt action are met.
 - a. A character may delay their turn in the initiative order to act after any other character's turn is over.
6. When the encounter is over, stop using the initiative order and discard it.



† Actions in Combat

Regular action

Here's what you can do with a regular action:

- **Fight.** You attempt to harm a target. Make an action roll adding in the appropriate modifiers. This is most often 2d6 + fighting + training bonus + other circumstantial bonuses.
- **Take another move action.** You take another move action.
- **Interact with the environment.** You can interact with something in the environment. This is most often a trap, an environmental hazard that can be affected, an environmental feature that can be affected, or some combination of these that is part of an extended test.
- **Cast a spell.** You can cast a spell if you have the ability to cast a spell.
- **Use an object or item.** Some objects and items require the use of a regular action to use or activate. The object or item may state if it requires a regular action to use or the GM can decide if an item takes a regular action to use.
- **Make a Daring Maneuver.** When you take an action that attempts to inflict some kind of harm to a target and potentially some other status tag, like knocked down, grabbed, ect. You're making a daring maneuver which uses your action die to deal harm plus whatever else the GM decides happens from the action.
- **Do something that takes around six seconds.** There are any number of actions one can take during a turn that take six seconds or less but don't require a die roll of any sort.
- **Use an ability that calls for a regular action.** There are actions within a class's abilities which require a regular action to activate.

Move action

Move up to your speed. Other actions can be taken while you're moving. During a chase sequence, speed is used to help with certain rolls and the ability to keep up with or escape depending on if you're chasing or being chased.



Quick Actions

- **Use an object or item.** Some objects and items require the use of a quick action to use or activate. The object or item may state if it requires a quick action to use or the GM can decide an item only takes a quick action to use if the situation calls for it.
- **Use an ability that calls for a quick action.** There are actions within a class's abilities which require a quick action to activate.
- **Assess a situation.** Anytime someone wants to understand some information, get a lay of the land, or take some action that requires some quick mental work.

Instant Action

- **Use an object or item.** Some objects and items require the use of an instant action to use or activate. The object or item may state if it requires an instant action to use or the GM can decide an item only takes an instant action to use if the situation calls for it.

Interrupt Action

- **Make an Opportunity Attack.** Attack someone who's close to you that attempts to move away from you.
- A large number of class abilities are interrupt actions.
- You can also create an interrupt action to

† Edge Case Combat

Unarmed Combat

If you fight unarmed you add your fighting base stat to an action roll to attack and deal 1 damage plus your strength score on a hit.

Two Weapon Fighting

If you take the attack action, you can make a second attack with a **light** weapon in your off hand with a quick action. When doing this you don't add your agility or strength base stat to the harm of the off hand attack.

If either weapon has the **thrown** tag, you can throw the weapon, instead of making a close attack with it.

If either weapon is a ranged weapon you can fire one or both of them but reloading certain weapons requires two hands.

† Armor

Armor in this game functions as damage reduction and has a damage reduction (DR) rating from 1 to 5.

Chase Scenes

When there is a runner and a chaser we use the chase scene mechanics. The runner can be one person, a group of people, a carriage, a demon, or any other number of things. The important part is that they're trying to escape while moving. The chaser is the same except they're trying to catch the runner before they get away. In the streets of Avalon RPG we simulate this in the following way:

1. Determine if it's a short or a long chase.

- a. A short chase will last three rounds
- b. A long chase will last five rounds

2. Decide the starting distances.

Ranges are measured in tags and they all apply to the chasers. There are three tags a chaser can have:

- a. **Close, I can still see you, Out of range**
 - i. Chasers who are **Close** can try and do anything that one would do while close.
 - ii. Chasers who have the tag, **I can still see you** are at medium distance.
 - iii. Chasers who are **out of range** can't take actions against the runner.

NOTE: Many actions are made at disadvantage during a chase since people are running, often as fast as they can while this is happening. Remember, disadvantage just adds a +1 to the TNs characters are trying to hit.

3. **Decide on stakes.** Choose what happens when the timer on the chase runs out.

- a. The runner gets away
- b. The chasers corner the runner
- c. We have a final roll to decide if the runner is cornered or gets away
- d. Some other set of stakes you create for the chase

- 4. **Begin the chase** by using the initiative system from the Combat Scenes section. There aren't any surprise rounds in a chase.
- 5. **On a character's turn** they may take one Instant, Quick, and Regular action. When it's not a character's turn they may take one interrupt action if the requirements for the interrupt action are met.

NOTE: There is no opportunity attack interrupt action in chase scenes.

- a. Actions that don't exist in chases:
 - i. The move action because everyone is considered to be moving at the same time.
 - ii. The take another move action because everyone is considered moving.
- b. New actions that exists in chases
 - i. Catch Up. This is a Quick Action. It is used by chasers to close the gap on the runner, changing their tag.
 - ii. Get Away. This is a Quick Action. It is used by runners to extend the gap on chasers and eventually get away. This action changes the tag on the chasers.

NOTE: As long as one chaser has the tag I can still see you, the chase can continue and those who are out of range can make up ground to get back to I can still see you. If all chasers are out of range the runner has escaped.

- 6. **Ending the Chase.** The chase continues until the runner is stopped and apprehended in some way, usually by a chaser putting a tag on the runner indicating they've been not only stopped but subdued in some way, the chasers all have the **out of range** tag, or the timer runs out and the end of the chase's stakes happen.

Chase image

NPCs and how they function

This is some basic stuff about NPCs/ Adversaries. NPCs/Adversary stat blocks have a name, some survivability, maybe some armor, harm they can deal out, abilities that let them do stuff, and four stats: **Dodge, Attack, Mental, Physical**. These four stats are the things that are adjusted by the difficulty die or need to be rolled under when not dealing with a player character.

Green Griffon Squad Leader (lvl 2)

Survivability 20

Armor 2

Harm 1d6 + 2 (Short Blade)

Dodge 7

Attack 7

Mental 8

Physical 10

Abilities

Group Fighting. If the Griffon Squad Leader is close to any other griffon from their squad they get a +1 to their Dodge, Attack, Mental and Physical scores. Being close to another griffon allows for the use of *Take the Blow* and *Ground and Pound*

Action

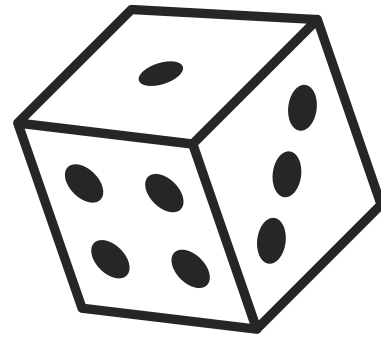
Ground and Pound. The Griffon Squad Leader attacks a target, attempting to bring them to the ground. If successful the target takes 1d4 + 2 harm, is grounded, and any griffon close to the Griffon Squad Leader can move close to the target and make an attack as an interrupt.

Interrupt

Take the Blow. The Griffon Squad Leader can take the harm from an attack that hits any single griffon close to them. Before they take the harm their armor increases to 4.

† The Difficulty Die

When the PCs are engaged with NPCs/Adversaries, at the beginning of every round the GM will roll the difficulty die. This is added to the NPC/Adversaries relevant stat when determining a TN for the PC to roll against. If the PC is attacking the NPC it'll be the NPCs Dodge stat + the difficulty die. If the PC is trying to avoid being hurt by the NPC the TN will be the NPCs Attack stat + the difficulty die. Same for when Physical or Mental situations come into play.



† NPC on NPC

This game is predominantly player facing. The PCs roll when they take action and to resist things being done to them. It keeps the action on them. If you ever have a situation where your NPCs take an action and there's no PC involved do this.

- Roll 1d6, add it to their appropriate score, physical, mental, dodge or attack, and if it's equal to or over the number, the NPC succeeds. If it's under the NPC misses, assess the NPC a consequence that makes sense within the context of the situation.
- When they have advantage add +1 to their total.
- When they have disadvantage subtract -1 from their total
- When it comes to attacking and dodging, Roll 1d6 to see if the attack would hit and then make a second roll for the dodging NPC to see if they Dodge.

This situation shouldn't come up all that often but if you have NPCs tagging along with the characters then you might use this rule a lot more.

† The Group Roll

If you have a group action where everyone's action can impact the outcome use the following procedure:

- To get a hit the group must have a number of hits equal to half the characters involved, rounded up.
- Go from PC to PC asking them how they're going to act in the situation.
- Decide how any other involved NPCs are going to act.
- Set the general TN, feel free to adjust based on difficulty of approach, and disadvantages involved.
- Have them make their rolls.
- Every hit counts as 1 towards succeeding. A critical success counts as 2 hits. A critical failure subtracts 1 hit.
- Determine if the group got a hit or miss and apply the hit/miss procedure to the group, using the context of the situation to narrate a hit or to choose an option that makes the most sense on a miss.

CHARACTER CREATION

This one's for the players but the GM should take a read through so they can assist with this part.

The Campaign Set Up should have helped with taking care of what kinds of characters will be relevant to your campaign and generated some character concepts for you and the other players. Here's the process for mechanically building them.

Your character consists of the following parts:

- **Origin.** What you are.
- **Profession.** What you did for a while before becoming whatever you are when the campaign starts
- **Class.** What you're learning to be good at now that you've taken a new path in life. It's also your primary way to empower your character through class abilities, talents, Stunt die/dice, and your training bonus.
- **Trainings.** Your first trainings are acquired through your class.
- **Gear.** The equipment you use to get things done. This is also acquired through your class to begin with.
- **Stats.** These define how physically and mentally adept you are.
- **Secondary Stats.** This is Grit, Hit Protection, and Damage Reduction.

Character creation doesn't have to be done according to the order of this list. It's just there to help guide you. In the end you just need to make sure your character includes each of the presented pieces.

CRAFTING YOUR ORIGIN

The City of Avalon is filled with people. Most of them are the poor, blue collar human workers, struggling to just get by. The slender pointy eared noble families rule over the city's political systems and economic interests. The diminutive bargemen rule the southern docks bringing goods from the world beyond the walls of Avalon. The rare outsiders are strangers to the city, varied in their origins and appearance. These people come here for a variety of reasons but almost always misunderstand the culture and society of the Avalon, which can cause trouble and often their death

You are not them.

There's something about you. Something that wants more. Adventure, to rise above your station, to become famous, something. Maybe that something was being thrust into a situation where you need to rise to the occasion or die. Regardless, whatever your reasons, you're not satisfied just being a cog in the grand machine of Avalon.



Languages

- Everyone who lives in Avalon knows Common.

Choose your Origin

- Human
- Bargeman

Human

There's no particular advantage or disadvantage to being a human. You're just a human.

Bargeman

A common sight along the docks of the southern portion of Avalon, the diminutive bargemen (half the size of a commoner) are not native to Avalon, spending most, if not all, of their lives on the waters of the Great Sea.

Most bargemen prefer brightly colored, loose-fitting clothing, only wearing shoes in the colder

months. Their mode of dress is similar to the images of pirates that crop up so often in storytellers' tales. Their shrewd bargaining and odd customs make any business exchange with the bargemen a lengthy and complex event, but as they are the only suppliers of the spices, cloth, and seawood timber in Avalon, those who deal with the bargemen are willing to endure the process.

Some natives of Avalon tend to underestimate bargemen, seeing them as childlike and unthreatening. Ask around about One-Eyed Willy, the notorious bargeman thief, extortioner, and murderer, and you'll understand that size doesn't matter when it comes to making a name for yourself in Avalon.

The origin of the bargemen is unknown. Various scholars have tried to determine the truth, but so far no one has gotten a straight or non-contradictory

answer from the bargemen. It is widely believed the bargemen's homeland was an island that has long ago sunk beneath the sea, making the bargemen a species of permanent sailors.

Because bargemen are small and have short legs you get the following tags:

- **Small. Slow.**

If you are or were part of the Bargeman culture growing up then you gain the following benefits. Otherwise you're just like a human except you're smaller and slower.

- **Dock Life.** You get to add your training bonus when making rolls related to the dock district, sailing, and waterborne vehicles. This has no effect if you're making a roll and have already added your training bonus.
- **Beyond the Horizon.** You know more about the world outside Avalon than most. You can add your training bonus when making rolls related to outsiders' cultures, histories, and mythologies. This has no effect if you're making a roll and have already added your training bonus.



Profession

A character's profession is what they did before moving onto this current stage of their life. They are five to ten years of the character's work experience and living among those people surrounding that profession. The character has retained some of the skills and knowledge while working. They might even still be working in that job.

NOTE: Your profession. It has a lot of umph in one space on the character sheet. They're intended to be flexible, hold a lot of story to build around, and be useful in multiple situations. If you want your character to be diversified in what they can do then have their profession be outside of what their class can do. If they want to be focused and excel at one thing but less useful in multiple situations, then have their profession be in line with their class's strengths.

Uses in Play

The player should mention if a profession might apply to a situation. If the GM decides it makes sense it can potentially allow a roll when one normally wouldn't be possible and when the roll is made, you roll an extra d6 and take best of 2d6 of your dice rolled.

There is no base stat associated with any profession. If the GM decides the profession applies to a situation they will then decide which base stat and training makes the most sense to apply to the check.

Types of professions

Here's a list of common professions one might find on the Streets of Avalon.

- Baker, Barkeep, Blacksmith, Bookbinder, Bookkeeper, Brewer, Bricklayer, Butcher, Carpenter, Circle Fighter, Chandler, Clerk, Cobbler, Cook, Cooper, Copyist, Cutler, Dancer, Dockworker, Farmer, Fisherman, Footman, Gardner, Griffon, Grocer, Guard, Healer, Housemaid, Innkeeper, Jailer, Laborer, Leatherworker, Locksmith, Librarian, Miller, Potter, Prostitute, Ropemaker, Rugmaker, Runner for Hermes, Sanitary Excavator, Seamstress/Tailor, Stonemason, Streetsweeper, Tanner, Tavernkeeper, Teamster, Thatcher/Roofer, Vermin Catcher, Weaver.

This list, while large, may not contain the profession you're looking for. If there's something else you're looking to have as a profession, talk with the GM, decide what it means, what are some typical places it could be used, and get an understanding about how that part of the character's life affected them.

Here's a couple of the professions expanded upon as an example:

Brewer

Brewer's have a very excellent grasp on fermentation and the ingredients used to brew malt liquors and other alcoholic beverages. This gives them some ability to identify and understand alchemical processes and the natural ingredients used in those concoctions. Having to sell their product, Brewer's are also in touch with the Innkeepers, restaurants, and other locations that buy and provide alcoholic beverages. This allows a brewer to more easily communicate with people in these situations.

This means the Brewer can roll an extra die or at least attempt a roll where mixtures of natural ingredients are present and in a positive social situation where the topic of drinking, selling, or brewing alcohol can be used as a way to smooth over a conversation.

Vermin Catcher

Vermin Catchers have a broad knowledge base concerning the vermin which roam the Streets of Avalon. They understand setting traps and snares for these vermin, and are generally hardy as they find themselves in foul places filled with pestilence and disease. They also know other vermin catchers and the herbalists and shop owners who sell them their equipment to ply their trade. They would roll an extra die if a roll involves these situations.

Crafting professions to fit your character

When deciding which profession you might want to have you should think about these things.

- Professions are specific and situational but can be flexible and expanded to cover some fringe areas.
- Professions can provide overlap into trainings through their specific and situational areas. When they do overlap the GM can and should allow another d6 to be added to the roll.
- Someone in a profession more often just knows something without having to make a roll than someone who has a broad training. A Scholar specializing in the history of the soul war will know a general piece of information about the soul war while someone trained in history will have to make a roll to see if they've ever read about or studied the subject enough to know the information.
- The GM has the final say on if a profession applies and how it applies. The GM should be pretty flexible with their rulings in allowing these professions to impact the game. Be a fan of the characters but don't let professions disrupt the shared reality of the game between all the players.

Class

Your class grants you the majority of your abilities, features, and a selection of trainings. This makes you more competent than the average person living in Avalon.

Gracey the bakery down the street doesn't have the ability or training to see that the stab wounds came from someone taller than the victim or the skill to fight and defeat the killer when they're finally tracked down.

Your favorite barkeep Marcus knows a lot of the local gossip, he could never talk Jannik into telling him what happened the night his wife died, but you can find out that some bestial creature killed her, and then can track down the creature and make sure it never hurts anyone else ever again.

Talien Tavares is known as a good pick pocket over on Grand Street, but he isn't breaking into the Grand Temple of Odin in the Noble's district to steal the silver crowns used in their holy rites. That's what you do.

Let's get into the specifics of what a class gives you:

- Your Hit Protection die type. This gives you a way to restore your hit protection when you have a moment to catch your breath.
- Your Hit Protection at first level.
- The Hit Protection you receive when you gain a level.
- A variety of trainings you're given or to choose from. If you're trained in something it means you can add your training bonus when making an action or resistance roll.
- A choice of equipment you'll start with
- Your class features which include class abilities anyone in the class gets and talents which allow for the customization of the class.

Each character class is detailed in the following chapter.

The Four Classes

The Fighter. The fighters of Avalon are the thugs, bully boys, beat sticks, and bashers. They're the blade workers, pugilists, and pit fighters. When it comes to putting someone, or something, in their place with fist, maul, or blade, the fighter is who you look to have on your side.

The Expert. The expert has mastered a set of skills which make them exceptional at some job. These are the Private Investigators, Bounty Hunters, and Storytellers of the Streets of Avalon. Their abilities assist others and help them find information when needed. But they can also defend themselves if required.

The Magic User. Magic is hard to wield and seen as mysterious and dangerous by the people of the city. Those who use magic to help others are looked at as saviors and heroes, weirdos and recluses for those who stay aloof from the masses of humanity, or as villains by those who feel the Magic User isn't using their powers to help them or others.

This isn't fair, as people are always asking the Magic User for insight, information, or a spell to help them with a problem. It's one of the primary reasons most Magic Users are recluses or hide their power behind the lies of god granted spells.

The Rogue. There's nothing like having the confidence to talk your way into a party, disappear into the crowd, slip away from the mass of people, sneak through the building, break into the safe, take the bag of gems along with the ledger of people who are involved in the cults activities, and deliver the ledger to the client. That's what the rogues of Avalon can do. That and much more.

Your character's class has the most impact on what they can do in the game but do not confuse this for who they are. While a class might influence their personality it's only a part of who they are.

Final Thoughts

If you haven't had a session 0 then it's worth thinking about a few more things for your character. Answer these questions:

- What is this character's **flaw**? A thing they just don't see and will need to learn to understand and overcome through play. Something they won't just solve in a moment but will struggle with, learn from, and grow because of. A flaw that will cause them and the people they care about trouble during the game.
- What does the character **want** for themselves? This is something they desire but isn't necessarily good for them or will help them overcome their flaw. It could mask their flaw. It could be a coping mechanism for their flaw. Either way, it won't fix their problems.
- What does the character really **need**? This is something that the character actually needs to help them grow. By realizing and achieving what they need this will help them grow and potentially overcome their flaw. This should be a struggle with their want conflicting with their needs and their flaws making it hard for them to realize and understand what they truly need to grow.
- What is the character's general personality? For example: Are they aggressive and cuddly, analytical and thoughtfully kind, a happy go lucky adrenaline fiend, or a dour cynic.

Base Stats

The Streets of Avalon uses the following eight base stats: Fighting, Strength, Agility, Endurance, Intellect, Psyche, Intuition, and Presence. When making a roll you will always add one of these base stats to that roll.

- **Fighting.** Your base aptitude to fight. People in Avalon live in a tough world and fighting for survival can sometimes feel like part of daily existence. This rating lets you know how good you are at fighting.
- **Agility.** Hand eye coordination, quickness, physical coordination, twitch reflexes and being able to move with suddenness, are all traits of those who have a decent level of agility. Those who excel in agility can tumble, dodge, and weave their way through a fight avoiding all dangers that come their way.
- **Strength.** This is a measure of your raw strength. It impacts your melee damage, your ability to perform feats of strength, and how hard you can throw heavier things.
- **Endurance.** This is your toughness and ability to keep on going when most people would give up or pass out. It impacts your hit protection score more than other abilities, and provides you the ability to resist poison, drink people under the table, and stay away when exhausted.
- **Intellect.** This is your brain power. It measures how well you can understand complex ideas and situations, and the ability to retain and gain knowledge.
- **Psyche.** This is your force of will. It gives you a base level of being able to resist magical influences, mentally deal with the horrors you might come upon, and gives you the courage or just spite to keep going when others can't.
- **Intuition.** This is wisdom, common sense, the ability to notice when things are off, sense imminent danger, and measure one's wits. When things are about to come to blows those with better intuitions often take the first action.
- **Presence.** This is a measure of your force of personality. The ability to make people believe you, agree with you, and want to work with you or at least be around you. Lying, performing, and bargaining are more easily accomplished if you have a little bit of that old charisma to go with those skills. Also, how you can make yourself known to a room, a crowd, or a group of people.

Determining Base Stats

These eight base stats determine your character's most basic attributes, influence your secondary stats, and are used in every action or resistance roll in the game.

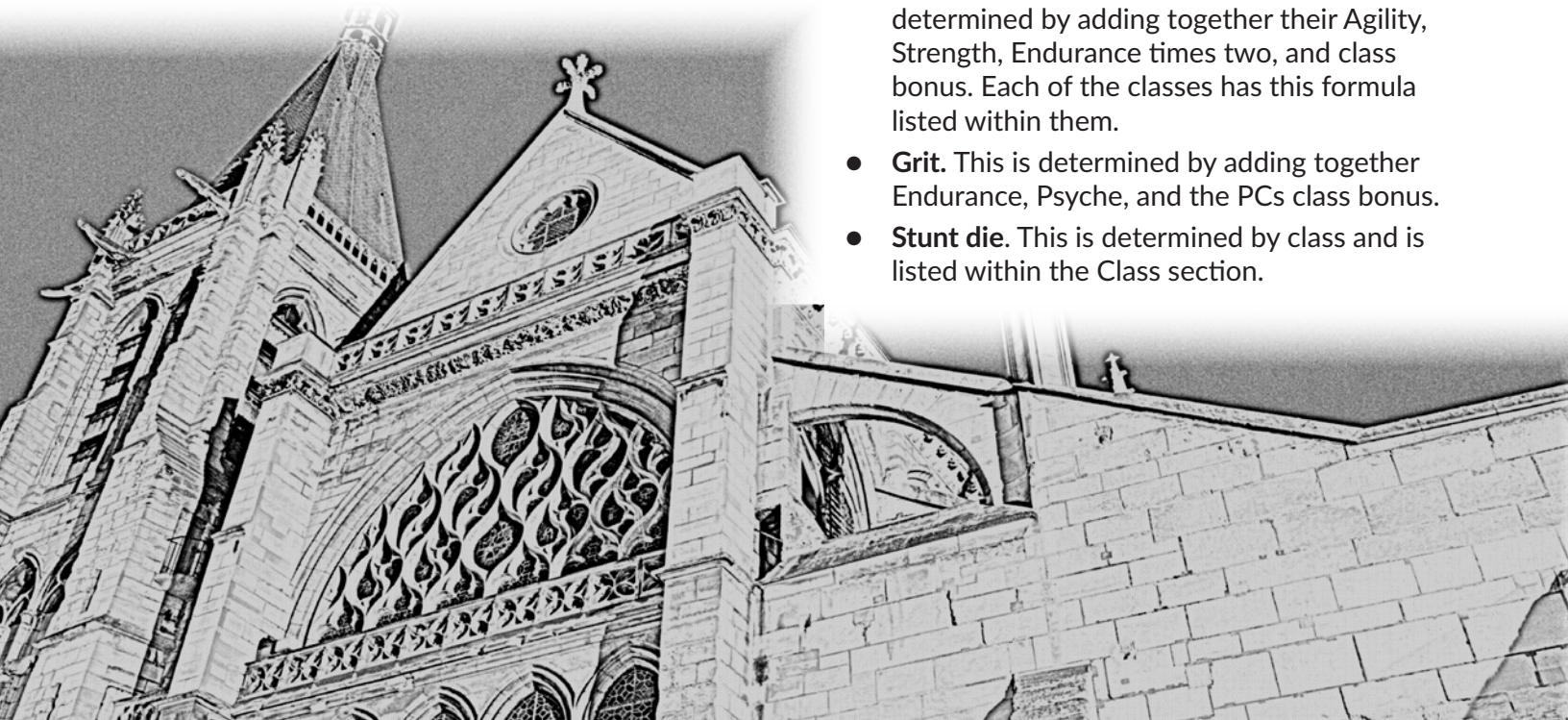
Array

You have eight scores: 3,2,2,1,1,1,0,-1. You assign them to your base stats as you see fit.

Secondary Stats

These are stats that are determined by formulas

- **Hit Protection.** A PCs Hit Protection is determined by adding together their Agility, Strength, Endurance times two, and class bonus. Each of the classes has this formula listed within them.
- **Grit.** This is determined by adding together Endurance, Psyche, and the PCs class bonus.
- **Stunt die.** This is determined by class and is listed within the Class section.



THE THIEF

There's nothing like having the confidence to talk your way into a party, disappear into the crowd, slip away from the mass of people, sneak through the building, break into the safe, take the bag of gems along with the ledger of people who are involved in the cults activities, and deliver the ledger to the client. That's what the thieves of Avalon can do. That and much more.

| Level | Training Bonus | Sneak Attack | Features | Stunt Die |
|-------|----------------|--------------|---|-----------|
| 1st | +2 | 1d6 | Exceptional, Sneak Attack, Shadespeak, Thief Talent | 1d6 |
| 2nd | +2 | 2d6 | Base Stat Bonus, Quick Actions, Thief Talent | 1d6 |
| 3rd | +2 | 2d6 | Base Stat Bonus, Thief Talent, You Only Clipped Me | 1d6 |
| 4th | +3 | 3d6 | Base Stat Bonus, Picking Things Up, Thief Talent | 2d4 |
| 5th | +3 | 3d6 | Base Stat Bonus, Evasion, Thief Talent | 2d4 |
| 6th | +3 | 4d6 | Base Stat Bonus, I'm Just That Good, Thief Talent | 2d4 |
| 7th | +4 | 4d6 | Base Stat Bonus, Mentally Tough, Thief Talent | 2d6 |
| 8th | +4 | 5d6 | Base Stat Bonus, Thief Talent | 2d6 |
| 9th | +4 | 5d6 | Base Stat Bonus, Elusive, Thief Talent | 2d6 |
| 10th | +5 | 6d6 | Base Stat Bonus, Stroke of Luck, Thief Talent | 2d8 |

Class Features

As a thief, you have the following class features.

Hit Protection

Hit Protection Dice: 1d8 per thief level

Starting Hit Protection: 8 + Agility + Strength + (Endurance x 2)

Hit Protection Points at Higher Levels: 5 + Endurance

Other Attributes

Grit: Endurance + Psyche + 4

Starting Stunt die: 1d6

Trainings

Armor: Light Armor

Weapons: Dagger and Choose three from the following:

- Brass Knuckles
- Any simple weapon with the light tag
- Short sword
- One of your choice not listed

Kits/Tools: Thieves' tools

General: Choose four from Acrobatics, Athletics, Awareness, Coerce, Deception, Insight, Performance, Persuasion, Legerdemain, Stealth, and Streetwise

Other. Choose two kit, tool, general, or weapon trainings of your choice related to your profession.

Gear

Make one choice from each bullet

- Two Simple Weapons
- Leather Armor or a hand crossbow or a rapier
- Thieves tools or the other tool/kit you choose
- 15 sp or the kit/tools if you chose a kit/tools for your "other" training choice above.

Features

Exceptional

At 1st level, choose one of your selected trainings. You're exceptional in that training.

Sneak Attack

You get this at 1st level. You know how to hurt people who aren't paying attention. When you seek to harm someone or something, we'll call it the target from now on, and you have the upper hand, advantage, a tag that makes sense, ect, you can deal an extra 1d6 harm if you hit the target. The weapon needs to have the light or precise tag or be a bow or crossbow.

Allies can help this situation. Having an ally who's also trying to harm the target close to the target works the same way as having the upper hand. Yes, sometimes your enemies can be allies when you're both trying to kill the same person. This extra damage increases as you gain thief levels. It's in the Sneak Attack column of the thief class table.

Shadespeak

Some people on the streets have their own lingo. It's a little bit sign, a little bit animal sounds, and a whole lotta saying one thing when meaning another. They call it Shadespeak. Who are they? The Masks and the Knives mostly and it's better not to argue with them. You've learned it and only other people who know Shadespeak understand it.

These folks also got themselves a set of signs and symbols to let people know basic info. Like stay out or die, trespassers get fed to the dogs, death awaits those who enter. It's mostly used to mark territory for the different thief guilds and operations on the streets but sometimes it's used to pass messages and provide other information. You also get this at 1st level.

Base Stat Bonus

You can increase a single base stat by 1. You can never increase a base stat higher than 5.

Quick Actions

You're 2nd level? Congratulations for not dying. Since you're alive it means you think a bit quicker on your feet than most. You can use the quick action to do one of the following in a combat scene: move, withdraw, or hide if you have some reasonable way to get out of sight. Hiding just gives you a tag. Hidden or something like that. Remember, tags only exist as long as the tag makes sense in the fiction.

You Only Clipped Me

3rd level means you've been in it. You can anticipate when harm is coming your way. When you fail a resistance roll from an attack and take harm you can use your interrupt to halve the harm against you as you dodge, duck, dive, dip, and dodge.

Picking Things Up

The thing about living this long is you learn stuff along the way. At 4th level, you can pick two more trainings. They're things that you've been working on that you finally have a solid grasp of. You choose them from the general trainings or the individual item kits/tools and weapons.

Get Out of the Way

Wow. I'm impressed. 5th level. There's a bit of mystique about you these days, and for good reason. You are pretty good at avoiding being in the wrong place at the wrong time, such as when a spell trapped hall in Throbrindor fills with fire, or a monstrous fey entity blasts you and your friends with pure moonlight. Let's say something like that happens, and you need to make an Agility resistance roll. If you succeed and still would take some harm then you take no harm. This only applies to Agility resistance rolls.

I'm Just That Good

6th level. I bet you've made some enemies at this point. It means you need to up your game so you have. Pick three of your previously selected: general trainings, individual item kits/tools trainings, or weapon trainings to be exceptional in.

Mentally Tough

Boy have you seen some stuff. Now that you're 7th level, your mind is more than a match for most. You can add your training bonus when making Psyche resistance rolls.

Elusive

Being attacked is second hand for you at this point. Now that you're 9th level, you are so evasive that attackers rarely gain the upper hand against you. Anytime you would be disadvantage when making a resistance roll against a physical attack, you ignore the disadvantage.

Better Good Than Lucky

Look. You don't get to the pinnacle of your profession without being at least a little lucky. Now that you're 10th level you understand what luck is, just being so much damn better than everyone. You gain the tag Better Good than Lucky. You can use this tag once per day. When you do you roll an extra d6 on all resistance and action rolls for the rest of the scene/sequence as you show off how good you really are. If you roll any 1's you can reroll them once, ignoring the critical failure rule. If you critically fail the reroll then your screwed, something bad happens to you, and you gain the condition unlucky. The tag's ability refreshes at the end of a rest.



Thief Talents

Novice

Anticipate and Move. It's hard to catch you during a fight. You can withdraw and move as an interrupt when an enemy ends its turn Close to you.

Bandit of the Thieves Road. You excel at running the thieves' road of Avalon. You gain the following benefits:

- The ability to climb faster than normal; climbing no longer inhibits your speed.
- A number of times equal to your training bonus you can have advantage on Acrobatics and Athletics checks. This refreshes with a rest.
- You never have disadvantage on any Agility or Strength roll when traversing the rooftops of Avalon.
- You ignore the first two stories when determining harm from falling. A story is around 10 feet.

Cloak and Dagger. You're trained to hide in plain sight and stab people. You gain the following benefits:

- You gain training with the disguise kit and the poisoner's kit. Tell us who trained you. They're still alive. Do they have a grudge against you? If yes then gain one of the kits and the GM will tell you why? If they don't then if you want they can be a friend or at least an ally. This makes them a potentially helpful NPC you can call on. The GM will decide how they might react to your requests based on the story up to that point.
- You gain +1 harm with daggers.

Convincing Liar. There are liars and then there's you. You gain the following benefits:

- A number of times equal to your training bonus you can have advantage on rolls where you would deceive someone with your words. This ability refreshes with a rest.
- You gain training in Deception. If you're already trained you become exceptional in Deception. If you're exceptional at deception, gain advantage on any Deception roll.

Fast Hands. You can use the quick action with the following actions: any Legerdemain roll, using your thieves' tools to disarm a trap or open a lock, to manipulate an object that would normally take a regular action.

Quick Blade. You're quick and deadly, especially when holding a dagger. You gain the following benefits:

- When a combat begins, you have advantage when attacking any creature that hasn't taken their turn. The first time you hit someone with a dagger before they act is a critical hit.
- You gain +1 harm with daggers.

Supreme Sneak. You're the kind of person that is seen only when they want to be seen. You gain the following benefits:

- A number of times equal to your training bonus modifier you can have advantage on a stealth roll. This ability refreshes with a rest.
- You gain training in stealth. If you're already trained you are exceptional in stealth. If you're exceptional at stealth, gain advantage on any stealth roll.

Tavern Gamer. You're excellent at games where you throw things. You gain the following benefits:

- You deal +1 harm when throwing a weapon with the light and thrown tag.
- Anything that fits in the palm of your hand has the thrown tag, deals no less than 1d4 harm, and has a medium range.
- Pick a weapon with the thrown keyword. If you spend an action aiming at a target with that weapon and then throw the weapon at the target, you have advantage on the roll and the attack deals three times the weapon's harm.

Magic School Dropout. You have a knack for magic. You have the arcane studies general training and you can always figure out how to activate any magic item. That doesn't mean you necessarily know what they do but you can make them do something. You can only take this talent at 1st level



Journeyman

You can choose Thief Training from the journeyman area once you've taken at least four trainings from the novice area.

Alias. You can create Aliases for yourself. During downtime you must spend 15 effort and 75 silver to establish a history along with personal and professional connections to this alias. This provides you with a tag appropriate to the alias.

As an example, you get the appropriate clothing, certifications, and bribe the right people to establish yourself as a member of the Guild of Sanitary Excavators. Gimmy Duggs, Sanitary Excavator. When you use this alias as a disguise others believe you are them. That is, until given a reason not to. Because you have a tag anytime anyone questions your identity you have advantage. To go along with that, the GM should institute a three failed check policy to blow an alias unless you just do something that would burn it instantly in the game.

Schooled Fencer.

Prerequisite: To take this training you must spend 25 downtime and 25 silver training at a fighting school. Name the school, name your teacher, and name your rival. Feel free to ask the GM and other players for help with this. During your short time at the school you've impressed your teacher as something of a prodigy in the art of dueling. You gain the following benefits:

- You understand footwork and positioning. If you hit a creature with an attack you gain the benefit of a withdraw action.
- You have a bonus to initiative rolls equal to your Intellect stat.
- If you hit a target with a melee attack, no one else is close to you, and you don't have disadvantage on the roll, you can sneak attack them. All other rules for sneak attack still apply.
- Your teacher is an ally. This makes them a potentially helpful NPC you can call on. The GM will decide how they might react to your requests based on the story up to that point.
- Your rival may seek to hurt you or your reputation in the future or just be an inconvenience.

Battle Hardened. You get to make a second attack when you use your action to attack.

Fast Feet. You get the fast tag and the Fast Feet tag. You can use the Fast Feet tag a number of times equal to your training bonus to gain advantage on a resistance or action roll when footwork, mobility, and lower body quickness would matter. This ability refreshes with a rest.

Impostor. You can assume another person's identity. You gain the following benefits:

- You gain training with the disguise kit.
- When in disguise you have advantage on any Deception check you may need to make.
- If you spend at least 5 downtime effort studying the person's mannerisms and speech patterns, and can disguise yourself appropriately, you can mimic this person. You gain the tag I am *insert person's name*. Unless you completely understand their history and other things about the person it isn't extremely difficult to discover you're not them but you can pass for them in casual conversation and situations that aren't very personal. If you wish to learn more about them the GM will make it a downtime task or let you know what you need to do.

Murderous Opening. You excel at creating advantageous openings for your allies in combat through trickery. You gain the following benefits:

After you strike a creature you can decide to create an opening for your allies. Until the start of your next turn that creature has the tag wide open on them. This allows everyone who attacks this creature to have advantage until the start of your next turn. You can provide this opening a number of times equal to your training bonus. This ability refreshes with a rest.

Outwit. You understand your opponents movements and fighting style to gain an advantage over them. As an action, you can make an Intellect + Insight check against the creature's Mental defense. You must be able to observe the way your opponent fights for at least one of their turns in which they are fighting.

If you succeed on the check you have the tag one step ahead on them. This gives advantage on your attacks against the creature and advantage on resistance rolls when avoiding their attacks. This lasts until the end of the encounter or until your opponent hits you.

Master

You can choose Thief Training from the Master area once you've taken at least eight other trainings.

Murderous Intent. When you attack a surprised creature and roll any doubles, it is considered a critical hit.

Thief's Reflexes. You have become adept at laying ambushes and quickly escaping danger. You can take two turns during the first round of any combat. You take your first turn at your normal initiative and your second turn at your initiative minus 6. You can't use this feature when you are surprised.

Off Hand Gutting. If you make an Attack you can make an additional attack with an off hand light weapon using your instant action. If this extra attack hits you can add your stunt dice to the damage roll.

Master Duelist. Prerequisite: Schooled Fencer and 75 downtime and 50 silver spent at the school.

Benefit: Your mastery of the blade lets you turn failure into success in combat. If you miss with an attack roll, you can roll it again with advantage. You can do this once per round.



THE FIGHTER

The fighter's of Avalon are the thugs, bully boys, beat sticks, and bashers. They're the blade workers, pugilists, and pit fighters. When it comes to putting someone, or something, in their place with fist, maul, or blade, the fighter is who you look to have on your side.

| Level | Training Bonus | Features | Stunt Die |
|-------|----------------|---|-----------|
| 1st | +2 | Fighter Talent, Suck it Up | 1d6 |
| 2nd | +2 | Base Stat Bonus, Go Time, Fighter Talent | 1d6 |
| 3rd | +2 | Base Stat Bonus, Fighter Talent x2 | 1d6 |
| 4th | +3 | Base Stat Bonus, 2nd Attack, Fighter Talent | 2d4 |
| 5th | +3 | Base Stat Bonus, Fighter Talent | 2d4 |
| 6th | +3 | Base Stat Bonus, Fighter Talent x2 | 2d4 |
| 7th | +4 | Base Stat Bonus, Fighter Talent | 2d6 |
| 8th | +4 | Base Stat Bonus, 3rd Attack, Fighter Talent | 2d6 |
| 9th | +4 | Base Stat Bonus, Fighter Talent x2 | 2d6 |
| 10th | +5 | Base Stat Bonus, Fighter Talent x2 | 2d8 |

Class Features

As a fighter, you gain the following class features.

Hit Protection

Hit Protection Dice: 1d10 per fighter level

Starting Hit Protection: 10 + Agility + Strength + (Endurance x 2)

Hit Protection Points at Higher Levels: 7 + Endurance

Other Attributes

Grit: Endurance + Psyche + 3

Starting Stunt die: 1d6

Training

Armor: Pick three from the armor and shield lists

Weapons: Choose four from the simple and martial weapons lists

General: Choose two from Acrobatics, Athletics, Beast Handling, Coerce, Insight, Perception, Streetwise, and Survival

Other. Choose two kit/tool, general, or weapon training of your choice related to your profession.

Gear

Make one choice from each bullet

- One Martial Weapon or Two Simple Weapons
- Leather Armor and a small shield or a Chain Shirt
- Two daggers or a set of brass knuckles
- 5 sp or the kit/tools if you chose a kit/tools for your **other** training choice above.

Features

Suck It Up

You're hurt but you have something others don't. You can dig deep to survive injuries others can't.

This is an interrupt action

Trigger: When you've been harmed

Effect: You can spend a Hit Protection Die to regain your rolled Hit Protection Die + Endurance + your fighter level in Hit Protection. You also get advantage the next time you attack.

Note: You must take a rest to refresh Suck It Up.

Go Time

You need to get something done and now's the time.

- Spend your instant action to take one additional regular or quick action. If that action results in a die roll, you get advantage on the roll.
- You must take at least a breather to refresh Go Time.

Base Stat Bonus

You can increase a single base stat by 1. You can never increase a base stat higher than 5.

Extra Attack

At 4th level, you can attack twice, instead of once, whenever you use your regular action to Attack.

The number of attacks increases to three when you reach 8th level in this class.

Fighter Talents

Every time you reach a level with fighter training you get to select one of the options below. There are General Fighter Talents and Fighting Style Talents. For Fighting Style Talents you have some restrictions. You have to take a primary talent of the fighting style before you can take a secondary talent, and you have to take a secondary talent of the fighting style before you can take a tertiary talent.

General Fighter Talents

Blue Collar Strength. You've worked a manual labor job for a while and have a strength that comes from that work.

- Tell us what manual labor job you worked. They will remember you.
- A number of times equal to your training bonus you can have advantage on Athletics checks. This ability refreshes with a rest.
- You gain training in Athletics. If you're already trained you're exceptional in Athletics. If you're exceptional at Athletics, gain advantage on any Athletics roll.
- Any downtime activity that involves manual labor only takes half the effort. You know the work and are good at it.

Family Guard. You worked as a guard in one of the thirteen magistrate families, having watched and participated in tense and at times despicable social situations. You gain the following benefits:

- Decide which family you worked for. They will remember you.
- You gain training in Persuasion. If you're already trained you're exceptional in Persuasion.
- Whenever you make a Persuasion action roll, you gain a bonus to the roll equal to your Intuition.
- These situations also taught you wisdom. Any time you make a resistance roll involving Intuition or Presence you have advantage.

Indomitable. You have something inside you that pushes you to not fail.

- You can reroll a resistance roll that you fail. If you do so, add +2 to the new resistance roll, you must use the new roll.
- You can take this talent more than once but you can only ever use this talent once per resistance roll.
- You must take at least a breather to refresh your uses of indomitable.

Intimidator. You're mean and people know it. You're great at intimidating people.

- When you enter a place in your neighborhood, people know you as the **mean guy**. That's a tag which could be positive or negative depending on the situation.
- You're trained in Coercing. If you're already trained then you're exceptional at Coercing. If you're exceptional at Coercing, gain advantage on any Coercing roll.
- A number of times equal to your proficiency bonus you can have advantage on a Coercing action roll. This ability refreshes with a rest.

Monster Hunter. You've studied and understand how to fight the things most people in Avalon don't believe in. You gain the following benefits:

- When fighting a monster and you hit with an attack, you can choose to maximize the damage dice. You can do this once. This ability refreshes with a rest.
- You have advantage on any Intellect action roll having to do with monsters.
- You gain training in survival. If you're already trained you are exceptional.
- You have advantage when making action rolls to track monsters.

Tavern Game Ace. You're excellent at games where you throw things. You gain the following benefits:

- When you attack with a thrown weapon you gain a +1 bonus to the harm roll.
- Anything that fits in the palm of your hand is a thrown weapon with the **thrown** tag, deals no less than 1d6 harm, and has a medium range.
- When you take this talent, pick a weapon with the **thrown** tag. If you spend an action aiming at a target with that weapon your next ranged attack with the weapon against that target has advantage, and deals three times the harm.

Soul of a Fighter. On your turn, as a quick action, you can grant yourself advantage on all action attack rolls until the end of your current turn. You can do this a number of times equal to your training bonus. This ability refreshes with a rest.

Streetsmart. You've seen some things and learned some things on the streets of Avalon. You gain the following benefits:

- You gain general training in two of the following areas: Deception, Persuasion, or Legerdemain.
- If you have advantage on an attack roll you can deal an extra 1d6 harm. You can do this a number of times equal to your training bonus. This ability refreshes with a rest.

Tough as the Streets

- As an interrupt action, you can reduce the harm you take from an attack equal to your Endurance stat.
- You can do this once per instance of damage.

Specific Fighting Style Talents

DIRTY FIGHTING

Never Fight Fair (Primary). You gain the following benefits:

- You add your training bonus when using improvised weapons.
- A number of times equal to your training bonus. When you make an action roll that incorporates your stunt dice you have advantage on that action roll.

Dirty Fighting (Secondary). When dealing damage with your stunt die you deal an additional +2 harm.

- You can do this a number of times equal to your training bonus.
- This ability refreshes with a rest.

Crowd Pleaser. You know how to please the crowds when getting ready to fight in front of, and while fighting in front of, an audience.

- You gain general training in Persuasion. If you're trained in Persuasion you become an exceptional in Persuasion.
- You gain the tag **Crowd Pleaser**, which can be used to give you advantage when dealing with crowds while intending to do or doing violence.
- If you use the tag **Crowd Pleaser** to gain advantage when dealing with a crowd the next attack you make in front of that crowd adds your stunt die as long as you describe how you do something that would please the crowd in its violence.

Outnumbered (Secondary). If you have three or more enemies close to you, your armor is considered 2 higher since you know how to deal with a beating from multiple people.

Eye of the Lamplighter (Tertiary) You understand fighting techniques and can use your intellect and training to overcome your opponents.

- If you're wearing light armor or no armor you add your intellect to your armor as you can move to avoid taking the brunt of hits..
- If a creature misses you with a melee attack you can use your interrupt to make a melee attack against the creature.

You Hit Me, I Crush You (Tertiary) Sometimes you need to take a hit to dish out some punishment. Follow this order:

1. When you're being attacked from close range you say you're allowing yourself to be hit.
2. Roll a d6. You gain that much extra armor for the hit you're about to take.
3. You take the harm from the creature.
4. You use your interrupt and make an attack. If you hit you deal your harm times three.

You can do this a number of times equal to your training bonus. This ability refreshes with a rest.



Brawler Style

Brawler (Primary). You're trained in unarmed combat.

- Your unarmed strikes deal a 1d4 bludgeoning harm.
- You gain a +1 harm with unarmed strikes. The +1 harm is added to your off hand unarmed strikes even if you don't get to add your strength.
- If you roll a critical hit with an unarmed strike you roll the harm dice three times and your stunt dice. Only add the stat modifiers once. This replaces the critical hit rules as written.

Fists of Stone (Secondary). You're fists are like stone

- You deal an extra +1 harm with unarmed strikes.
- You deal an extra die of harm when you crit with an unarmed strike.
- You can take this training twice.

Haymaker (Secondary). When a big swing hits they go down.

- If you critically hit a creature with an unarmed strike, the creature is knocked down. They gain the **prone** tag.

Float and Sting (Tertiary) You've been taught how to keep moving when fighting and to use speed to overcome your opponents.

- If you're wearing light armor or no armor you add an extra +2 to resistance rolls to avoid close attacks.
- If a creature misses you with an attack you can use your interrupt action to make an unarmed attack against the creature.

Counter Punches. (Tertiary) Sometimes you need to take a hit to dish out some punishment. Follow this order:

1. When you're being attacked you say you're allowing yourself to be hit.
2. Roll a d6. You gain that much extra armor for the hit you're about to take.
3. You take the damage from the creature.
4. You use your interrupt and make an unarmed attack with your off hand followed by an unarmed attack with your main hand. Both these attacks have advantage. If you hit with the off hand then the main hand deals triple damage.

You can do this a number of times equal to your training bonus. This ability refreshes with a rest.

Duelist Style

Dueling (Primary). When you are wielding a melee weapon in one hand, nothing in your off hand, and you attack a close target, you gain a +1 bonus to harm rolls and can reroll any 1 or 2 on a harm die. You keep the second roll.

Competitive Fighter. (Secondary). You're a student of combat and understand the fighting styles and idiosyncrasies of other fighters. You gain the following benefits:

- If you spend at least 1 minute interacting with or watching another creature outside combat, you can learn certain information about its capabilities compared to your own. The GM tells you if the creature is your match, better, or worse at three of the following categories:
Toughness, Defense, Agility, Experience, Strength, Fighting Skill
- Once you've observed a creature, for each trait you are better against, you can use that information to gain advantage on an attack roll.

NOTE: When it comes to competitive fighter GMs are going to have to make some calls on what the comparisons are. There aren't any one for one's when it comes to these categories. Think of each one as a

general category and if it's not obvious which person has the advantage then say it's about even. Players, let the GM know about this side bar if you take this ability. It's not in a place they would normally have to look.

Find the Weak Point (Secondary). When you are wielding a melee weapon in one hand, nothing in your off hand, and you attack a close target, you increase the sets of doubles you score an automatic hit on with close melee weapon attacks to include 4's. You can take this trait a second time to include 3's.

Weak Point Exploited (Tertiary). You roll and add your stunt dice a second time to deal harm instead of once when you land a critical hit on a target.

Riposte (Tertiary). You are adept at defending and counter striking.

- When you are attacked by a ranged or melee attack you can use your interrupt to gain advantage on the resistance roll as long as you incorporate your weapon into it.
- If your resistance check is double 5's or 6's, you may also deal damage to the creature, assuming you're in range, adding your stunt die to your weapons harm.

Great Weapon Style

It Just Hurts More (Primary). When you roll a 1 or 2 on a harm die for a close attack with a melee weapon you are wielding with two hands with the **two-handed** or **versatile** tag, they count as 3's

Big Weapons Hit Hard. (Secondary). When you hit someone with a melee weapon you are wielding with two hands with the **two-handed** or **versatile** tag, add another 1d4 to the harm. You can take this training multiple times. Each time it increases the harm die by one size up to a maximum of 1d10.

Heedless Strike (Secondary). You don't care about your pain. Killing your opponent is all that matters. You can choose to attack without regard for your safety on your turn. When you do, all your melee attacks are made with advantage this turn, but any resistance rolls have disadvantage until your next turn.

I Can Take It. (Tertiary) You often trade blows and take hits others wouldn't. It's given you an understanding of how to deal with and shrug off pain. You gain the following benefits:

- When making a resistance roll you can add 1d4 to your total. You can do this a number of times equal to your training bonus. This ability refreshes after a rest.

- When you're hit you can reduce the damage by half. You can do this once each time you're hit. You can do this a number of times equal to your training bonus. This ability refreshes after a rest.

Berserker. (Tertiary) You lose yourself to the red haze of battle. As a quick action you enter this state and gain the following benefits for 1 minute:

- You have advantage on Strength action rolls.
- You can make a single close attack as a quick action.
- You have advantage on Psyche resistance rolls and can't be given a tag that is the equivalent of frightened or take any condition related to being frightened.
- When you take damage from a creature close to you, as an interrupt, you can make a single close attack against them.

When the berserker state ends you are **exhausted**. You have disadvantage to all your actions until you take a breather or go Berserk again. You can do this a number of times per day equal to your training bonus. This ability refreshes with a rest.

Defender Style

Defender. (Primary) When a creature Close to you is hit by an attack and you can see the attacker, you can use your interrupt to impose yourself. The hit creature takes 1d10 + your training bonus less harm, this can be reduced to a minimum of 0 harm. If you're not wielding a weapon or shield you take the reduced harm.

The Good Samaritan. (Secondary) When you use the defender ability you can choose to take any harm that wasn't negated.

Resilient. (Secondary) You are exceptionally resilient in battle. Increase your armor by 1.

Revenge. (Tertiary) If you are hit by an attack you can use your interrupt to make a close attack against the target. If you hit, deal your attacks harm plus half the harm you just received. You can use this ability a number of times equal to your proficiency bonus. This ability refreshes with a rest.

Pushing Beyond Your Limits. (Tertiary) You gain the following benefits:

- You gain an extra Hit Protection die.
- You can take a fourth condition before dying.
- You fight beyond what a normal person could. If you take a 5th condition you don't die right away. You gain the tag **Push On Till Death**. This tag grants the following benefits:
 - *Increase Fight, Strength, Agility, and Endurance to +5*
 - *You have advantage on any action roll using these stats*
 - *You have a countdown timer of five. When the count down timer reaches 0 you die. Nothing short of a miracle can keep you alive. This miracle being magic from Thorbrindor or some dark pact with a powerful entity.*
 - *The countdown timer decreases when any of the following occurs:*
 - ◇ Your turn ends
 - ◇ You take more than 10 harm from a single source of damage



Dual Weild Style

Dual Wielder. (Primary) You need to show off so you wield weapons in both hands because one wasn't flashy enough for you. In reality they're just jealous because you have skills they wish they had. Tell the GM which weapon is your main hand and which is your off hand. You gain the following benefits:

- You can wield any melee weapon that doesn't have the **big**, **two-handed**, or **versatile** tag in your off hand.
- You can add your base stat to the harm of your off hand harm rolls.

Two-Weapon Defense. (Secondary) You're good at defending yourself when wielding two melee weapons. You gain the following benefits when wielding two melee weapons:

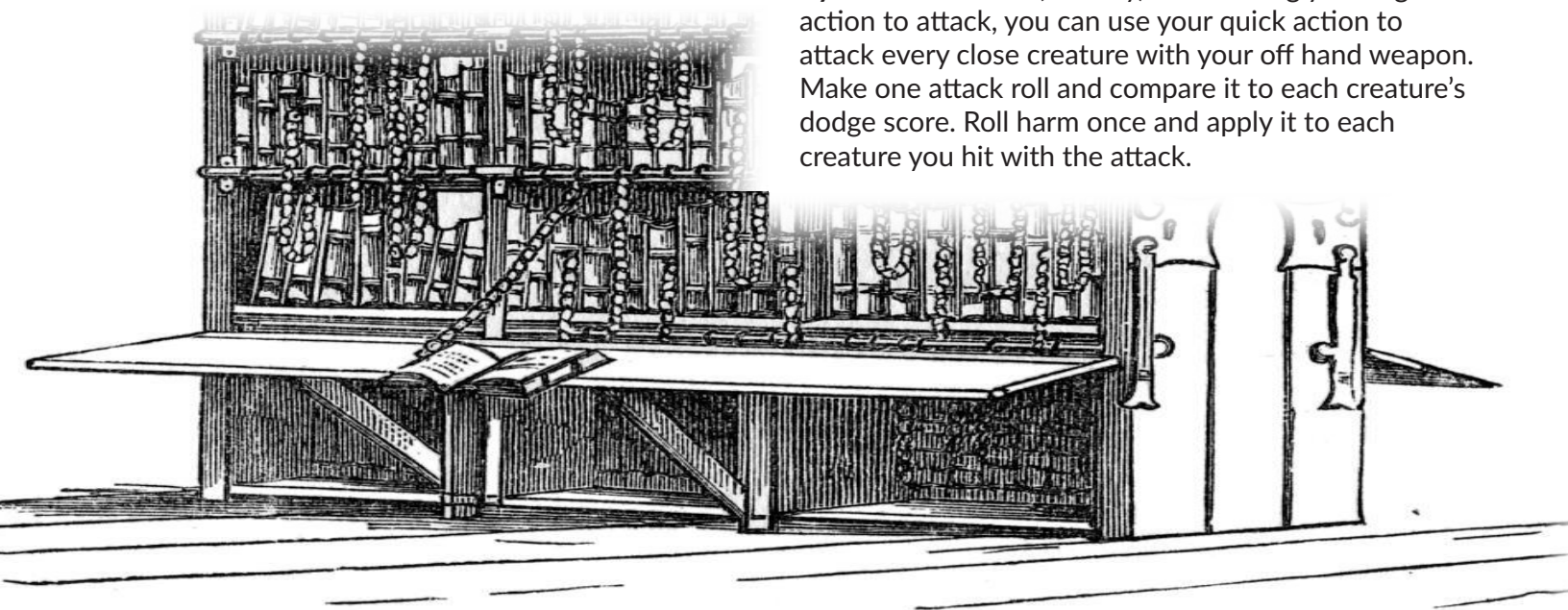
- Increase your Damage Reduction by 1.
- When you are hit by an attack, as an interrupt, you can roll the damage die of your off hand weapon to reduce the damage you take to a minimum of 0.

Quick Hands. (Secondary) Your hands are very fast. You can the following benefits

- You can draw both your weapons as part of an attack.
- You can sheath both your weapons as your instant action for a turn.
- You can interact with items, objects, and the environment that would normally be a regular action as a quick action.
- You gain training in Legerdemain, if you're already trained in Legerdemain you become exceptional in Legerdemain. If you're exceptional at Legerdemain, gain advantage on any Legerdemain roll.

Flurry of Strikes. (Tertiary) You turn your advantage into a flurry of strikes. If you have advantage against a target and use your regular action to attack, you can relinquish it and make an additional attack against that target with both weapons you're wielding. You can do this once per round.

Cyclone of Strikes. (Tertiary) When using your regular action to attack, you can use your quick action to attack every close creature with your off hand weapon. Make one attack roll and compare it to each creature's dodge score. Roll harm once and apply it to each creature you hit with the attack.



THE EXPERT

The expert has mastered a set of skills which make them exceptional at their profession. These include the Private Investigators, Bounty Hunters, and Storytellers of the Streets of Avalon. Their abilities assist others and help them find information when needed. But they can also defend themselves if required.

| Level | Training Bonus | Features | Stunt Die |
|-------|----------------|--|-----------|
| 1st | 2 | Danger Sense, Exceptional, Expert Points, Expert Talent | d4 |
| 2nd | 2 | Base Stat Bonus, Expert Talent, Insightful Fighting | d4 |
| 3rd | 2 | Base Stat Bonus, Expert Talent, Here It Comes, In The Know | d4 |
| 4th | 3 | Base Stat Bonus, Expert Talent | d6 |
| 5th | 3 | Base Stat Bonus, Expert Talent, Extra Expert Point | d6 |
| 6th | 3 | Base Stat Bonus, Expert Talent, Extra Attack | d6 |
| 7th | 4 | Base Stat Bonus, Expert Talent, Unerring Eye | d8 |
| 8th | 4 | Base Stat Bonus, Expert Talent | d8 |
| 9th | 4 | Base Stat Bonus, Expert Talent, Extra Expert Point | d8 |
| 10th | 5 | Base Stat Bonus, Expert Talent, Extra Attack, Exceptional Expert | 2d4 |

Class Features

As an Expert, you gain the following class features.

Hit Protection

Hit Protection Dice: 1d8 per expert level

Starting Hit Protection at 1st Level: 8 + Agility + Strength + (Endurance x 2)

Hit Protection at Higher Levels: 5 + Endurance

Other Attributes

Grit: Endurance + Psyche + 2

Starting Stunt die: 1d4

Training

Armor: Choose one armor of your choice

Weapons: Choose three weapons of your choice

Tools or Kits: Any two of your choice

General: Choose four from Awareness, Beast Handling, Chiurgeon, Coerce, Deception, History, Insight, Performance, Persuasion, Religion, Streetwise, and Survival

Other. Choose two kit, tool, general, or weapon training of your choice related to your profession.

Gear

Choose one from each of the following:

- A weapon of your choice
- Leather Armor or a Chain Shirt
- Two items from the Tools and Kits Table
- 5 sp or the kit/tools if you chose a kit/tools for your **Other** training choice above.

Features

Expert Points

These are the resource experts have to push their abilities a little farther than a normally trained individual.

You gain the following:

- You have four Expert points.
- You can use these points to activate or enhance Expert abilities.
- You get a fifth point at 5th level and a sixth point at 9th level.
- You can spend a single expert point on any roll. This must be declared before the roll. This provides advantage on the roll.
- Expert points refresh after a rest
- When your adrenaline spikes you gain an expert point. This most often happens at the beginning of an action sequence (Chase/fight) The GM decides when an action sequence begins and if you get the adrenaline spike expert point. Context Matters.

Exceptional

Choose two trainings from general, weapon or the item trainings you have already. You are exceptional in them.

Danger Sense

Your awareness gives you an uncanny sense of danger around you. You add your Intuition to Agility resistance rolls.

Insightful Fighting

You gain the ability to decipher an opponent's tactics and develop a counter to them. As a quick action, you make an Intuition roll against a creature you can see. This is contested by the target's mental score. If you succeed you gain the following benefits:

- As long as you keep attacking only this target, you have advantage on your attack rolls.
- You can now choose to spend an expert point to add your stunt die to the harm you deal with an attack against this target.

In The Know

You know the city of Avalon. It's haunts, people, places, ups, downs, and everything in between. You gain the following benefits:

- When looking for where to find information about a person, place, or thing you always find out something. A rumor, a bit of info, a lead of some sort. This means if you miss on a check to gather information you always get the success with a cost result. This means the GM may put a cost in time, coin, violence, or some other resource. But at least you still have a lead.

- When you need to make a check to gather information about a person, place, or thing in Avalon you have advantage.

Here It Comes

Beginning at 3rd level, you are so aware of your surroundings you always know when a fight is about to break out before others do. You are never surprised when violence occurs. It doesn't mean you're always the quickest to react but at least you know it's happening.

Extra Attack

Beginning at 5th level, you can attack twice, instead of once, whenever you use your action to Attack.

Unerring Eye

Beginning at 7th level, your senses are almost impossible to foil. You sense the presence of illusions - both mundane and magical, shapechangers not in their original form, visible trickery, and magic designed to deceive the senses within a short range of you, provided you can perceive them. You sense that an effect is attempting to trick you, there's something off, something you can't always quite put into words. You gain no insight into what is hidden or into its true nature but at least you know something's up. Make the GM aware that you have this ability because they're the ones that need to inform you this is occurring.

Exceptional Expert

Beginning at 10th level, your skills are so honed that you always have some extra way to contribute to a situation. If you have no Expert dice at the beginning of your turn you gain one.



Expert Talents

When you gain a level with the expert talent feature, you gain a talent in one of the following abilities to gain its benefits.

Action Jack

You're always looking to take action. You can add half your training bonus, rounded down, to any action roll you make that doesn't already include your training bonus.

Jack Be Nimble and Quick

You're quite good at avoiding the bad things in life. You can add half your training bonus, rounded down, to any resistance roll you make that doesn't already include your training bonus.

Second Profession

You've had a second profession your entire life. Pick a second profession and gain all the benefits of that second profession. If you take this beyond the first level you must come up with a story reason as to why it hasn't come up before. Were you hiding your profession from others? Did work dry up and you've been out of the job for a while? What happened?

Studied Expert

You gain two more expert points to your total expert points.

Crafter

You're good at making things. Pick a kit/tools you're proficient with that crafts things or creates things. Such as carpentry, disguise, smithing, ect.

- You gain training in the item kit. If you are already trained in the item kit you become exceptional with it. If you're exceptional with the kit, gain advantage on any roll with the kit.
- When making a check with this kit/tools you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*

Conversationalist

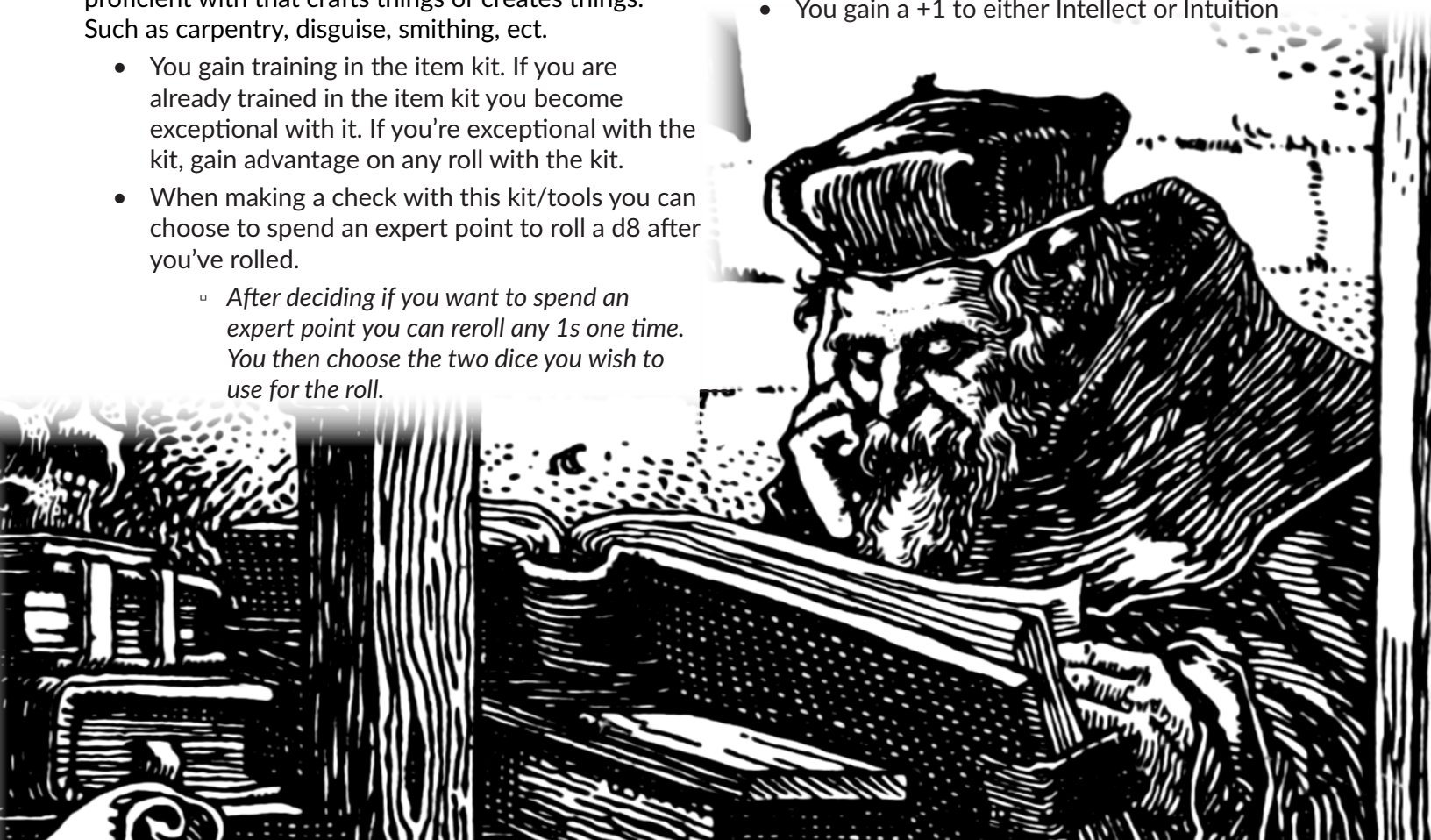
You're good at talking to people and finding things out. You gain the following benefits:

- You gain training in Persuasion. If you are already trained in Persuasion you become exceptional in Persuasion. If you're exceptional at Persuasion, gain advantage on any Persuasion roll.
- When making a Presence roll that relies on talking to people you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*

Eye for Detail

You excel at picking out the details around you. You gain the following benefits:

- You can use a quick action to make an Intuition check to spot a hidden creature or object, or to make any Intellect check to uncover or decipher clues.
- You can also choose to spend an expert point to roll a d8 after you've rolled. You then choose the two dice you wish to use for the roll.
- You gain a +1 to either Intellect or Intuition



I'm a Doctor

You've studied physiology and medicine. You also work or worked with one of the houses of healing in the city. You gain the following benefits:

- Tell us which house of healing you work or worked at? The GM may have follow up questions such as, who did you work under? Why are or aren't you working there anymore? Did you make a mistake? Did you get in someone's way? Did you make someone angry? Things like that.
- You gain training in Chirurgeon. If you are already trained in Chirurgeon you become exceptional in Chirurgeon. If you're exceptional at Chirurgeon, gain advantage on any Chirurgeon roll.
- When making a Chirurgeon roll you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*
- You gain training with the Healer's Kit. If you are already trained with the Healer's Kit you become exceptional with the Healer's Kit. If you're exceptional with the Healer's Kit, gain advantage on any Healer's Kit roll.
- When making a Healer's Kit roll you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time.*

Monster Hunter

You've studied and understand how to fight the things most people in Avalon don't believe in. You gain the following benefits:

- When fighting monsters and you hit with a melee attack, you can choose to maximize the harm dice. You can do this a number of times equal to your training bonus. This ability recharges with a rest.
- You gain training in a specialized area called Monster Knowledge.
- When making a check having to do with Monster Knowledge you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*
- You gain training in survival. If you have training in survival you become exceptional in survival. You can use your survival training to track monsters.

My Streets

You're good at tracking down people. You gain the following benefits:

- You gain training in Streetwise. If you are already trained in Streetwise you become exceptional in Streetwise. If you're exceptional at Streetwise, gain advantage on any Streetwise roll.
- When making a Streetwise roll to track down someone in the city of Avalon you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*
- You know the changing Streets of Avalon. When you're trying to get to a location that would cost one or more segments of time, you can make a Streetwise check. The GM determines the TN but typically it's short 11, medium 14, far 17, impossible 19. On a hit it reduces the cost in time by a segment of time.

Storyteller

You're a storyteller and travel the Inns and Taverns of Avalon trading stories for meals and coin. You gain the following benefits:

- You gain training in Performance. If you are already trained in Performance you become exceptional in Performance. If you're exceptional at Performance, gain advantage on any Performance roll.
- When making a Performance roll while telling stories you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*
- You can always find work as a storyteller in the Taverns and Inns of Avalon. As long as you're willing to spend a couple hours telling stories to the patrons you get your room and board for the evening for free.

Creating an Opening

When you take the Attack action on your turn, you can forgo one of your attacks and use a quick action to direct one of your companions to strike. When you do so, choose a friendly creature who can see or hear you and spend an expert point. That creature can immediately use its interrupt to make one weapon attack, adding your stunt die to the attack's harm roll.

Studious Historian

You've studied history and lore at Axis Mundi. Your training has given you a knowledge base most others in the city don't have. Gain the following benefits:

- You gain training in History. If you are already trained in History you become exceptional in History. If you're exceptional at History, gain advantage on any History roll.
- When making a History roll while doing research you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*
- You have **friends at Axis Mundi** and it's easier to access the restricted sections of the library. The first time this comes up, answer the following question. Who's your friend at Axis Mundi? Why are you friends? What do you do together for fun and recreation?

You're Lying

You have a solid knack for picking out lies. You gain the following benefits:

- You gain training in Insight. If you are already trained in Insight you become exceptional in Insight. If you're exceptional at Insight, gain advantage on any Insight roll.
- Whenever you make an Insight roll to know if a creature is lying you can choose to spend an expert point to roll a d8 after you've rolled.
 - *After deciding if you want to spend an expert point you can reroll any 1s one time. You then choose the two dice you wish to use for the roll.*

Cutting Words

You learn how to use your wit to distract, confuse, and otherwise sap the confidence and competence of others. When a creature that you consider an ally, can see, and is within medium range of you, is hit by an attack from another sentient creature, you can use your interrupt, spend an expert point, and roll a d4. The TN to avoid the attack is reduced by that amount.

You can spend this after you hear if your ally has successfully avoided the attack or not. The creature is immune if it can't hear or comprehend your intention.

Insightful Weak Point

You learn to exploit a creature's weakness by carefully studying its tactics and movements. If you succeed in an insightful fighting contest you can spend an expert point. Until the target is incapacitated you roll a harm die equal to your stunt die each time you hit them.

Insightful Attacks

If you make a weapon attack that hits the target of your Insightful fighting you can spend an expert point to use one of the following options. You can use only one Insightful Attack option per turn.

- **Defensive Attack.** Roll a d6. You deal that much extra harm to the target. Keep the d6 to the side. Until the end of the encounter you can add it to a resistance roll triggered by the target.
- **All Out Attack.** You deal an extra d6 harm plus your stunt die in harm.
- **Mobile Flourish.** Roll a d6. You deal that much extra harm to the target and can also push the target a short distance away from you so you're no longer close to them. You can then immediately use your interrupt action to take a move action.

Insightful Attacker

You've learned to help others attack their enemies in battle. If an ally you can see has just hit a creature with an attack, and you're in range to attack the creature, you can use your interrupt action to spend an expert point to deal your stunt die in damage to the creature as you jump in with an assisting attack of your own.

Inspiring Words

You can inspire others through stirring words or music. To do so, you use a quick action on your turn to choose one creature who can hear and understand you, other than yourself. Spend an expert point and give that creature a d8.

Once within the next 10 minutes, the creature can use that die as part of an action or resistance roll. The creature can wait until after it makes the action or resistance roll to decide to use the die, even learning if the roll was successful or not. If they choose to roll the die they then choose the two dice they wish to use for the roll. Once the die is rolled, it is lost. A creature can have only one of these dice at a time.

Unfailing Inspiration

Your inspiring words are so persuasive that others feel driven to succeed. When a creature includes the d8 from Inspiring Words in its action or resistance roll and fails, the creature can keep the d8.

Infectious Inspiration

When you successfully inspire someone, the power of your eloquence can now spread to someone else. When a creature within medium range of you includes your Inspiring Words die in its action or resistance roll and the roll succeeds, you can use your interrupt to encourage a different creature (other than yourself) that can hear you within medium range, giving it a d8 without having to spend another expert die.

THE MAGIC USER

Aether. The stuff of magic. Its currents once shaped the world but the primordial power that once filled these lands has been eaten away. This has caused those wielders of power great difficulty in these dark days. Those called Magi walk a hard path but the powers they possess can not be mimicked by mummers or faked by fools. When one of the wise are in your presence you can feel the aura of power they carry.

But that is only the start. While they have power that should be feared, it's their knowledge that makes them true threats. Knowledge is power after all, and many seek the Magi's expertise. Especially those in positions of authority and wealth.

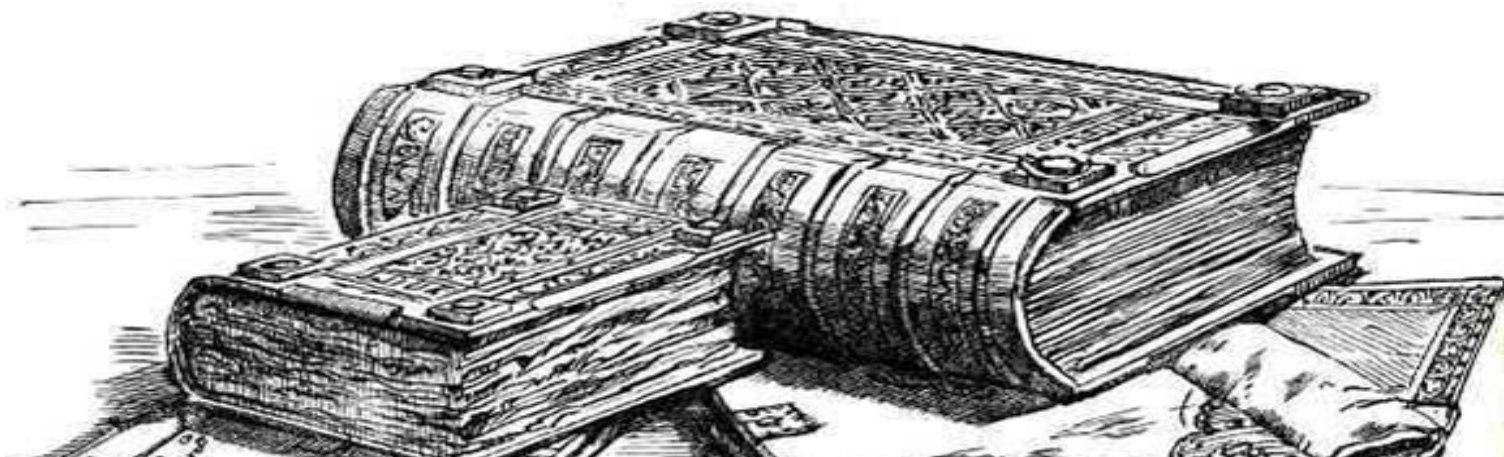
But there is a third thing that many overlook. Because of the dearth of aetheric energy, the Magi require an iron will and hours upon hours of study and practice to harness any power. These studies weed out the weak minded and cultivate a lifestyle of efficiency, nuance, creativity, preparation, and focus. It's a hard life but any who are asked if their efforts were worth it would say yes.

- The Archivist

Magic is hard to wield and seen as mysterious and dangerous by the people of the city. Those who can use it are looked at as saviors and heroes who can help the people, weirdos and recluses for those who stay aloof from the masses of humanity, or as villains by those who feel the Magic User isn't using their powers to assist people.

This isn't fair, as people are always asking the Magic User for insight, information, or a spell to help them with a problem. It's one of the primary reasons most Magic Users are recluses or hide their power behind the lies of god granted spells.

| Level | Training Bonus | Features | Spell Points | Stunt Die |
|-------|----------------|--|--------------------------|-----------|
| 1st | 2 | Magical Path, Magical Talent, Magical Focus, Spellcasting, The Sight | 3 + (level x 2) + Psyche | d4 |
| 2nd | 2 | Base Stat Bonus. Magical Talent | 3 + (level x 2) + Psyche | d4 |
| 3rd | 2 | Base Stat Bonus, Complex Ritual Casting, Magical Talent | 3 + (level x 2) + Psyche | d4 |
| 4th | 3 | Base Stat Bonus, Magical Talent | 3 + (level x 2) + Psyche | d6 |
| 5th | 3 | Base Stat Bonus, Magical Talent | 3 + (level x 2) + Psyche | d6 |
| 6th | 3 | Base Stat Bonus, Magical Talent, Learned | 3 + (level x 2) + Psyche | d6 |
| 7th | 4 | Base Stat Bonus, Magical Talent | 3 + (level x 2) + Psyche | d8 |
| 8th | 4 | Base Stat Bonus, Magical Talent | 3 + (level x 2) + Psyche | d8 |
| 9th | 4 | Base Stat Bonus, Magical Talent, Learned II | 3 + (level x 2) + Psyche | d8 |
| 10th | 5 | Base Stat Bonus, Magical Talent | 3 + (level x 2) + Psyche | d10 |



Class Features

Hit Protection

Hit Protection Dice: 1d6 per Magic-User level

Starting Hit Protection: 6 + Agility + Strength + (Endurance x 2)

Hit Protection at Higher Levels: 4 + Endurance

Other Attributes

Grit: Endurance + Psyche + 0

Starting Stunt die: d4

Trainings

Armor: None

Weapons: Daggers, darts, slings, quarterstaff, light crossbows

Tools: None

General: Choose either Arcana Studies or Religion. Then choose two from Chirurgeon, History, Insight, Legerdemain, Naturalist and whichever skill you didn't choose between Arcane Studies and Religion.

Other. Choose two kit, tool, general, or weapon training of your choice related to your profession.

Gear

Choose one from each of the following:

- One simple weapon
- One dagger or A Walking Cane/stick (Functions as a club/quarterstaff)
- Your magical focus (See Below)
- A spellbook (See Below)
- 10 sp or the kit/tools if you chose a kit/tools for your other training choice above.

Features

Spellcasting

As a student of magic you can bend aetheric currents to your will and manifest magic. Along with that you have a spellbook containing spells that show the magical formulas that allow for you to put together rituals. Beyond that your spell book holds your notes on the general understanding of the complexities of magical theory as you understand it.

Spellbook

At 1st level, you have a spellbook containing all the Magic User spells from your Magical Path. Your spellbook is the repository of the Magic User spells you know.

Preparing and Casting Spells

You can prepare a number of spells totaling your Intellect + 1.

You can change your list of prepared spells when you finish a rest. Preparing a new list of Magic User spells requires time spent studying your spellbook along with memorizing the incantations and gestures of the spell.

Spellcasting Ability

Psyche and Intelligence are your spellcasting abilities for your Magic User spells.

Psyche

- **Story** - The raw power and talent you have at your disposal.
- **Mechanics** - The limit to how many spell points you can put into a spell.

Intelligence

- **Story** - Allows you to be more refined and efficient with your spell casting.
- **Mechanics** - What you add to an action or resistance roll that involves spellcasting.

Spell Points AKA Aether

The chart tells you how many spell points your magic user gets. It's a formula based on 3 + (Level x 2) + Psyche.

Ritual Magic

You can cast magic through ritual. This can provide a *variety of effects*. You tell the GM what you're trying to achieve and the GM chooses one or more from the following costs depending on the effect and scope of the spell.

- It's going to take one or more moments, a scene, several scenes, hours, days, weeks, months to pull off.
- It'll cost you an amount of spell points determined by the GM.
- It will require _____ to do it.
- This ritual requires a roll.
- First you must _____.
- You'll need help from _____.
- You and your allies will risk danger from _____.
- Any other requirements the GM deems fit the situation.

Learning Spells

Each time you gain a Magic User level, you can add one Magic User spell of your choice to your spellbook for free from any magical path. During your time on the Streets of Avalon, you might find other spells that you can add to your spellbook (see “Your Spellbook”).

Beyond that there are no free spells in Avalon. You can always ask some of the other people from the place where you learned your magic from to teach you more. While it will come with a price it's probably the cheapest option. Aside from that, there are spells to be had from other Magic-Users or even found in the dark and shadowy places of the city. Most magic-users miser away their knowledge and power but everyone has a price.

YOUR SPELLBOOK

Copying Spells into your book. This is a process.

1. **Find a spell.**
2. **Decipher the spell.** This is a process as most Magic Users have their own way to cast spells. While some disciplines cross the same paths, every magic user understands the craft a little differently.
3. **Practice makes perfect.** You'll need to drill the sounds or gestures required to cast the spell.
4. **Transcribe.** Finally you can write the spell into your spellbook using your own unique style.

Costs. Between practice, inks, material components wasted on practice, and other incidental costs, getting the spell into your spell book takes 5 effort (see downtime) and costs 4 silver. The GM may tell you certain spells cost more and take longer, this equates to more effort, to copy into your spell book

A Backup Book. Making a copy of your spell book, or just a copy of a spell from within your magical grimoire, is more efficient. All you're doing is the transcription part. The cost is in the paper and inks which takes 1 effort and 50 copper per spell.

Say you lose your spellbook. First, shame on you, unless you traded it to a Lamplighter for information needed to save a loved one. Then less shame on you, but still shame on you. On the bright side you can use the same method for making a backup book but only with the spells you have prepared for the day. All the other spells are unfortunately lost. Most Magic Users make it a priority to craft a backup spell book and regularly keep it updated and hidden.

The Book's Appearance. Most spell books are actual books but they can come in many forms. Inked on

cloth, etched into wooden planks, on the back of a collection of paintings, or as a collection of loose papers are just a few ideas. Many priests pretending to have divine power utilize sacred texts to hide their spell books in plain sight. It's often why priests and so called clerics keep their sacred texts close at hand. Regardless of the form, the spells themselves are crafted by the individual magi, each with a distinct style and set of notations. This means you can have your spell book be whatever you want it to be as long as the GM's approves.

Magical Focus

You have a tool in which you store aether, the magical energy of the world. This tool allows you to cast spells of your magical path more efficiently. This tool most commonly takes the form of a rod or a wand but other foci have been used, such as gloves, staves, bracers, amulets, and a variety of other items. One Magic User had a wooden puppet as their foci and after a period of time his companions weren't sure if he was casting the spells or the puppet was.

When casting a spell with your magical focus from your magical path you gain the following benefits:

- You can put one more spell point into a spell from your magical path.
- You can roll with advantage when casting a spell from your magical path. You can do this a number of times per day equal to your Intellect. This ability recharges with a rest.

Magic Focus as Weapons?

The reason weapons are not regularly used as magical foci is due to damage. These tools are magical focusers. Having them being beat on, or using them to beat on others, exposes them to being damaged. If the tool is damaged it will leak energy. This could lead to you having zero power at your disposal when you want to incite pain into someone or burn them to cinders.

MECHANICS

Damage

If you roll any double ones or twos, regardless of how many dice you roll, while physically attacking or defending with the focus, it is damaged and can no longer provide its bonuses until it's fixed.

If you are reduced to zero hp while wielding your magical focus as a weapon, the GM has the option to damage your focus instead of giving you a condition, which will no longer provide its bonuses until it's fixed.

Repair

This will require an artisan to fix the weapon and you'll need to reconnect the broken aetheric connectors. Between the artisan fixing the weapon and you fixing the broken aetheric connections this costs 5 - 20 silver (GMs choice) and 5 effort.

Magical Path

This determines where and how you've learned your magic. It provides your spells while giving you a way to alter how you practice your magic based on the way you've learned it. You can choose one of the houses from the Order of the Eye or the Liché for the rest of your abilities under magical training.

- **The Order of the Eye.** This is the only known organization of mages in Avalon. They are secretive, intelligent, and aloof. They function as a loose collection of magi who pursue various areas of magical study which have categorized themselves into five ideologies of aetheric manipulation. Bone, Eternal Flame, Light, Serpents, and Soul.
- **The Liché.** These are the undertakers of the graveyards, the defenders of the people, and practitioners of the Old Faith. A Liché's magic is born of their prayers. When these rhythmic passages are spoken with the proper hand gestures, force of will, and proper components, they become the spells of the Liché.

Magical Talent

This allows you to select a talent from your magical path which can alter or expand your abilities in relation to the path you've chosen.

The Sight

You can let your vision slip into the aetheric spectrum. This manifests in a variety of ways but it allows you to see the magical auras of the world. This allows you to do the following things:

- Attempt to find and identify magical spells and effects that were previously used
- More easily discover magical wards/traps
- Attempt to perceive the location of objects or foes rendered invisible by magic
- Determine the use and effects of magical items
- Perform other tasks and gain information that can be discovered by seeing the auras of the aetheric spectrum

These tasks are often accompanied by an action roll to determine the amount of information discovered.

Unfortunately, using the sight is disorienting at best and nauseating at worst. When you have The Sight active your speed is always **slow** and any actions requiring an action or resistance roll are made at disadvantage.

In an action scene (Combat/Chase) or any scene where action economy is being used, it takes an action to utilize the sight and it takes an action to release the sight.

Complex Ritual Casting

There are other spells in the world that are much more complex and involved. These spells require hours if not days to cast along with complex preparation, materials, and knowledge. To cast these spells often requires a series of action rolls and an expenditure of effort. Having this ability allows you to reroll a number of rolls equal to your training bonus during the process of the complex ritual.

Learned

Make one of the following choices:

- Gain training in one of the following skills: Arcane Studies, Doctoring, History, Insight, Investigation, or Religion.
- Become exceptional in a skill you're already trained in.



RULES FOR USING MAGIC

Spellcasting on the Streets of Avalon isn't easy. It requires discipline, dedication, and a variety of physical and mental strengths to be competent depending on the focus of your magic. A member of the Order of Flame will rely on dexterity along with intelligence while a member of the Order of Bone focuses more on fighting and strength to help focus their spells. It makes spellcasters a difficult class to play but provides a set of skills that can mimic and even exceed other classes.

Spell Points

Regaining Spell Points

There are a few ways to get spell points back. Breathers, Rests, and Aetherburn.

- **Breathers.** A number of times per day equal to your training bonus you can regain spell points equal to your Psyche during a breather. This refreshes with a rest.
- **Rests.** You regain all your spell points during a rest.
- **Aetherburn.** You can burn a physical stat point for double your Psyche in spell points. That stat point is permanently gone. For the next minute your spending limit on spell points is increased by one.

Anatomy of a Spell

Spells have the following parts:

- **Casting Time.** What kind of action it takes to cast the spell
- **Range.** The distance the spell can travel and take effect.
- **Components.** If you need to say something, that's verbal and denoted by a V. If you need to do something with your hands or body, that's somatic and denoted by an S. If you need stuff, that's materials, it's denoted by an M. These items are listed in parenthesis after the M.
- **Cost.** This is how many spell points you need to cast the spell.
- **Duration.** This is how long the spell lasts. Some spells require concentration, this is noted here.
- **Effect.** This is a description of what the spell does.
- **Empower.** These are the extra effects you can add to the spell by spending more spell points. This is restricted by a character Psyche, their Magical Path, Magical implement, talents, and other situational factors.

Here's the Misty Cloud Form spell as an example

Misty Cloud Form

Casting Time: 1 regular action

Range: Touch

Components: V, S, M (a bit of gauze and a wisp of smoke)

Cost: 3 Spell Point

Duration: Concentration, up to 1 hour

You transform a willing creature you touch, along with everything it's wearing and carrying, into a misty cloud for the duration. The spell ends if the creature drops to 0 Hit Protection. An incorporeal creature isn't affected.

While in this form the target gains the tag **Cloud of Mist** which provides the following attributes:

- The target's only method of movement is a slow flying speed.
- The target can enter and occupy the space of another creature.
- The target has advantage on Strength, Agility, and Endurance resistance rolls if they're applicable. They might be immune to a great deal of things as they are a cloud of mist. Context matters.
- The target can pass through small holes, narrow openings, and even mere cracks, though it treats liquids as though they were solid surfaces.
- The target can't fall and remains hovering in the air even when stunned or otherwise incapacitated.
- The target takes half harm from sources that could harm a cloud.
- The target can't talk or manipulate objects and any objects it was carrying or holding can't be dropped, used, or otherwise interacted with.
- The target can't attack
- Anything that feels like an edge case or requires a call is at the GMs discretion.

Empower

- (1) The transformed creature you touch can speak
- (2) You can transform an unwilling creature. You must make a Psyche action roll vs their Mental score at the end of each of the creature's turns to keep them transformed.

Mages fighting

Attacking with Spells

When a spell is trying to affect something (person, place or thing) the magic user makes an Intellect action roll against the target's relevant score or a target's resistance roll if casting against an unwilling Player Character. If there are multiple targets it's one roll against all their relevant scores or a target's resistance roll if casting against an unwilling Player Character..

Casting a spell with a range greater than close when an enemy is close to you and threatening you causes you to make your action roll at disadvantage.

Resisting Spells

Some spells can be resisted. These are ongoing effects that the target is trying to shake off. Many spells are resisted at the beginning of a creature's turn. When a target attempts to shake off a PCs spell the magic user makes a spell casting action roll. If the PC succeeds at maintaining the spell the spell continues for another round but the next round the TN to maintain the spell is increased by 2. If the PC magic user rolls a miss the spells effects ends or the GM can choose to offer success with a complication.

If it's an effect on a PC the PC makes a resistance roll to end the negative effect. If the PC rolls a miss. The GM can choose to have the negative magical effect persist for another round and the TN the PC has to beat is reduced by 2 for the next roll or the GM can offer a success with a complication.

Concentrating on Spells

Magic is hard and you can only concentrate on one spell at a time. It gets harder while getting beat on.

When harmed while concentrating on a spell roll a number of D6's equal to your Psyche. If any of the D6's come up as a 6 you maintain concentration on the spell. Here's a couple of other caveats to the concentration roll:

- If you have advantage to maintaining concentration you can reroll a single die.
- You can spend a grit to roll two extra dice.
- If you have disadvantage to concentration you reduce the number of dice you roll by 1 to a minimum of 1.

Negating Magic

If you want to negate magic you have to use magic that would logically counter the magic being put forth. Fire magic needs to be countered with water or ice or force magic. It's all about its application.

You can always spend 2 spell points to use an interrupt to cast a spell to attempt to counter a spell. This shows how the Magic User is forcing magic quickly into a countering spell.

If the GM decides it's plausible, the PC who is countering the spell uses their spell as a resistance roll. This is a psyche + spell casting training roll vs the spell casting mages mental ability. When this happens the GM can decide on how the magics interact when being countered. This is sometimes volatile. For example, fire and ice magic often create a steam cloud.

THE HOUSE OF BONE

This house specializes in Healing and Enhancement magic. When you're a part of the House of Bone and you gain a level with Magical talent, you get a talent in one of the following areas.

Healing

Extra Healing. You can cast, *cure wounds* at a cost of zero spell points a number of times per day equal to your training bonus. You still need to pay for modifiers. This ability recharges with a rest.

Magical Medic. Gain the following benefits:

- Gain training in Chirurgeon. If you're already trained in Chirurgeon, become exceptional in Chirurgeon. If you're exceptional at Chirurgeon, gain advantage on any Chirurgeon roll.
- You gain training with the Healer's Kit. If you are already trained with the Healer's Kit you become exceptional with the Healer's Kit. If you're exceptional with the Healer's Kit, gain advantage on any Healer's Kit roll.

Multitasking Healer. A number of times equal to your training bonus, when you cast *Cure Wounds*

you can heal two targets with one casting. This ability recharges with a rest.

Energetic Enhancer. Anytime you cast a house of bone spell on yourself or another creature with positive intent they also regain 2 points of Hit Protection. This talent can be taken a second time to increase the Hit Protection regained to 4.

Wise Healer. You also add your Intuition modifier to any spell that restores hit protection.

Transference Master. You gain the following empowers to Harm Transference.

- (x) Increase the harm you transfer and hit protection you regain by an additional 1d4
- (1) Give the target the tag **Pain**. If the target can feel pain they have disadvantage until the start of your next turn.

To take any ability below you must have at least four Healing talents

Touch of Grace. You can maximize your hit protection restoration once per day. This ability recharges with a rest.

Greater Restoring. When you cast lesser restoring you remove all the negative sticky tags affecting the creature the GM determines are removable by the spell.

You also may use the empower ability, *You can remove one physical condition*, for 3 spell points instead of 4.

Regenerator. You have come up with a process to help people regrow missing body parts. It is a slow process that costs 90 silver in materials and takes at least a 25 effort worth of treatment.

Enhancement

Empowered Strength. Gain the following benefits:

- Gain training in Athletics. If you already have training in Athletics, become exceptional in Athletics. If you're exceptional at Athletics, gain advantage on any Athletics roll.
- You can add your Intellect stat to an Athletics action roll. You can do this a number of times equal to your training bonus. This recharges with a rest.

Physical Boost. Add your training bonus to a Strength or Endurance action or resistance roll, even if you're already trained or are exceptional. You can use this ability a number of times per day equal to your training bonus. This ability recharges with a rest.

Empowered Quickness. Gain the following benefits:

- Gain training in Acrobatics. If you already have training in Acrobatics, become exceptional in Acrobatics. If you're exceptional at Acrobatics, gain advantage on any Acrobatics roll.
- You can add your Intellect stat to an Acrobatics action roll. You can do this a number of times equal to your training bonus. This recharges with a rest.

Magical Might. Add double your training bonus to the harm of a physical attack. You can use this ability a number of times per day equal to your training bonus. This ability recharges with a rest.

Force Shrouded Fists. Increase the damage of your reinforced limbs spell by one die type. For example: D6 to D8, D8 to D10

To take any ability below you must have at least four enhancement talents

Shielding Spell. Anytime you cast a house of bone spell on yourself or another creature with positive intent they gain a magical barrier that increases their Harm Reduction by 1. A creature can only have one instance of this shield at a time and it lasts for one minute.

House of Bone Spells

Alter Self

Casting Time: 1 regular action

Range: Personal

Components: V, S

Cost: 2 Spell Point

Duration: Concentration, up to 1 hour

You assume a different form. When you cast the spell, choose one of the following options, the effects of which last for the duration of the spell. While the spell lasts, you can switch from one option to another by spending a spell point and using a regular action.

Aquatic Adaptation. You gain the tag **Aquatic**. You adapt your body to an aquatic environment, sprouting gills and growing webbing between your fingers. You can breathe underwater and are not hindered by being in the water.

Change Appearance. You transform your appearance. You decide what you look like, including your height, weight, facial features, sound of your voice, hair length, coloration, and distinguishing characteristics, if any. You can make yourself appear as another creature, though none of your statistics change. You are unable to appear as a creature of a different size than you, and your basic shape stays the same; if you're bipedal, you can't use this spell to become quadrupedal, for instance. This gives you the tag **I look like** _____. You fill in the blank with what or who you look like.

At any time for the duration of the spell, you can spend a spell point and use your action to change your appearance in this way again.

Natural Weapons. You grow claws, fangs, spines, horns, or a different natural weapon of your choice. Your unarmed strikes deal 1d6 bludgeoning, piercing, or slashing harm, as appropriate to the natural weapon you chose, and you are trained with the natural weapons created as part of this spell.

Improved Physical Ability. When casting the Enhance Physical Ability spell all empowerment costs are reduced by 1.

Improved Haste. When you cast haste you gain the following empowerment:

- (x) Each point you spend allows you to target an additional creature.

Cobbleskin

Casting time: 1 Regular Action

Range: Touch

Components: V,S,M*

Cost: 2 Spell Point

Duration: 10 minutes (Concentration)

You touch a willing creature. Until the spell ends, the target's skin has the consistency of cobble stones and appears as such. The target's armor increases by 3 for the duration of the spell.

*A handful of cobblestone chips

Cure Wounds

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

A living creature you touch feels more rejuvenated. They spend a hit protection die and add 1d6 + your Psyche to the roll. A character needs a hit protection die to spend to allow for this spell to have an effect.

Conversely, you can make an agility action roll to touch an undead creature. If successful you can spend a Hit Protection die to deal the following:

(HP Die + 1d6 + psyche) x 2 harm

Empower

- (x) Each point you spend restores another 1d6 Hit Protection
- (1) Increases the range to medium
- (2) increase the harm you deal to undead from x2 to x3

Enhance Physical Ability

Casting time: 1 Action

Range: Touch

Components: V,S

Cost: 2 Spell Point

Duration: 1 minute (Concentration)

You touch a creature and bestow upon it a magical enhancement. The target's Endurance, Strength, or Agility increases by 1, to a maximum of 5, for the duration of the spell.

Empower

- (3) Increase a stat by 2, to a maximum of 5.
- (2) Increase a second stat by 1, to a maximum of 5.
- (3) Break the maximum of 5. When the spell ends the target takes a physical condition related to the stat increased.

Misty Cloud Form

Casting Time: 1 regular action

Range: Touch

Components: V, S, M (a bit of gauze and a wisp of smoke)

Cost: 3 Spell Point

Duration: Concentration, up to 1 hour

You transform a willing creature you touch, along with everything it's wearing and carrying, into a misty cloud for the duration. The spell ends if the creature drops to 0 Hit Protection. An incorporeal creature isn't affected.

While in this form, the target's only method of movement is a slow flying speed. The target can enter and occupy the space of another creature. The target has advantage on Strength, Agility, and Endurance resistance rolls. The target can pass through small holes, narrow openings, and even mere cracks, though it treats liquids as though they were solid surfaces. The target can't fall and remains hovering in the air even when stunned or otherwise incapacitated. The target takes half harm from sources that could harm a cloud, which are at the GMs discretion.

While in the form of a misty cloud, the target can't talk or manipulate objects, and any objects it was carrying or holding can't be dropped, used, or otherwise interacted with. The target can't attack or cast spells.

Empower

- (1) The transformed creature you touch can speak
- (2) You can transform an unwilling creature. You must make a Psyche action roll vs their Will score at the end of each of the creature's turns to keep them transformed.

Harm Transference

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 2 Spell Points

Duration: Instantaneous

You touch a creature and can transfer some of the harm you've taken to them. Mechanically this means you deal them 1d8 + psyche in harm and restore the same amount of hit protection.

Empower

- (4) You can transfer a lasting physical condition you have to another creature. If this is an NPC it means they have the condition you had.

Note: Casting this on an undead creature causes you damage and the undead creature to regain survivability.

Haste

Casting Time: 1 action

Range: Medium

Components: V, S, M (a shaving of licorice root)

Cost: 3 Spell Points

Duration: Concentration, up to 1 minute

Choose a willing creature that you can see within range. Until the spell ends, the target's speed is increased to fast, they have advantage on any Agility resistance rolls, and gain an additional regular action on each of their turns. That action can be used only to Fight (one melee or ranged attack only), or do something else that would take six seconds. Any spell you cast while Hasted is at disadvantage.

When the spell ends, the target can't move or take actions until after its next turn, as a wave of lethargy sweeps over it.

Empower

- (1) The target can ignore the lethargy effect.
- (3) Ignore the "Any spell you cast while Hasted is at disadvantage."

Lesser Restoring

Casting time: 10 minutes

Range: Touch

Components: V, S, M*

Cost: 1 Spell Points

Duration: Instantaneous

You touch a creature and can end either one disease or one sticky negative physical tag afflicting it.

Empower

- (x) For every spell point you spend you can restore a lost physical attribute point but not a spell burned attribute point. Never a spell burned attribute point.
- (4) Make a Psyche + Chiurgeon check at TN14. If you succeed you can remove one physical condition. If you fail, that physical condition becomes worse, either taking two condition slots or the GM creates a new condition from you failing to heal them.

*If this is a disease then there must be a sacrifice made of a healthy animal such as a bull, ox, horse, or cow. This is to confer the health of the animal to the diseased person.

Mark of Blood

Casting time: 1 quick action

Range: Medium

Components: V

Cost: 2 Spell Points

Duration: 1 minute (Concentration)

You choose a creature you can see within range and they become outlined in blood red in your vision. Until the spell ends, you deal an extra 1d6 harm to the target whenever you deal harm to the target. If the target drops to 0 hit protection before this spell ends, you can use a quick action to outline a new creature.

Empower

- (1) You deal 1d8 harm instead of 1d6 harm.
- (3) You deal 2d6 harm instead of 1d6 harm.

*You can combine the two above empowers to deal 2d8 harm instead of 1d6 harm.

Reinforced Limbs

Casting time: 1 quick action

Range: Personal

Components: V

Cost: 2 Spell Points

Duration: 1 minute

You reinforce your limbs with your will. For the duration, you gain the following benefits:

- You become trained with unarmed strikes.
- You can use your Psyche instead of Strength for the harm rolls of melee attacks using your unarmed attack
- Your harm with unarmed strikes becomes a d6.
- Your unarmed attacks have a magical force component to them.

Empower

- (1) Increase your unarmed harm to d8
- (1) Add one of the following elements to your unarmed strikes: Fire, Cold, or Lightning.

Resistance

Casting Time: 1 regular action

Range: Touch

Components: V

Cost: 1 Spell Point

Duration: up to 1 minute

You touch one willing creature. Once before the spell ends, the target has advantage on a resistance roll. The spell then ends.

Empower

- (2 - Concentration) The target has advantage on Strength, Agility, or Endurance resistance rolls for up to 1 minute. Your choice.
- (x) You can add an extra creature as a target for each spell point spent.

Speedy

Casting Time: 1 quick action

Range: Self

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 10 minutes

This spell allows you to move at an incredible pace. You gain the following benefits:

- Your speed increases to **Fast**.
- When you cast this spell, as a quick action on each of your turns until the spell ends, you can take the withdraw action or another move action.
- Where speed would matter to an action or resistance roll, you have advantage.

Empower

- (1) You can target a creature other than yourself in close range

Spider Climb

Casting Time: 1 regular action

Range: Touch

Components: V, S, M (a drop of bitumen and a spider)

Cost: 2 Spell Points

Duration: Concentration, up to 1 hour

Until the spell ends the target gains the tag **Sticky**. This means one willing creature you touch gains the ability to move up, down, and across vertical surfaces and upside down along ceilings, while leaving its hands free. Its speed on these surfaces is the same as its normal movement. That doesn't mean they're accustomed to being upside down, hanging off walls, and doing other physical activities in these positions, but they can now at least attempt them. Plus climbing is normal movement for creatures with the **Sticky** tag.

Unwound

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 2 Spell Points

Duration: Instantaneous

You touch a living creature that has 0 Hit Protection and taken a condition. The creature can spend a Hit Protection dice if they have one to regain that amount of Hit Protection and remove a condition instantly. This spell must be cast within one round or ten seconds of the condition being taken to have an effect.

Empower

- (1) It can be cast within 1 minute of the condition being taken instead of six seconds.

HOUSE OF FLAME

This house specializes in elemental magic. When you gain a magical talent choose one of the abilities to learn from below.

Novice Training

Acid Bolt. Add this to your empowerment list for firebolt.

- (1) Replace the On a hit text with the following: The target takes 1d10 harm from acid and 1d10 harm from acid at the beginning of its next turn. Acid Bolt is also a strong acid that allows for the potential to melt through a wide variety of things, such as metal, as long as the magic user has time to work the material.

Frost Bolt. Add this to your empowerment list for firebolt.

- (1) Replace the On a hit text with the following: The target takes 1d10 cold damage and their speed is reduced by one step.

Elemental manipulator. You can choose a second element to manipulate with your elemental manipulation spell.

Thunder Bolt. Add this to your empowerment list for firebolt.

- (1) Replace the text of the spell with the following: You hurl a blast of thunder at a creature or object within range. Make a ranged spell attack against the target. On a hit, the target takes 1d10 thunder damage and is pushed away from you so you are no longer close to them. This spell also makes a lot of noise. You do not suffer disadvantage when casting this version of the spell when someone is close to you and threatening you.

Flexible Casting. You can change the elemental damage of a spell to acid, cold, fire, lightning, or thunder. You can do this a number of times per day equal to your psyche score. You regain all uses at the end of a long rest.

Adept Training

Have at least two trained abilities from the novice training to gain access to Adept training.

Winterwise. You have built up magical resistances to the cold. You have advantage on any resistance rolls that deal with cold, ice, or effects from the cold.

Winged Walker. The wind is your ally when it comes to moving. You can increase your speed by one step for a minute. You can do this a number of times equal to your psyche score. You also have advantage on Agility rolls while under this effect.

Earthbound. You can ignore difficult terrain when it slows you down. You also have advantage on rolls related to climbing and balancing.

Dampen Elements. When you or a creature within short range of you takes acid, cold, fire, lightning, or thunder damage, you can use your interrupt to reduce the harm the creature would take from that element by 1d10 + your intellect. You can do this a number of times equal to your psyche. This ability recharges with a rest.

Invoker Training

Have at least four trained abilities from the previous training areas to gain access to Invoker training.

Spellwarper. You can craft your damaging area of effect spells around a number of targets equal to your intellect modifier. You can do this a number of times per day equal to your psyche.

Forceful Element. Pick acid, cold, fire, lightning, or thunder. You can add double your training bonus in harm to any spells you cast that deal that type of elemental damage. You can do this a number of times per day equal to your psyche.

Elementalists Training

Have at least six trained abilities from the previous training areas to gain access to Elementalist training.

Powerful Element. Pick acid, cold, fire, lightning, or thunder. You can maximize the harm you deal with a spell of that element. You can use this ability once each time you choose it. This ability refreshes with a rest.

House of Flame Spells

Blastwave

Casting Time: 1 action

Range: Close

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

A wave of thunder explodes from you. Make an intellect action roll against a physical resistance. This is against each creature that's close to you. On a hit each creature takes 2d6 harm and is pushed a short distance away from you, or half as much harm and is not pushed on a miss.

In addition, unsecured objects within the area of effect are automatically a short distance away from you by the spell's effect, and the spell emits a thunderous boom.

Empower

- (1) You choose one direction to blast
- (x) You can omit a target or object from the spells effect for each spell point you spend

Earthen Pillar

Casting time: 1 Action

Range: medium

Components: V,S

Cost: 1 Spell Points

Duration: Instantaneous

You cause a 5 foot diameter pillar of earth to spring up within range. The earthen pillar is 10 feet tall and made of whatever earth is nearby. If there is no earth nearby the spell can't be cast.

Make an intellect action roll. Any creature that's hit on the area where the pillar erupted from is launched into the air. Upon landing they take 1d6 bludgeoning harm, and are prone next to the pillar. On a miss they are standing where they choose to be adjacent to the pillar.

The pillar of dirt persists after the spell has been cast. The earthen pillar can take 25 harm before it's knocked over or a psyche resistance roll by the caster is required if someone attempts to use physical might to knock it over.

Empower

- (2) You can make a second pillar of earth at the same time as the first.

Elemental Coating

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute

You wreath a weapon in elemental energy. This coating lasts for one minute and any damage done with the weapon also has the elemental energy. You can choose from acid, cold, fire, lightning, or force. A weapon gains that element as a tag. If the caster attempts to put a second elemental coating on the weapon there may be some interesting interactions, let the GM know what you're attempting to do and then they'll decide if it's possible and what you might need to do to make the spell work.

Empower

- (2) Add a 1d6 damage of the elements damage when dealing damage with the enchanted weapon
- (x) Each point allows you to coat another weapon with elemental energy. This becomes a concentration spell.

Elemental Manipulation

Casting Time: 1 action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute

When you learn this spell, pick an element. Air, Earth, Fire, Wind. You can manipulate this element in a variety of ways. Whatever effect you choose to create the GM will let you know if it's possible but if its intent is to cause damage along with an effect then you'll use your stunt die to inflict that damage.

- As a general guideline a small effect — moving fire from a lamp to the palm of your hand or creating a small water construct and having it dance — wouldn't require a roll.
- Causing a continuous gust of wind to push someone away from you would be your spell casting action roll.
- Causing a localized earthquake under a building to bring it down is beyond the scope of the spell and falls more into ritual magic.

You can only learn this spell once

Empower

- (1) Increase the duration of the spell to 10 minutes. It becomes a concentration spell.

Encasing Frost

Casting time: 1 action

Range Medium

Components: V, S

Cost: 2 Spell Point

Duration: Instantaneous

The spellcaster blasts the target with icy cold wind and sleet. Make an intellect action roll against a target within range. If the target is wet the caster has advantage on the intellect action roll. On a hit they take 1d6 cold harm and gain the tag **Frozen**. This means they're frozen in place and can not take actions on their turn but have DR 10.

On a miss deal the target half harm. Any damage dealt to a frozen character breaks them out of the encasing frost.

At the beginning of the frozen characters they resist the spell. (See Resisting Spells in Magic User Section)

Empower

- (4) The encasing frost doesn't grant damage reduction and the next attack to hit the creature in encasing frost is automatically a critical hit.

Firebolt

Casting Time: 1 action

Range: Long

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

You hurl a bolt of fire at a creature or object within range. Make a ranged spell attack against the target. On a hit, the target takes 1d10 fire damage. A flammable object hit by this spell ignites if it isn't being worn or carried.

Empower

- (2) Add an addition 1d10 damage to the spell
- (3) Fire two additional bolts

Lightning Grasp

Casting Time: 1 quick action

Range: self

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute, concentration

Lightning envelops your hand that can be delivered with a touch or through a conductor. If the lightning is discharged into a creature it deals 1d8 harm, and the creature can't use interrupt actions until the start of its next turn. Once the lightning has been discharged the spell ends.

Empower

- (2x) The spell's harm increases by 1d8 for each two spell points you push into the spell.

Wave of Fire

Casting Time: 1 action

Range: Close

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

As you hold your hands with thumbs touching and fingers spread, a thin sheet of flames shoots forth from your outstretched fingertips. Make an intellect action roll. This is against each creature that's within close reach to you. A creature takes 1d6 harm from fire if they're hit, or half as much harm if on a miss.

On a critical, the caster may choose to have the fire ignite any flammable objects or creatures in the area of the spell. They gain the tag **On Fire** and if it's a creature that creature will take the magic user's stunt die in damage at the beginning of the magic user's turn if the tag is still persisting.

Empower

- (x) You deal an extra 1d6 per spell point you push into the spell.

HOUSE OF LIGHT

The House of Light specializes in creating physical representations of people, places and things through the manipulation of light and raw force. When you gain a magical talent choose one of the abilities to learn from below.

Quickened Prescient Attack. The empower: (1) You cast Prescient Attack as a quick action is replaced with (0) You cast Prescient Attack as a quick action. It now costs nothing to empower Prescient Attack as a quick action.

Distracting Illusion. You can use your Illusion spell as an interrupt to distract someone when they're taking an action. This grants them a negative tag on the action they are taking. This costs 1 spell point.

Momentary Barrier. You can cast your Armor of Hardened Light as a reaction to give yourself 10 Damage Reduction when you would take damage. This costs 1 Spell Point.

Invisibility Savant. If you have invisibility cast on yourself. The first time you would lose your invisibility spell from taking a hostile action you can make a concentration check to keep the spell going.

Daylight. Gain this empowerment to your Light spell:

- (3) When you cast light it is true daylight. Any creatures who are subject to negative effects of daylight suffer the same effect within the light of this spell.

Ray of Daylight. If you have the daylight empowerment cast you can focus the energy into a point and then have it fire as a red hot beam of light at a target within medium range of the spell's origin. This is a spell casting action roll. On a hit, deal 8d6 light damage.

Reinforced Illusions. Your illusions become solid for their duration by suffusing them with force. While solid they still are just made of magical force which means they aren't cold or hot enough to harm other creatures, smell bad enough to cause status effects, or create noises loud enough to deal thunder damage. Because they are solid they can be interacted with. This makes them more believable, meaning physical interactions do not reveal them to be illusions and you have advantage against creatures trying to discern them as illusions.

This also means your illusions could physically harm someone. If you choose to attack with your reinforced illusion it uses your Intellect to attack and uses your action since you're controlling it. It deals damage based on its size, 1 damage for tiny objects. 1d4 for small objects. 1d6 for medium objects. 1d8 for large objects. If an illusion is struck make a concentration roll to see if the illusion is dispersed. If the illusion is dispersed in this way, you take psychic backlash equal to 1d4 psychic damage times the number of spell points you used to cast the illusion.

If you take this talent a second time your Illusions are more potent. Your illusions have the tag **Very Believable**. If they have the ability to fight for you it only takes a bonus action to control them. If they're struck you add another die to your concentration roll and their damage die based on size is increased by one step.

Continuous light. You have an object which always has the light spell on it. You can turn it on or off at will. A number of times per day equal to your training bonus you can cause it to flare with an extreme brightness. Make an Intellect action roll. Other PCs within medium range make an Endurance resistance roll. All other creatures compare their physical score to the roll. Those who are afflicted by the flare get the tag **blinded**. They get to resist the tag with their physical score at the beginning of their turn. If a creature knows the flare is coming they can avert their eyes to gain advantage to resist. You are not affected by this ability.

Illusory Gambit. When you're hit with an attack you can use your interrupt to say the attack hit an illusion of you and then your actual self appears within medium range. This must be somewhere you could have moved too. It is not teleportation. You can do this once. A rest recharges this ability.

Force Servant. You create a permanent servant out of pure force. You can take this training multiple times. Each time you take the training you have another force servant.

Your force servant is an invisible, mindless, shapeless, medium sized force that performs simple tasks at your command. It can perform simple tasks that a servant could do, such as fetching things, cleaning, mending, folding clothes, lighting fires, serving food, and pouring wine. Once you give the command, the servant performs the task to the best of its ability until it completes the task, then waits for your next command.

Your servant can not move more than a medium distance feet away from you. If ordered to move farther it will just stay at the maximum distance until you order it to do something else.

Your force servant has a 1 Strength, 2 Agility, and 0's in all other stats. If it is harmed by anything it dissipates. You can create a replacement during a rest. If you have it take action it uses your action to command it and if it seeks to hurt someone or destroy something it deals your stunt die in damage.

House of Light Spells

Armor of Hardened Light

Casting Time: 1 Regular action

Range: Touch

Components: V, S, M (a light source)

Cost: 1 Spell Point

Duration: Concentration, up to 10 minutes

You create a protective barrier of hardened light around a willing target. This increases their armor by 1.

Empower

- (2) You don't have to concentrate on the spell
- (2) The target's armor increases by 2 instead of 1
- (4) The targets armor increases by 3 instead of 1

Seeing Double. You create a second illusory version of yourself when you're attacking a creature. This gives you advantage on the attack roll since the creature doesn't know which of you is real. You can do this a number of times equal to your training bonus. You regain all uses at the end of a rest.

Through the Spectrum. When you cast light to help you investigate a situation to discover clues and find information, you gain advantage on the roll as you use a variety of different colored lights and versions of light to uncover clues and see things normally unseen.

The Study of the Humanoid Condition. You've studied people to help make your illusions more convincing but it's also given you insight into their behaviors and personalities. Choose two skills from Coerce, Deception, Insight, or Persuasion. You gain training in those two skills. You can choose this a second time to gain training in the two skills you didn't choose. If you're already trained in the skill you become exceptional. If you're exceptional you always get to roll with advantage when using that skill.

Color Blast

Casting Time: 1 action

Range: Medium

Components: V, S, M

Cost: 1 Spell Point

Duration: Instant

You blast a number of creatures equal to your Psyche score with prismatic light. This is an Intellect action roll against them. The GM decides which score is the most relevant to defend with. A creature who is struck by the spell has the **blinded** tag until the end of your next turn.

Empower

- (1) The creature is outlined in prismatic light, even if invisible, and has the **lit up** tag making them easier to strike with attacks.
- (1) The **blinded** and/or **lit up** tag's duration is 1 minute or until the spell is resisted.
- (1) The color blast deals your stunt die in harm.

Invisibility

Casting Time: 1 action

Range: Touch

Components: V, S, M (a shaving of an eyeball)

Cost: 2 Spell Points

Duration: Concentration, up to 1 hour

A creature or object you touch becomes invisible until the spell ends. Anything a creature is wearing or carrying is invisible as long as it is on the creature's person. The spell ends when a creature takes a hostile action, usually attacking someone but the GM might determine the magic can hold in certain situations. The spell also ends when the invisible creature uses magic since magic interferes with the spell.

Empower

- (2) You don't have to concentrate on the spell
- (3) You can cast the spell on a number of targets equal to your Psyche score but the spell only lasts for a number of minutes equal to your Psyche.
- (4) If the invisible creature takes overly hostile actions or uses magic then the concentrating magic user makes a concentration check.

Illusion

Casting Time: 1 Regular Action

Range: Medium

Components: S, M (a bit of fleece)

Cost: 1 Spell Point

Duration: 1 minute

You create a sound or an image of an object or person within range that lasts for the duration. The illusion also ends if you dismiss it as an action or cast this spell again.

If you create a sound, its volume can range from a whisper to a scream. It can be your voice, someone else's voice, the din of a tavern crowd, a band of musicians playing, or any other sound you choose. The sound continues unabated throughout the duration, or you can make discrete sounds at different times before the spell ends.

If you create an image of an object—such as a chair, a mug of ale, or a spinning dart board—it must be no larger than a 5-foot cube. The image can't create sound, light, smell, or any other sensory effect. Physical interaction with the image reveals it to be an illusion, because things can pass through it.

If a creature uses its action to examine the sound or image, the creature can determine that it is an illusion. You must make an Intellect resistance roll vs their mental score. If a creature discerns the illusion for what it is, the illusion becomes faint to the creature.

Empower

- (1) You can include both sound and an image in the spell and also add smell and temperature effects. Not enough to cause harm but enough to make it feel real.
- (1) You increase the duration to 10 minutes.
- (2) You increase the duration to 1 hour
- (1) You increase the size and scope of your illusion out to a 20 foot cube.
- (x) You can create multiple illusions. Each spell point you spend allows you to create another illusion with a single casting of the spell.
- (1) Hook your illusion to a creature, place, or thing. The illusion will move with the target. To be an effective overlay it must be very close to the size of the thing it's covering. If this is the case then physical contact with the illusion will trigger an Intellect resistance roll by the caster to see if their spell can hide what they're trying to hide vs the person who's observing's mental score instead of just revealing it as an illusion.

Light

Casting Time: 1 action

Range: Touch

Components: V, M (a firefly or phosphorescent moss)

Cost: 1 Spell Point

Duration: 1 hour

You touch one object that is no larger than medium sized. It has the following properties until the spell ends:

- The object sheds light in medium range.
- The light can be colored as you like.
- Completely covering the object with something opaque blocks the light.
- The spell ends if you cast it again or dismiss it as an action.
- Casting light on an object held by an unwilling creature requires an Agility or Fighting action roll as part of the action of casting the spell.

Empower

- (x) You can fire the light as a bolt of hardened light within medium range. Make an Intellect action roll against the target's Dodge stat. If you succeed you deal 1d6 magical bludgeoning damage per spell point you add to the spell.
- (1) You can change the type of damage to piercing or slashing.
- (1) You can change the range of the spell to medium.
- (1) You create a flash of light. If this is in an attempt to distract or temporarily blind then the spell requires an Intellect action roll. The flash can only blind creatures within short range of the flash and only until the end of the magic users next turn.

Mesmerizing Pattern

Casting Time: 1 action

Range: Long

Components: S, M (a glowing stick of incense or a crystal vial filled with phosphorescent material)

Cost: 3 Spell Points

Duration: Concentration, up to 1 minute

You create a mesmerizing display of colorful lights. This display is no larger than 30-feet on a side. Make an Intellect action roll. Compare it to each creature who sees the patterns Mental Score. On a hit, the creature gains the tag **mesmerized**. While mesmerized a creature can only stare at the pattern. They resist the spell at the beginning of their turns. Once a creature shakes off the magical effect they can no longer be mesmerized by this pattern and any attempts to mesmerize them within the next 24 hours are made at disadvantage.

The tag is also removed from an affected creature if they take any damage or if someone else uses an action to shake the creature out of their stupor.

Empower

- (1) You can exclude a number of creatures from the mesmerizing pattern equal to your Psyche stat.
- (2) You have advantage against anyone trying to resist your spell.

Prescient Attack

Casting Time: 1 Regular action

Range: Personal

Components: S

Cost: 1 Spell Point

Duration: Concentration, up to 1 round

You extend your hand and point a finger at a target in range. Your magic grants a brief insight into the target's defenses and future movements. You gain the tag **prescient attack**. Your next attack, or action if the GM allows it, against that target has advantage and ignores their armor.

Empower

- (1) You grant someone else insight into a target instead of yourself
- (1) You cast prescient attack as a quick action
- (2) Prescient attack applies to your action rolls made that round.
- (5) A number of allies equal to your Psyche gain the effects of prescient attack.

Skybeam

Casting Time: 1 action

Range: Long

Components: V, S, M (several seeds of any moonseed plant and a piece of opalescent feldspar)

Cost: 2 Spell Points

Duration: Concentration, up to 1 minute

A beam of light shines down on a target. Until the spell ends, dim light fills the cylinder.

When a creature is enveloped by the beam, either by the caster moving it upon them or the creature willingly entering the beam, it is engulfed in flames. Make an Intellect action roll against their Dodge score. On a hit, the creature takes 2d8 magical harm. On a miss the creature dodges away from the beam.

On each of your turns after you cast this spell, you can use an action to move the beam a medium distance in any direction.

Empower

- (3) As you move, the beam is kept a relative distance from yourself at the time of the casting.
- (1) You deal your stunt die + psyche as additional harm.

Weapon of Light

Casting time: 1 Regular Action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 1 minute

You create a weapon of hardened light. You choose the kind of weapon it is and you're trained to use it even if you don't have training with the weapon. When attacking with this weapon you use your intellect to hit instead of your fight score and your Psyche score adds to the damage instead of your Agility or Strength score.

Empower

- (1) You can make the casting time a quick action
- (1) It is no longer a concentration spell
- (2) The weapon floats near you. You can use a quick action to have it attack a target within medium range. The weapon can't take opportunity actions.

THE OLD FAITH & THE LICHÉ

The Old Faith is a religion that predates the city of Avalon itself. The only active followers are the faithful devotees known as the Liché (a.k.a. The Ferryman), although over half of the population does still practice some variation of the Old Faith in their everyday lives. The symbol of the Old Faith, which all of the Liché wear, is an inverted cross. There is no official vestment of the Liché, but most dress in very somber colors and go barefoot.

The Liché are the groundskeepers of the graveyards of Avalon. Serving as city-wide undertakers, they patrol the streets with their ox-drawn carts collecting the dead for burial in one of the many graveyards within the city. Every corpse that is given to the Liché is to have a copper coin over each eye as payment for the burial services, which helps support the Liché with the basics they need to survive and the funding they require to maintain their graveyards.

Some Liche are intelligent and fortunate enough to have a mentor who taught them the secrets of the Old Faith. Secrets that allowed them to channel Aether. These magics help them put the dead to rest, assist in the collection of the dead, and aid those around them.

Liche Magical Learning Abilities

When you reach a level of Magical Talent you get to train a talent. When you're a part of the Liche' and you gain a level with magical talent, you get a talent in one of the following areas:

Magical Undertaker Abilites

Turn Undead. As an action, you speak a prayer censuring the undead. This always involves the use of two copper coins in some way. Make an action roll using your Psyche plus your training bonus against each undead that can see or hear you within medium range. If you defeat their mental score the undead has the tag **Afraid of You**. This tag forces the undead to flee from your presence and hide for up to ten minutes or until they are harmed in some way. This ability recharges after a rest.

Through Prayer and Reflection. You can use your Presence or Intuition instead of Intelligence as your spellcasting action and resistance roll modifier.

Carrier of the Dead. You can add your training bonus when making any Endurance resistance rolls and have advantage on resistance rolls against diseases.

Speaker for the Dead. You can speak with the dead. You can do this a number of times equal to your Psyche score. You can ask the dead three questions which they will whisper the answers into your ear. They may or may not be honest with you depending on their own motivations and desires.

A Liche learns prayers with specific rhythms and inflections. These prayers have been developed by the practitioners of the old faith over hundreds if not thousands of years. When combined with the proper hand gestures, a will to produce specific effects, and the right components, these prayers become the spells of the Liche. Not every Liche is a Magic User but those who find themselves with this training have a much larger capacity to do good works for the people of Avalon. That's not to say others haven't used their power for greed or to make their lives easier. Others even walk away from the old faith to use their abilities to make themselves a new life. Power only makes you more of what you are and a Liche is still just a person.

Touch of Nature. You gain the following benefits:

- You instantly make a flower blossom, a seed pod open, or a leaf bud bloom.
- You create an instantaneous, harmless sensory effect, such as falling leaves, a puff of wind, the sound of a small animal, or the faint odor of skunk. The effect must fit in a 5-foot cube.
- You instantly light or snuff out a candle, a torch, or a small campfire.
- Any downtime activity that involves growing or maintaining plants grants a two for one spend on effort. For example, If you're tending a garden as part of your downtime activities and spend five effort on it, you apply ten effort to the activity.

Words of Understanding. Being a Liche puts you in contact with a lot of people since you tend the graveyards, prepare the dead for internment, and collect the dead from the streets. Each of these activities often involves talking with the relatives or friends of the dead.

You can use your training bonus when making an action roll that includes talking to people in a kind and empathetic way. If you have another training that would overlap with this, gain advantage on the action roll.

Animal Empath. You can make friends with animals. As long as you treat them well you can get them to assist you in small ways. Lead you in the right direction. Deliver a message scrawled on a small piece of paper. Cause a small distraction. Things like that. You declare up to two animals that live with you that are your friends.

Magical Ferrier Abilities

You can only train abilities from the Ferrier area of the Lichés magical path when you've trained five abilities in the Undertaker area.

Blue Collar Resistance. The magics you wield plus the life you live in service to others and the dead have made you studier than most. You're trained in Strength and Endurance resistance rolls. If you're already trained in them you then become exceptional. If you're exceptional then you always have advantage when making that resistance roll.

Blue Collar Life. Your life is study and hard work. In your trainings write Blue Collar Life. This training applies to anything having to do with hard work.

Studious Liche. Choose another magic user's spell list. Add two spells to your spell list from that spell list and add those spells to your spell book. You can take this ability up to three times. They count as Liche spells.

Earthen Strike. Your strikes are just a little harder. When you hit a creature with a melee attack, the attack deals an extra 1d4 harm. You can take this

When you meet a new animal you can make a Presence action roll to get them to interact with you. You can add any relevant training bonuses. Once they're willing to interact with you they function as any other NPCs except that they're animals and can't speak.

a second time. If you do, the harm is increased by another 1d4.

Tree Speaker. You can touch a tree, or larger plant, and commune with it. This allows you to get images and flashes from the plant. Mechanically, you can ask the GM a question and the GM will answer the question based on what happened around the plant that would be relevant to the question asked. This could require an action roll to understand what you're seeing. It's also possible the plant being communed with doesn't know anything. You can do this a number of times equal to your Psyche.

Earthbound. While your feet are touching natural earth, grass, mud, or cobblestone you have advantage on all resistance rolls against being moved, knocked down, or anything to do with being forced off a spot.

Strength through Faith. You can add your intuition modifier to your melee harm rolls.

Liche' Spells

Armor of the Old Ways

Casting time: 1 action

Range: Touch

Components: V, S, M (a piece of a broken shield)

Cost: 1 Spell Point

Duration: Concentration: 10 minute

You touch a willing creature who isn't wearing armor and nature seeks to protect them until the spell ends. The target gains 1 armor.

Empower

- (2) You don't have to concentrate on the spell
- (2) The target's armor increases by 2 instead of 1
- (4) The targets armor increases by 3 instead of 1

Cobbleskin

Casting time: 1 Regular Action

Range: Touch

Components: V,S,M*

Cost: 2 Spell Point

Duration: 10 minutes (Concentration)

You touch a willing creature. Until the spell ends, the target's skin has the consistency of cobble stones and appears as such. The target's armor increases by 3 for the duration of the spell.

*A handful of cobblestone chips

Cure Wounds

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

A living creature you touch feels more rejuvenated. They spend a hit protection die and then roll their hit protection die plus 1d6 and add your Psyche to the roll. The character recovers that much hit protection. A character needs to have a hit protection die to spend to allow for this spell to have an effect.

Conversely, you can make a fighting action roll to touch an undead creature. If successful you can spend a Hit Protection die to deal the undead the following harm:

- (HP Die + 1d6 + psyche) x 2 harm

Empower

- (x) Each point you spend adds another 1d6 to the roll
- (1) Increases the range to medium
- (2) increase the harm you deal to undead from x2 to x3

Elemental Manipulation

Casting Time: 1 action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute

When you learn this spell, pick an element. Air, Earth, Fire, Wind. You can manipulate this element in a variety of ways. Whatever effect you choose to create the GM will let you know if it's possible. If its intent is to cause damage along with an effect then you'll use your action die to inflict that damage.

As a general guideline a small effect — moving fire from a lamp to the palm of your hand or creating a small water construct and having it dance — wouldn't require a roll.

Causing a continuous gust of wind to push someone away from you would be an action roll.

Causing a localized earthquake under a building to bring it down is beyond the scope of the spell and falls more into ritual magic.

You can only learn this spell once.

Empower

- (1) Increase the duration of the spell to 10 minutes. It becomes a concentration spell.

Enhance Physical Ability

Casting time: 1 Action

Range: Touch

Components: V,S

Cost: 2 Spell Point

Duration: 1 minute (Concentration)

You touch a creature and bestow upon it a magical enhancement. The target's Endurance, Strength, or Agility increases by 1, to a maximum of 5, for the duration of the spell.

Empower

- (2) Increase a second stat by 1, to a maximum of 5.
- (3) Increase a stat by 2, to a maximum of 5.
- (3) Break the maximum of 5. When the spell ends the target takes a physical condition related to the stat increased

Life Shunt

Casting time: 1 Action

Range: Touch

Components: V, S, M*

Cost: 3 Spell Point

Duration: Instantaneous

You touch a creature that has died within the last minute and blast them with your life energy. That creature returns to life with 1 hit protection. This spell can't return to life a creature that has died of old age, nor can it restore any missing body parts. The target of this spell has their Hit Protection Dice permanently reduced by 1 and carries the tag **recently deceased**. The loss of Hit Protection Die doesn't affect their maximum Hit Protection but they are more frail for the rest of their life.

Restoring Food

Casting time: 30 minutes

Range: Touch

Components: V, S, M*

Cost: 1 Spell Points

Duration: Instantaneous

You make food that a creature eats which ends either one disease or one sticky negative physical tag afflicting it.

Empower

- (4) You can remove one physical condition
- (2) You gain the tag **Fortified**. This lasts until you take a rest or when you choose to remove it to give yourself advantage on an Endurance action or resistance roll and restore 5 hit protection.

*You need the materials to cook a meal.

Weapon of the Earth Spirit

Casting time: 1 Regular Action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 1 minute

You create a weapon from the spirit of the earth. You choose the kind of weapon it is and you're trained to use it even if you don't have training with the weapon. When attacking with this weapon you use your Intuition to hit instead of your Fighting and your Psyche adds to the damage instead of your Agility or Strength score.

Empower

- (1) You can make the casting time a quick action
- (1) It is no longer a concentration spell
- (2) The weapon floats near you. You can use a quick action to have it attack a target within medium range. The weapon can't take opportunity actions.

Verdant Growth

Casting Time: 1 action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 1 minute

Foliage grows in a small area, a 3 foot cube. You choose what the foliage looks like but it can only do as much as a 3 foot cube area of plants could do. This can only potentially convey a tag and if it could do harm it only does your stunt die in harm. This is left to the GMs discretion.

Empower

- (1) Increase the area to a 10 foot cube.
- (1) You don't have to concentrate on the spell.
- (2) The plants are **entangling** and gain advantage to grasp those within their area. Entangling means those in the area are subject to the casters roll to avoid or escape being entangled which causes them to be stuck in that spot and have disadvantage on any actions they take.
- (2) If the plants can harm a target within their range they deal your stunt die plus 2d6 plus your Psyche in harm.

TRAININGS

Training covers several areas. There are broader areas which include general training, kit training, and weapon and armor groups. On a lesser scale, there is training in singular tools, weapons, armor, and items along with very narrow focus areas. Then there are less prominent skill trainings which won't typically have regular use in the game.

What does being Trained mean?

Being Trained allows you to apply your training bonus to a roll if the character's training applies to the situation. If there is a crossover in your training for a roll you decide which one you use as it might have an impact on what the GM might choose if you roll a miss.

Exceptional

Some characters are exceptional in an area of training. This is called being exceptional. You add +1 to your training bonus when doing something you're Exceptional at.

General Trainings

These are broad areas of training. They can be used in a variety of situations within their area. While a training generally utilizes a particular base stat there are always situations and exceptions where a different base stat is instead used.

- **Acrobatics.** Training allows a character to attempt to stay on their feet in a tricky situation, such as when they're trying to run across a rain slicked roof, balancing on a rope, or diving through a wrecked sewer grate to get away from a shit eater. This skill can also be used to perform acrobatic stunts, including flips, rolls, somersaults, and aforementioned dives. Training in this area is most often associated with Agility
- **Arcane Studies.** Training here means a character has studied lore about spells, magic items and processes, eldritch symbols, the magical traditions of the Order of the Eye along with other magical orders of Avalon, and the magical entities that are rumored to exist in the world. Training in this area is most often associated with Intellect.
- **Athletics.** Any attempt to lift, push, pull, or break something, force one's body through a space, or to otherwise apply brute force to a situation. It also covers any difficult situation one may encounter while climbing, jumping, or swimming. Training in this area is most often associated with Strength.
- **Awareness.** This allows a character to spot, hear, or otherwise detect the presence of something. It measures the general perception of their surroundings and the keenness of their senses. Training in this area is most often associated with Intuition.
- **Chirurgeon** This discipline allows a character to stabilize a dying character, diagnose an illness, determine obscure causes of death, know a variety of knowledge concerning the treatment and physiology of humans, nobles, and bargemen. Training in this area is most often associated with Intellect.
- **Coerce** A character knows the best ways to influence someone through overt threats, hostile actions, and physical violence. Training in this area is most often associated with Presence.
- **Deception.** A practiced deceiver can convincingly hide the truth, either verbally or through their actions. This deception can encompass everything from misleading others through ambiguity to telling outright lies. Training in this area is most often associated with Presence.
- **History.** This discipline measures a character's ability to recall lore about historical events, legendary people, the ancient kingdom of Throbrindor, the history of the families of Avalon, and a variety of informational tidbits about the city's history. Training in this area is most often associated with Intellect.
- **Insight.** This training allows a character to determine the intentions of an intelligent creature, such as when looking for tells when conversing with someone to determine their emotional state, potential motives, or possible deceptions. Training in Insight can also help predict someone's next move. Doing so involves gleaning clues from body language, speech habits, and changes in mannerisms. Training in this area is most often associated with Intuition.
- **Legerdemain.** Whenever a character attempts an act of sleight of hand or manual trickery, such as planting something on someone else or concealing an object on their person. This skill is also used to lift a coin purses off people or slip something out of another person's pocket. Training in this area is most often associated with Agility.
- **Persuasion.** Training here can help a character influence someone or a group of people with tact, social graces, or their good nature. This is most prominent when acting in good faith, attempting to foster friendships, making cordial requests, or exhibiting proper etiquette. Training in this area is most often associated with Presence.
- **Religion.** This training measures a character's ability to recall lore about deities, rites and prayers, the religious hierarchies of Avalon, their holy symbols, the practices of secret cults, and the magical traditions, processes, items, and rites of the religious orders of Avalon. Training in this area is most often associated with Intellect.
- **Stealth.** The ability to hide from foes, move silently, sneak around, and remain unnoticed when one wants to be unnoticed. Training in this area is most often associated with Agility.
- **Streetwise.** This allows a character to trail people through the streets without being seen, run down leads, call up contacts, and get a general feel for what's happening in a part of the city. This training utilizes different base stats depending on its intention and use.

Less Prominent General Trainings

These skill trainings are less useful in a typical Streets of Avalon game but you might want to have them depending upon the game and characters being played.

- **Beast Handling.** Training here allows a character to calm down domesticated beasts, keep a mount from getting spooked, or intuit a domestic beast's intentions. This also allows a character to control their mount when attempting a risky maneuver. Training in this area is most often associated with Intuition, Intellect, or Persuasion.
- **Monster Knowledge.** This is the study of the monsters that have appeared over the years in the city of Avalon. These are the tidbits of information, scraps of knowledge, and rumors you've collected over the years. Training here might help in a pinch but having access to a library of esoteric knowledge about these creatures helps this training quite a bit, making it easier than any history, arcane studies, or religion check to discover the same information.
- **Naturalist.** The study of the natural world. This discipline allows a character to recall lore about terrain, plants, animals, the weather, and natural cycles. Training in this area is most often associated with Intellect.
- **Performance.** Practice makes perfect and a character who's practiced can delight an audience with music, dance, acting, storytelling, or some other form of entertainment. When this training is taken, pick a type of performance: Dance, Musician, Wordsmith/poet, Comedian, something else the player chooses. The character is trained in that form of performance. They also have a knowledge of local venues. The GM will let the player know what base stat that type of performance is associated with.
- **Survival.** Outside of the city this training allows one to follow tracks, hunt wild game, guide your group through the wilderness, identify signs of what local wildlife is nearby, predict the weather, and avoid natural hazards. Training in this area is most often associated with Intuition.

Item Trainings

Items are anything a character uses on the Streets of Avalon to help them accomplish things. Item training comes in two types. Groups and Individuals.

Group Item Training

A group item training means you have training in the use of a group of items.

For instance the thieves tools item training gives you training with lock picks, rope, traps - both setting and disarming, ball bearings, crowbars, and hammers. If you'd prefer to generalize it, they're items thieves would use to steal things.

An expert who specialized in doctoring would most likely have training in the healer's kit allowing for its use in the healing of injuries. Conversely, the expert could have training in the use of investigative tools — magnifying glass, measuring instruments, powders and alchemical reagents, to determine liquids and materials present or used at a crime scene. This can help them find clues and discover things others wouldn't normally have the ability to find.

A magic user could choose to be trained in power gathering ritual tools to gather power for larger spells or the creation of magical items. Conversely they could be trained in the use of scribing tools which could provide them a steady income and maybe some other benefits when trying to copy magical knowledge.

Individual Item Training

An Individual item training means the character has training in a specific item.

The use of a longsword, the ability to ride a horse or drive a carriage, the ability to play a guitar.

How and when to use item trainings

In either case there are three situations this comes up:

1. The character can add their training bonus to a roll when using the item they're trained with.
2. The training allows a character to use the item where others would not be able to use an item.
3. The training allows you to use an item without penalty. This is often the case with armor. If someone is wearing armor without being trained they gain the **clumsy** and **slow** tags.

GEAR LIST

Item Tags

These are the Tags found on items and what they mean in play.

- **Ammunition.** Once it's used it's broken.
- **Big.** Takes up two inventory slots
- **Bludgeoning.** A damage type. Some monsters and armor types are more or less resilient to bludgeoning damage.
- **Body.** It is only useful if worn on your body slot
- **Brittle.** If you roll two ones out of all the dice rolled when attacking with a brittle weapon your weapon breaks
- **Broken.** The item is useless until fixed
- **Clumsy.** You have disadvantage on agility rolls
- **Concealed.** You can easily hide this on your person. If it comes up in play you have advantage to keep an item with this tag hidden.
- **Conspicuous.** This item is out of place and draws attention.
- **Enhancer.** If your harm is equal to or greater than the harm the weapon would deal, you deal the higher harm and add 1 for the weapon.
- **Heavy.** You have disadvantage on action or resistance rolls related to movement when carrying or wearing this item.
- **Light.** Can use agility when determining melee damage instead of strength. Can be used in your off hand to make an attack using a quick action
- **Loading.** You must spend a quick action to reload the weapon.
- **Piercing.** A damage type. Some monsters and armor types are more or less resilient to bludgeoning damage
- **Precise.** Can use agility when determining melee damage instead of strength.
- **Range.** Range of the weapon. Medium, Long. If there isn't a range written it's considered close.
- **Reach.** You have advantage on any resistance rolls from attacks when leaving close combat and provoking an opportunity attack.
- **Silvered*.** Some monster types are vulnerable to silvered weapons or it provides 2 extra armor against those creatures attacks
- **Slashing.** Some monsters and armor types are more or less resilient to bludgeoning damage
- **Smash.** Provides advantage when trying to smash objects.
- **Special.** The item has special rules
- **Stack x.** The x is the number you can have up to of an item that takes up one inventory slot.
- **Thrown.** Allows you to add your training bonus to an attack roll when throwing a weapon. Normally throwing a weapon that doesn't have the thrown property means the attack roll doesn't give you your training bonus. All thrown weapons have a range of medium.
- **Two-handed.** You have to use two hands to use this item.
- **Versatile.** Can be either used two handed or one handed. The damage difference for two handed is in the parenthesis.

*You can silver a single weapon or ten pieces of ammunition for 100 sp. This cost represents not only the price of the silver, but the time and expertise needed to add silver to the weapon without making it less effective. An alchemist could do this for half the cost and 15 effort as a downtime (pg xx) activity.

Simple Weapons

Simple Melee Weapons

| <u>Name</u> | <u>Cost</u> | <u>Harm</u> | <u>Tags</u> |
|----------------|-------------|-----------------|---------------------------------------|
| Club | 1 sp | 1d4 bludgeoning | Brittle, Light |
| Brass Knuckles | 5 sp | 1d3 bludgeoning | Concealed, Enhancer |
| Dagger | 1 sp 50 cp | 1d4 piercing | Concealed, Light, Thrown, Stack 3 |
| Greatclub | 2 sp | 1d8 bludgeoning | Big, Brittle, Conspicuous, Two-handed |
| Handaxe | 5 sp | 1d4 slashing | Light, Thrown |
| Light hammer | 5 sp | 1d4 bludgeoning | Light, Thrown |
| Mace | 10 sp | 1d6 bludgeoning | — |
| Quarterstaff | 2 sp | 1d4 bludgeoning | Versatile (1d6), Reach |
| Sickle | 2 sp | 1d4 slashing | Light |
| Spear | 3 sp | 1d4 piercing | Big, reach, thrown, versatile (1d6) |

Simple Ranged Weapons

| <u>Name</u> | <u>Cost</u> | <u>Harm</u> | <u>Tags</u> |
|-----------------|-------------|-----------------|--------------------------------------|
| Crossbow, light | 25 sp | 1d6 piercing | loading, range (long), two-handed |
| Dart | 5 cp | 1d3 piercing | Concealed, Precise, thrown, Stack 10 |
| Shortbow | 13 sp | 1d6 piercing | Range (long), two-handed |
| Sling | 1 sp | 1d3 bludgeoning | Concealed, range (medium) |

Martial Melee Weapons

| <u>Name</u> | <u>Cost</u> | <u>Harm</u> | <u>Tags</u> |
|-------------|-------------|-----------------|--|
| Battleaxe | 20 sp | 1d8 slashing | Versatile (1d10) |
| Flail | 15 sp | 1d8 bludgeoning | — |
| Glaive | 15 sp | 1d10 slashing | Big, Conspicuous, heavy, reach, two-handed |
| Greataxe | 45 sp | 1d12 slashing | Big, Conspicuous, heavy, two-handed |
| Greatsword | 50 sp | 2d6 slashing | Big, Conspicuous, heavy, two-handed |
| Longsword | 20 sp | 1d8 slashing | Versatile (1d10) |
| Maul | 50 sp | 2d6 bludgeoning | Big, Conspicuous, heavy, smash, two-handed |
| Morningstar | 15 sp | 1d8 piercing | — |
| Pike | 15 sp | 1d10 piercing | Big, Conspicuous, heavy, reach, two-handed |
| Rapier | 25 sp | 1d8 piercing | Precise |
| Shortsword | 25 sp | 1d6 piercing | Light |
| Trident | 35 sp | 1d6 piercing | Big, Conspicuous, thrown (medium), versatile (1d8) |
| Warhammer | 20 sp | 1d8 bludgeoning | Versatile (1d10) |
| Whip | 10 sp | 1d4 slashing | Precise, reach |

Martial Ranged Weapons

| <u>Name</u> | <u>Cost</u> | <u>Harm</u> | <u>Properties</u> |
|-----------------|-------------|---------------|---|
| Blowgun | 3 sp | 1 piercing | Concealed, range (Medium), loading |
| Crossbow, hand | 50 sp | 1d4 piercing | Concealed, light, loading, range (Medium) |
| Crossbow, heavy | 30 sp | 1d10 piercing | Big, range (Long), heavy, loading, two-handed |
| Longbow | 20 sp | 1d8 piercing | Conspicuous, Big, Range (Long), Two-Handed |
| Net | 3 sp | — | Special, thrown (Close) |

Ammunition

| <u>Ammunition</u> | <u>Cost</u> | <u>Properties</u> |
|-------------------|-------------|------------------------|
| Arrow | 30 cp | Ammunition, Stack (30) |
| Blowgun Dart | 50 cp | Ammunition, Stack (50) |
| Crosbow Bolt | 20 cp | Ammunition, Stack (20) |
| Sling Stone | 10 cp | Ammunition, Stack (25) |

Special Weapon Rules

Net. An attack with a net uses fighting. The next can entangle a creature of medium size or smaller causing them to gain the tag **Entangled**. Someone with the entangled tag can only move at half speed and has disadvantage on all rolls.

To escape, at the beginning of their turn they roll a strength, agility or fight resistance roll depending on how they're trying to escape against a TN of 13. GM decides if it makes sense and can a

If it's an NPC who's entangled, have the player character who threw the net roll fighting at the beginning of the entangled creature's turn. The GM will decide based on the situation, which of the adversaries scores the fighting roll is against.

Armor

Armor Proficiency. Wearing armor provides damage reduction against attacks which would logically provide damage reduction. If you don't have proficiency with the armor you're wearing you have the **clumsy** and **slow** tags. Some armor just has tags regardless of if you're proficient with the armor or not.

Heavy Armor. You can only wear heavy armors if you're trained in their use.

Strength Requirements. Some heavier armors and shields increase your max hit protection along with its normal damage reduction. Those who do not have the strength to operate in this armor suffer some drawbacks. If the Armor table shows "Str 4" or "Str 5" in the Strength column and the user doesn't have a Strength score equal to or greater than the listed number, then the armor gives them the **Heavy** tag, and doesn't provide any increase to max hit protection listed. They also have to be trained in their use to gain these benefits.

Shields & Sacrifice

If you are not trained in the use of a shield then you can't use the sacrifice ability. If you don't meet the strength requirement you get the **Heavy** tag if wielding the shield.

You can **sacrifice** your shield by having it become damaged to increase your Damage Reduction by 15 for that incoming attack. If your shield runs out of **sacrifice** marks it is **broken**.

There are two ways to restore sacrifice uses.

- Repair it yourself. Pay 20% of the cost of the shield and 3 downtime (pg 77) effort for each sacrifice mark you wish to restore.
- Hire someone to fix it. Find someone who can fix it and pay 50% the cost of the shield. If this is done during a downtime (pg 77) phase you'll have the restored shield at the end of your downtime (pg 77) phase.

Armor Table

| Light Armor | Cost | Damage Reduction | Strength | Tag |
|-------------|------|------------------|----------|-----|
| Leather | 7 sp | 1 | | |

| Medium Armor | Cost | Damage Reduction | Strength | Tag |
|--------------|-------|------------------|----------|---------------------|
| Hide | 10 sp | 2 | - | Conspicuous |
| Chain shirt | 20 sp | 2 | - | - |
| Scale mail | 50 sp | 3 | - | Conspicuous, Slow |
| Half plate | 90 sp | 4 | - | Clumsy, Conspicuous |

| Heavy Armor | Cost | Damage Reduction | Strength | Tag |
|-------------|------------|----------------------------|----------|---------------------------|
| Ring mail | 70 sp | 3 (+4 max hit protection) | - | Conspicuous, Slow |
| Chain mail | 1 gp | 4 (+6 max hit protection) | 4 | Conspicuous |
| Splint | 1 gp 15 sp | 5 (+4 max hit protection) | 5 | Clumsy, Conspicuous, Slow |
| Plate | 1 gp 75 sp | 5 (+10 max hit protection) | 5 | Clumsy, Conspicuous, Slow |

| Shield | Cost | Damage Reduction | Strength | Tag |
|--------------|-------|------------------|----------|-----------------------------------|
| Wooden | 5 sp | 1 | - | Conspicuous, Sacrifice |
| Metal Banded | 25 sp | 1 | | Conspicuous, Sacrifice x2 |
| Iron | 65 sp | 2 | 4 | Clumsy, Conspicuous, Sacrifice x3 |

Other Gear

There are all kinds of gear in the world and its use depends on your training up to this point in your life, your cleverness in how you might use it, and the GM making some calls about how it might come into play as actions are being described.

Transport In Avalon

Carriages, horses, walking. These are the three primary methods for getting around the city. There are public carriages but they're quite expensive. There are also horses, and donkeys, but they're expensive to stable and keep feed. Most people just walk, or if they live by the water in the southern part of Avalon, they take the bargeman's dock skippers to where they want to go on the water. There are clever folk who hitch rides on the various merchant and transport wagons and carts that move through the city.

| Item | Cost |
|--------------------|------------------------|
| Carriage Ride | 50 cp per neighborhood |
| Cart Ride | 25 cp per neighborhood |
| Stabling (per day) | 30 cp |
| Wagon ride | 15 cp per neighborhood |
| Horse rental | 1 sp per day |
| Dock Skipper ride | 25 cp |
| Carriage | 70 sp |
| Cart | 15 sp |
| Horse | 50 sp |
| Wagon | 50 sp |
| Dockskipper | 1 gp |

Tools & Kits

Tools & Kits are useful items which can provide extra flexibility and creativity for your characters when dealing with problems.

- If you're trained in a kit you'll use your training bonus plus whatever relevant base stat to make your action roll.
- Tools & Kits have material components and upkeep costs making them a limited resource you have to restock.
- Kits & tools are often associated with professions, although some classes may have tool kit trainings associated with them.

Alchemy Kit. You have a set of items that allow you to make alchemical concoctions. Mortar and pestle, clippers, vials for heating, small and large metal pots, and a basic collection of herbs, chemicals, and other ingredients. Training with this set can allow you to create some interesting effects. Flash Bangs, acidic concoctions, smoke screens, ect.

Your field alchemy kit has five uses. When you use your kit, decide what kind of effect you want to create using the following guidelines:

- A tag is one use
- An area of effect is one use
- A d6 of harm is one use

For example, if you wanted to create a persistent acid that would be a tag plus a d6 of harm and inflict the tag **corrosive acid**. It would cost two uses. Now you have corrosive acid.

Your uses recharge when you return to your home base for a breather or a rest.

Your home kit has 25 uses. To have access to this kit you must pay your upkeep fee during downtime (pg xx). This takes into account you spend the time to gather supplies from various places in the city.

Artisan's Tools. Pick a craft or trade and these are the tools that are needed to perform that trade. If you're a butcher they're your knives, cleavers, hooks, and meat slicers. A baker would have pans, rolling pins, flour, yeast, potentially an oven and other baking necessities. The candlestick maker would have tallow, wicks, herbs and other scent creation items. Decide with your Game Master what items fit inside the kit of the type of artisan you're looking to have.

These tools are used in a specific trade so work with the GM to decide if there is some use for it away from where it would be used in its profession.

During downtime (pg xx) you can utilize your artisan tools to make money but you must also pay your upkeep fee.

Disguise Kit. This is a collection of items, including foundation, fake eyelashes, rouge, and potentially prosthetics in more expensive kits, that allow you to change your appearance or just enhance it in different ways.

Your disguise kit stays at your home base. When there you can use it to give yourself an advantageous tag for being disguised. If you wish to use your disguise kit in some other way, talk it over with your GM. To have access to using this kit you must pay your upkeep fee during downtime (pg xx).

Forgery Kit. You have a collection of items that allow you to make forgeries of various documents that would be used by the houses, merchants, and a variety of other organizations in Avalon. You might need specific special ingredients or items to study to allow you to make a convincing or specific forgery but you have the basics within your set.

Your forging kit stays at your home base. When there you can use it to make documents that give yourself an advantageous tag. Something like **Tickets to the Opera, Fake Identity**, ect. If you wish to use your disguise kit in some other way, talk it over with your GM. To have access to using this kit you must pay your upkeep fee during downtime (pg xx).

Gaming Sets. There's always a game in the city of Avalon and you can find it. You're an excellent gambler and when you have downtime (pg xx) you can try your hand at the gambling dens of Avalon to make some coin, but there are risks.

Your decisions and the consequences for gambling are left to the GM...especially if you can't pay your debts.

Healer's kit. You have a set of items that allow you to make remedies and perform medical procedures. Mortar and pestle, clippers, vials for heating, small and large metal pots, a basic collection of herbs, scalpels, thread & needles, clamps, bone saws, ect.

Training with this set can potentially allow you to put someone back on the road to healing a condition. You also keep three uses of healing poultices, herbs, and the like on you. You can spend these when a character spends a Hit Protection Die to restore an extra 1d4 HP. Your uses recharge when you return to your home base for a breather or a rest. To have access to this kit you must pay your upkeep fee during downtime (pg xx).

Musical Instrument. You can play an instrument. Choose which instrument you play. You can use this instrument to potentially make money during downtime (pg xx). Taverns on the Streets of Avalon are often looking for entertainment in the evenings and there's money to be made in being a solid entertainer.

If you decide you want to try something else which includes playing your musical instrument, discuss it with the GM.

Poisoner's Kit. The poisoner's kit has vials for heating, a mortar and pestle, clippers, and a collection of pots. There's also herbs and reagents of a more dubious nature and chemicals within. With this one could craft poisons.

If you have a poisoner's kit it stays at your base of operations, you always have three doses of poison on you. These recharge when you have a chance to take a rest at your home base.

When you decide to use a poison choose from the following lists and roll a poison kit check equal to 7 + the total modifiers.:

- Choose one: Contact +5, ingested +2, bloodstream +3
- Choose one or more: Dazed +1, Sleep/Paralyzation +3, Physically Damaging (Deals stunt die in harm) +3, Death +6
- Speed of effect: Fast Acting +2

On a hit the poison does what you want. On a miss the GM chooses how the poison works and the GM doesn't have to tell you until you try and use the poison. To have access to this kit you must pay your upkeep fee during downtime (pg xx).

Alternatively, the GM can have you wait to make the roll until you apply the poison so your character always believes it was put together properly until the poison is applied.

Thieves' Tools. You have metal files, lock picks, pliers, a small mirror mounted on a metal handle, a couple of thin blades, and maybe even some scissors. These are the basic tools of the thieves trade but some out there have more elaborate kits based on their specialty. Safe crackers might have drills and listening devices. Second story thieves might have a glass cutter and some rope harnesses for the crew. It's all about getting what you need and preparing for the job.

When you have thieves' tools you have five uses. Whenever you pull something out from your thieves tools define what it is and mark off a use. Any item you define stays in the same equipment slot as your thieves tools.

Once you've defined all the items in your thieves tools then they're all defined. In order to have different tools you'll have to buy a new set of thieves tools.

Thorbrindor Kit. You have rope, lantern, torches, stone chaulks, weighted bags, and other items a delver into Thorbrindor would take with them into the most dangerous of expeditions.

When you have a Thorbrindor Kit you have five uses. Whenever you pull something out from your Thorbrindor kit define what it is and mark off a use. Any item you define stays in the same equipment slot as your Thorbrindor Kit.

Once you've defined all the items in your Thorbrindor kit then they're all defined. In order to have different tools you'll have to buy a new Thorbrindor kit.

Poison Tags and the Narrative of Poison

Some of those tags are more easily understandable than others. Here's my reasoning for the kinds of effects they can produce.

- **Dazed.** The target is less sure of their surroundings and their functionality is impacted. Any actions they take have disadvantage and any actions taken against them have advantage. This covers any effect that impairs a person but doesn't render them unable to act.
- **Sleep/Paralyzation.** This covers any effect that renders someone unable to act.
- **Contact.** You just need the poison to touch the person's skin.
- **Ingested.** The poison must be eaten or inhaled.
- **Blood Stream.** The poison must enter the bloodstream with a cut or be injected.
- **Fast Acting.** Within 15 to 60 seconds of being applied it starts to take effect. How long it takes to finish its effect is something to talk about with the GM.

Now let's talk about the narrative effect of poison. It's almost never an all or nothing thing. If you're trying to kill someone with poison, even fast acting, it might take a minute or two, to upwards of five minutes to finish them off. So tell the GM what you're intending with poison, stuff like contact poison and things that daze or cause sleep or damage can be made pretty reliably.

Now if you want someone dead 10 seconds after they take it, not only will the TN be 20, maybe even 22 if the GM decides you're pushing it, but also expect to have to get some special ingredients that cost a lot of coin or are being held by some powerful and dangerous people you'll have to talk to.

Tools & Kits Tables

Artisan Tools

| Item | Cost | Item | Cost |
|-------------------------|-------|--------------------|------------|
| Brewer's supplies | 20 sp | Mason's tools | 10 sp |
| Calligrapher's supplies | 9 sp | Painter's supplies | 10 sp |
| Carpenter's tools | 15 sp | Potter's tools | 10 sp |
| Cobbler's tools | 3 sp | Smith's tools | 25 sp |
| Cook's utensils | 30 sp | Tinker's tools | 50 sp |
| Glassblower's tools | 25 sp | Weaver's tools | 2 sp 5 cp |
| Jeweler's tools | 6 sp | Woodcarver's tools | 1 sp 50 cp |
| Leatherworker's tools | 10 sp | | |

Other Tools & Kits

| Item | Cost | Item | Cost |
|---------------|-------|-----------------|-------|
| Alchemist Kit | 50 sp | Poisoner's kit | 13 sp |
| Disguise kit | 25 sp | Thieves' tools | 10 sp |
| Forgery kit | 15 sp | Thorbrindor Kit | 5 sp |
| Healer's kit | 15 sp | | |

Musical Instruments

| Item | Cost | Item | Cost |
|----------|-------|-----------------------|-------|
| Bagpipes | 15 sp | Horn, no valves | 3 sp |
| Drum | 5 sp | Horn, valves or slide | 25 sp |
| Dulcimer | 13 sp | Metal flute | 8 sp |
| Fiddle | 10 sp | Pan flute | 6 sp |
| Guitar | 16 sp | Wooden Flute | 2 sp |

Gaming Sets

| Item | Cost |
|------------------|-------|
| Dice set, plain | 20 cp |
| Playing card set | 40 cp |

Coins

Coins come in several different denominations based on the relative worth of the metal from which they are made. There are three types of coins found in Avalon, the gold piece (gp), the silver piece (sp), and the copper piece (cp). A standard coin weighs about a third of an ounce, so fifty coins weigh a pound.

Standard Exchange Rates

| Coin | CP | SP | GP |
|-------------|------|-------|--------|
| Copper (cp) | 1 | 1/100 | 1/1000 |
| Silver (sp) | 100 | 1 | 1/100 |
| Gold (gp) | 1000 | 100 | 1 |

The Value of Coin

I'm American so this is a rough conversion of to what 10 copper pieces, a silver piece, and a gold piece is worth on the Streets of Avalon in the American dollar. Just to give folks an idea of what things cost if you need to improvise something.

10 cp = \$1

1 sp = \$10

1 gp = \$1000

DOWNTIME

Not every moment of a character's life on the Streets of Avalon is about intrigue, mystery, theft, danger or exploration. These characters have lives and sometimes days, weeks, and months pass between the more interesting moments of said lives. This is where downtime comes into play.

What is Downtime

Downtime is the mechanical implementation of how we determine what characters are doing when they have time between those interesting moments. This is how characters can learn new trainings, make money off a profession or trade skill, and engage in other kinds of longer term projects. It's in a lot of ways an alternative progression method which can impact the setting or a character.

Downtime is also when characters need to pay upkeep on their tools and kits so they can have access to their benefits during the next adventure and pay for their basic living expenses in the city of Avalon.

Representing Downtime

This is done by spending effort which is gained during each downtime phase. You gain 25 effort each downtime phase. This is the time, energy, and effort you put into accomplishing things. Sometimes a task, which is what you spend downtime on, also costs some amount of coin, and may even have additional requirements to finish.

TASKS

Tasks are what you spend your downtime on. These are flexible in that the player character can pitch to the GM what they want to accomplish with their downtime. Once the pitch is made the GM then assigns the task an amount of effort that needs to be spent to complete it along with a cost in coin and any additional requirements that would be relevant to the task.

Some common tasks are:

- Learning a new training
- Working at a profession or tradeskill you have training in to make coin
- Refurbishing a building for a different use
- Creating a neighborhood organization
- Making contacts in a guild, house, or other Avalonian organization

Let's take a look at some **example** tasks.

Learning to use a Longsword

Effort: 75

Requirement: Find someone to teach you. They need to be trained in the use of a longsword. They may charge you for lessons. If you wish to teach yourself how to use a longsword effectively it costs double the effort.

Learning to use an Alchemy Kit

Effort: 125

Cost: Buy an Alchemy kit. It must be kept in good working order so it can be used to learn. This means paying its upkeep fee.

Requirement: Have some way to learn alchemy. A book, a teacher, whatever can deliver the information. Depending on the quality of how you're learning your the effort you spend may count more or less. For example. You have an expert alchemist teaching you. Your first 10 effort spent each downtime counts as double.

Refurbish the rundown bar into a new seafood restaurant

Effort: 250

Cost: 25 gold for materials and basic labor.

Special: For every extra 2 gold you spend you can reduce the effort by 25 up to 150.

Research on a topic

Effort: 5 per day

Cost: 1 sp per day to access the required sections of Axis Mundi to conduct the research. At the end of each day make a roll based on the research you're doing. The TN starts at 20. If you get at least half the TN, rounding up, then the TN decreases by 1 until you've completed the research and have the information you're looking for on the topic.

Working a Trade

You can work in your profession or an artisan trade if you have the training for it.

Effort. Special. For each 10 points of effort you spend roll 2d6 + your training bonus + the relevant stat.

Consult the chart:

| TN | Coin Earned |
|--------------|-------------|
| Less than 10 | 5 sp |
| 10 | 10 sp |
| 13 | 15 sp |
| 16 | 25 sp |
| 18 | 30 sp* |

* **Here's a fun alternate rule:** Every time you roll an 18 or higher you get a 1% cumulative chance to be noticed and approached by a wealthy patron to work for them, craft something special for them, or be a part of a special event they want to bring you in on. The GM rolls d100 at the end of a downtime phase and if they rolled under then sometime in the near future this encounter will occur.

Money in Avalon

This is a rough conversion of American dollars to what 10 copper pieces, a silver piece, and a gold piece is worth on the Streets of Avalon.

10 cp = \$1

1 sp = \$10

1 gp = \$1000

Remember that Avalon is a base 100 system. 100 copper = 1 silver. 100 silver = 1 gold.

If you're looking for a baseline for yourself if you're not American that's easier to improvise costs from, just figure out what a cup of coffee costs, not something fancy, just a black medium coffee, and make that 40 cp. Extrapolate from there. Also, if you live somewhere where a medium black coffee costs more than 4 bucks, I'm so sorry for you.

UPKEEP

If you want to be able to use your tools, keep up your arms and armor, eat, and have a roof over your head you need to pay your upkeep. Go through this checklist at the beginning of each downtime phase

Costs

- **Arms & Armor.** Costs 1 sp per item you have to keep them oiled, rust free, in good working order, ect.
 - *If you choose not to pay it, roll 2d6. On a 7 or less your item gains the tag **shoddy** which the GM can use once in any scene to give you disadvantage on a roll. If the item is already **shoddy** it becomes **useless** and can't be used until it's repaired for 10% of its cost.*
- **Food.** Costs 10 sp to stay decently fed for a downtime phase.
 - *If you don't pay it get the tag, **underfed** which the GM can use once in any scene to give you disadvantage on a roll. If you're already underfed then gain the condition **malnourished**. You keep this condition until you have an upkeep where you pay for food.*
- **Shelter.** 20 sp to stay sheltered for a downtime phase. This covers rent, taxes, mortgage, however you want to flavor it.
 - *If you don't pay it you get the condition **homeless** until you find some housing. Living on the streets is bad for your health.*
 - *Note for GMs. If you want to modify this rule either positively or negatively for the PCs based on situation, owns their own place, lives with friends, has a debt hanging over their head, had a house given to them as a benefit from a magistrate family, or any other situation that comes up in the game, then feel free. This rule is just part of helping reinforce those things you need to deal with when living in a city.*
- **Tools & Kits.** Here are the upkeep costs for the tools and kits that require upkeep

Upkeep Costs

Artisan Tools

| Item | Cost | Item | Cost |
|-------------------------|------------|--------------------|-----------|
| Brewer's supplies | 2 sp | Mason's tools | 1 sp |
| Calligrapher's supplies | 90 cp | Painter's supplies | 1 sp |
| Carpenter's tools | 1 sp 50 cp | Potter's tools | 1 sp |
| Cobbler's tools | 30 cp | Smith's tools | 2 sp 5 cp |
| Cook's utensils | 3 sp | Tinker's tools | 5 sp |
| Glassblower's tools | 2 sp 5 cp | Weaver's tools | 25 cp |
| Jeweler's tools | 60 cp | Woodcarver's tools | 15 cp |
| Leatherworker's tools | 1 sp | | |

Other Tools & Kits

| Item | Cost | Item | Cost |
|---------------|------------|----------------|------------|
| Alchemist Kit | 5 sp | Healer's kit | 70 cp |
| Disguise kit | 2 sp 50 cp | Poisoner's kit | 1 sp 30 cp |
| Forgery kit | 1 sp 50 cp | | |

Musical Instruments

| Item | Cost | Item | Cost |
|----------|-------|-----------------------|-------|
| Bagpipes | 1 sp | Horn, no valves | 30 cp |
| Drum | 50 cp | Horn, valves or slide | 30 cp |
| Dulcimer | 2 sp | Metal flute | 80 cp |
| Fiddle | 1 sp | Pan flute | 60 cp |
| Guitar | 1 sp | | |

HEISTS

Heists are about a crew of people stealing things, people...maybe even places?
Heists are about the job. The job being whatever thing is trying to be stolen or whoever the crew is trying to grift out of something. A lot of the time, both of those things have to happen to get what the crew wants.

The Format

The Streets of Avalon RPG has a Playsheet for heists. We use these playsheets to construct our jobs. Blank ones are included to help the GM construct theirs. Following are the different sections of the playsheet:

The Job

This is an overview of what the heist is. It's just for the GM to give them a quick look at what's going on.

The Hire

This is how the crew gets the job. It's a person, a rumor from a friend, a hot tip from a contact. Its purpose is to deliver information about the job. Give the players the hook to start their prep work.

The Mark

This is the person and/or the place that the crew is stealing from. It provides information about the mark that the crew can learn during prep work and will have information the GM can use to facilitate and improvise the twists and obstacles the crew is running up against.

Obstacles

These are the things stopping the crew from stealing whatever they're stealing. These are further defined below

Reactions

The events that occur which create additional complications for the crew. These are further defined below

Timer

The pressure that's put on the heist to get it done before it's unable to be completed. A tracker for when the GM can intercede. A structure for play.

Locations & NPCs

The places and people most relevant to the heist

Notes / Tags, Assets, and Information

A place to keep notes during the heist

Maps / Play Aids

The extra things the GM might need to help facilitate play.

Rules for Heists

Heists in the Streets of Avalon RPG have a procedure for play. There's the prep work phase which allows the crew to gather information about the Obstacles & Complications surrounding whatever they're trying to steal. Then you have the heist where they use their prep work to pull off the heist.

The prep work phase is tied into the timer. The timer lets the players know the crew only has so much time before the heist is impossible to pull off and they've failed. The timer also lets the GM know when reactions can be used, which are more twists and complications they can add into the heist.

Prep work

During the prep work phase we play in segments. Each segment is one tick on the timer. Each member of the crew tells the GM how they're spending their time during that segment. Once each crew member has said how they're spending their time the GM asks if anyone wants to change what they're doing. Then the GM starts setting scenes with each crew member based on what they're trying to accomplish. These are called Prep Work Scenes. You can have more than one crew member in a prep work scene. This does count as both of the crew members' scenes.

During these scenes resources can be gathered about the heist. This comes in the following forms:

- New information the crew didn't have before
- A tag the crew can use to get advantage on a roll during the heist
- Equipment the crew wants to have for the heist which can provide them with an option they didn't have before or a tag they can use to get advantage on a roll during the heist.

Tags during the heist

A tag is always narratively relevant during the heist but it only provides advantage on one roll during the heist. After that it's only narratively relevant. For example:

*The crew learns the Mask of the Zephyr they're trying to steal from Copernicus the Merchant has a mechanical trap on it. It gives the tag, **Trapped Mask**. During the heist their thief Hessa easily finds the trap's mechanisms since she knows the trap is there. She's not sure what the trap is even though she can see the mechanisms, which are a series of gears attached to the glass surrounding the mask.*

*Hessa's player Bridget wants to know what the trap is. The GM, Brett, tells her to make an Intellect roll TN 13. Hessa is an expert with thieves' tools which gives her a +3 but her intellect is only a 1. Hessa does have an Agility of 4, and learns the roll to disable the trap is TN 15. Bridget decides to use the **Trapped Mask** advantage on understanding what the trap is and gets to roll an extra d6. Bridget's hoping understanding what the trap does will allow her to come up with some clever way to disable or minimize the damage the set off trap can do or even make the trap easier to disable since she knows what it will do.*

Gathering Information

Getting information will often require an action roll or some expenditure of resources. If the action roll is a miss then use the following miss states. We always want the game to keep moving or make it about the players choices in the end:

- **Success with extra resources spent.** This could be time, health, items, money, ect. This selection doesn't give the player a choice. It's just what happens as a result of the roll and the fiction.
- **Success but changing the situation for the worse.** The crew picks up a known or unknown complication to the job, or the timer advances.
- **Providing the character with a choice.** It could be a favor for a favor, they can get what they're trying to get but they have to pay for it or don't pay for it, they could burn a relationship with a person to get some info or keep their relationship with that person and let things go. That's just a few examples but the idea is the PC gets to make a choice.

Obstacles

These are the known and unknown things that will hinder the crew from completing the heist. They're the guards, safes, wards, traps, and other issues that are defending the thing that's trying to be stolen.

Obstacles are problems the characters know about when they get the job. Now just because they know about an obstacle doesn't mean they know the details about the obstacles. For instance, the characters might be trying to break into a safe inside of a noble's house. They know there is a safe but they don't know that it requires a key to open it, has a combination lock on it, and is salvaged from Throbrindor so is of a craftsmanship and solidity that's beyond the majority of current safe makers and locksmiths. Learning all these things beforehand can make it much easier to break into the safe in a timely manner. That's where the number comes in.

The Number

Here's where the prep work comes into play. Each obstacle has a number next to it. This number lets you know how many resources relevant to the problem the crew needs to gather so the Obstacle is bypassable during the heist without a roll. If the crew gather resources equal to the number of the obstacle they can narrate their way past that obstacle using the prep work they've put together.

Even if they don't gather resources equal to the obstacles number, they've probably acquired a number of tags, equipment, and information they can use to help them deal with the obstacle during the heist. It just means they'll have to make some rolls.

The number also lets you know the difficulty of the Obstacle and how hard it will be to overcome during the heist. Here's a chart to give you an idea of how difficulty matches the obstacle's number.

| # | Difficulty |
|-----|------------|
| X | Easy |
| X+1 | Medium |
| X+2 | Hard |

Adjusting an Obstacles difficulty

If you see an (x) or (X+2) in the obstacles and complications section the x stands for the number of players in the crew.

An Obstacles Tags and Things to Learn

This is the unknown information causing an obstacle to keep the characters from achieving their goals. As the characters learn information they can acquire equipment, gain information, or create tags to overcome the obstacles tags and/or defenses they've learned about.

What an Obstacle Looks Like

Let's take a look at that safe mentioned earlier. We have a safe from Thorbrindor that needs a key and has a combination lock on it. This game has 3 players in it and I think the difficulty would be medium, so X+2 which is 5 in this case. So I would write the obstacle like this:

Nobleman's Safe (5)

Tags: Thorbrindor Made, Combination Lock, Key Lock

Things to Learn: Who has the key, the safe's location, security on the safe, the combination, the safe is Thorbrindor made.

With that information the GM can improvise scenes and provide information based on the actions the characters take and how they go about learning things in relation to the tags and things to learn about obstacles. These are not hard mechanics but guidelines to help GMs create information and resources that fit the story of the game at the table. The number of informational items, resources, and tags acquired from rolls and resources spent along with the number is the hard and fast mechanic.

The Timer

The timer puts pressure on the heist. It's a combination of heat drawn down on the characters and how the setting reacts to what's going on surrounding the heist.

Each segment of the timer allows for each crew member to have a prep work scene or a personal scene to advance their own agendas, or get help for conditions they have. See the prep work section for what a prep work scene does.

You can have more than one crew member in a scene. This does count for both crew members but it allows for them to help each other. It also means someone is there to back up a crew member if things go poorly.

GM Reactions

At the end of a segment on the timer indicated by an underline, the GM can take a reaction.

Reactions are new obstacles or other complications that come up (AKA twists) in the heist that no one saw coming. The acceleration of the timer, a foe appearing that was hinted at but no one thought would be there, a personal problem cropping for one of the crew members that is quite the hindrance, stuff like that.

When coming up with a heist the GM should write down two or three reactions. Now, while these reactions could be used the GM should feel free to improvise a reaction if they see the opportunity.

If Time Runs Out

If the timer runs out the heist is a bust. The thing can't be stolen, was moved, is better guarded than it was before, or the crew just has too much heat on them and making a move would result in their instant detainment. Yes, there's the possibility of losing out on a heist. Make this clear to the players.

Also let the players know that while they can potentially bypass some obstacles the game's design intent isn't to give them enough time to bypass all obstacles so they should factor that into their preparation strategy.

The Heist

Once you're into a heist you start by asking each player what their character is doing. Once everyone has established where they're starting, go from player to player in an order that makes narrative sense, having each player take actions, making rolls where needed, and changing the play mode when appropriate, until the heist is over.

During the heist the characters could potentially do any of the following and more:

- Sneaking around
- Talking to people, often deceiving or intimidating them.
- Fighting (Play mode change)
- Running (Play mode change)

Ending the Heist

Once the heist is over but before the characters begin their downtime phase the following list of items are what the characters get experience points for if they accomplished them during the heist. They can only get each listed item once and if the listed item is checked off everyone on the crew gets the listed experience point value.

- Did the crew successfully complete the heist? 5 exp
- Did someone in the crew talk an NPC into doing something that helped overcome an obstacle. 1 exp
- Did someone in the crew acquire or create equipment to overcome an obstacle. 1 exp
- Did someone in the crew discover information to help overcome an obstacle. 1 exp

Now move into downtime.

Creating & Running Heists

This chapter has already done a lot of the work for how to create and run a heist. On top of that, the playsheets give you an outline to fill out. With that said I'm still going to go into some general advice for building heists with the Streets of Avalon RPG.

Giving the Job

Make the people who are giving the jobs decently honorable and partially knowledgeable. Now that's not to say the person giving the job, if it's a person and not just some rumor or information one of the crew members stumbled upon, knows everything that's up with the mark. There should be some mystery, but enough of the initial information should be good enough to give the crew a place to start casing a location or working their mark. A good rule of thumb is making sure they have between 2-3 things they can start looking into from the hire.

NOTE: You want a story where a person is going to screw over the crew? That's a story that can be told at some point but it should be the exception, not the rule.

The Mark

Make the mark worth stealing from. We want the crew to steal from this person. That means they can't be very sympathetic because we don't want the players to not steal from them. How do you do that? Make them bad in some way. They treat their employees poorly. They have a dark side that people only whisper about. They hoard their wealth and don't use it to help people? They treat people outside of their interests with zero regard. They don't like cats or dogs. If loot isn't enough then do whatever you need to do to get the characters motivated to steal from the mark. If that's not enough then ask them, what despicable thing have you heard the mark is involved in? Get them to tell you why they want to steal from this person.

Obstacles, Reactions & the Timer

Here's your TL:DR version. You want the total of all Obstacle numbers to be equal to the number of potential scenes the players have, give or take three. If that doesn't make sense, keep reading.

So here's some game mechanics stuff. For a heist scenario I want to get around 6 to 8 hours of play from, I tend to go with three obstacles. Two are known and one is unknown. I like to have one obstacle at X, one at X + 2 and the third at X + 1. To go with this I like having a timer at six segments with the 2nd and

4th segment as reactions. With that I like having at least three reactions written for myself. At least one of them is an obstacle I can introduce at X. The other two are flavorful things specific to the heist. Here's some ideas:

- The griffons start looking into the situation - A new obstacle
- Someone finds out about the job and wants in - general complication to be dealt with. Could lead to increase in obstacles, an extra split of the loot, an incompetent person on the job, blackmail, or any number of possibilities.
- Another crew gets in on the same job - a new Obstacle or set of adversaries
- The mark increases security - increase an obstacles number by one, two, or three
- The mark moves up a time table - mark off another tick or two on the timer.

I find with this set up, even if the crew spends each scene of prep work they have on overcoming the obstacles of the heist, they have to be almost perfect, not care about anything personal, and the GM needs to be kind with their reactions.

An Example

Say we have four players. Our obstacles are Guards X + 1 or 5, Heavy Ass Statue X or 4 - this is what they're stealing, and the unknown obstacle is Secret Extra Security: Knives Guild X + 2 or 6. The Knives Guild obstacle is unknown which means they have to discover it exists before they even start working on it. That's a total of around 15 to 16 successful scenes to knock out all of those obstacles.

We have a timer of six. Each member of the crew is getting a scene per segment if they split up. That's 24 chances so they have 7 or 8 possible failures. Seems like they have excellent odds since the game tends towards success. Now we come to where you get to make things interesting. Your reactions.

Our three preset reactions are as follows:

1. The Magistrate house wishes to have the statue moved early, knocking off 1 segment from the timer. This would reduce the possible scenes the crew has to prepare down to 20.
2. Jakob Tieren learns about your heist and wants in. A general complication.
3. The Mark hires a magi to put a few temporary wards on the place before he moves the statue to the Magistrate families home. Obstacle X so it increases the total number of obstacles to 20.

With the reactions you can tune the difficulty of the heist, pushing the obstacles up for the crew to deal with or create more complications for the crew or heist themselves. For instance, maybe the crew figures out the Knives are an obstacle and they work that problem. During segment three a member of the knives comes to them and lets them know they can get their people to back off if they steal a set of obsidian black daggers from the Mark while they're stealing the Heavy Ass Statue.

It's a trade out from dealing with Knives Guild (X + 2) during the heist to locating and taking a set of daggers (X). Granted, they contain the essence of something awful from the soul war but that's a detail the crew doesn't know about and a new hidden reaction you can use.

Here's the other thing about reactions. If a crew member rolls a miss during a scene and you believe it is fictionally appropriate, you can use that miss to use one of your reactions or create some other complication such as a new obstacle. The game system is intended for you to make things tougher on the characters when they roll misses. Not to the point where they can't achieve their goals but enough to force them to take more and more desperate actions. To that, you shouldn't push the total obstacle number much more than three more than the characters multiplied by the timer segments. This makes it so the PCs can feel like they're accomplishing something by eliminating some obstacles but still have to deal with something when they actually engage in the heist.

Creating Obstacles

We know Obstacles are those things that get in the way of the crew completing the heist. But how do you put them together? An obstacle consists of a description, tags, and things to learn. Now you don't need to write down a complete description for yourself. You just need enough to understand what the obstacle is doing. The tags are a shorthand for how the obstacle is stopping the heist from being completed. They also need to be overcome during the heist. You can decide in the moment what their TN is or assign them beforehand by writing the number next to them.

A solid rule of thumb is giving them an Average or Good TN at plus or minus 1 level of the crew's average level. See the Adversary and Player Averages Math chart (Pg xx) If you want to have something particularly difficult you can make it exceptional but those exceptional TN should have a way to be brought down over time with effort.

Things to Learn are the things the crew can learn and then use to take action to bypass an obstacle. For instance when it comes to guards. The things to learn

are Shift Timing, Guards Names & Lives, Leverage on Particular Guards. You want to make sure you have enough things the crew can learn and then some potential to take action to eliminate the obstacle from the heist.

Prep Work Scenes

I think the most maligned part of heist stories are the prep work scenes. I'm going to use some pop culture references to show what I'm talking about and how I came up with the idea of the obstacle and reaction system for heists.

Leverage the TV show and Ocean's Eleven. These two pieces of media show how prep work scenes are fun and necessary to a heist. Planning isn't about sitting in a room but understanding what the problems of the heist are and then creating solutions to deal with them by taking action.

In Ocean's Eleven, the crew creates a version of the vault, they find a way to sneak into the vault before that to get the layout of it, they case the security systems of the hotel casino, they have people infiltrating the casino staff, they get access to the cameras. Hell, Basher builds an electromagnetic bomb device. All of these scenes are prep work scenes and they make up a large portion of the movie.

Most episodes of Leverage are structured as follows. The crew takes a job, they know some initial things about the mark, they do a bunch of prep work in scenes to set up the grift or heist, there's some complication or twist they have to deal with either before or during the heist, and then they steal whatever they're trying to steal.

That's the framework I'm trying to emulate with this Obstacles, Reactions, and Timer system.

What does a Prep Work Scene Do?

As above, it gives information the crew didn't have before, creates a tag the crew can use to get advantage on a roll during the heist, or get equipment the crew wants to have for the heist which can provide them with an option they didn't have before. These are often, but not always represented as tags. This is why when information that is valuable to overcoming an obstacle is gained you need to find a way to put a mark near the obstacle or track how and what prep work they've dedicated to an obstacle.

Each time a crew member engages in a prep work scene you can ask if they're just trying to create an asset for the heist or if they're trying to deal with an obstacle. They can do both but if the created tag is for an obstacle that's overcome then the tag is used up, considered used to get rid of the obstacle. It's still narratively available but it can't grant advantage anymore.

The Heist

How a heist goes down. Once the crew decides to engage in the heist then it's all about using the assets they've generated to break into the location, acquire the information, object, or person, and then escape the location. This kind of sequence goes into a moment to moment play style. You'll go from character to character asking them to establish what they're trying to accomplish, and then set scenes as they move through the location. You'll then work with the players to describe how obstacles that have been overcome narratively allow them access and use the obstacles that are remaining to cause them problems they need to deal with. You'll keep moving from character to character in this manner, cutting back and forth as appropriate for the narrative, until they accomplish their goal by removing the object or person from the

location, or they're discovered and play moves into a chase or fight scene.

I will say it is very useful to have a map or at least a bunch of descriptions of areas of a place and how they're connected so you can more easily describe and adjudicate the hits and misses of rolls that occur during a heist.

Modifications

There are lots more heists than just stealing a thing. Sometimes it's about putting a thing somewhere. Sometimes it's about getting information from someone which means you might need to get leverage on them. This framework can function for those and other versions of the heist. You just need to know the goal, the obstacles, the reactions/complications, and how much time the crew has before they can't pull off the heist and what changes when the timer runs out.

Playsheet Sheet: Heist

The Job (Overview of the heist)

[illegible]

The Hire (How the crew learns about the job)

The Mark (The person and/or place the crew is stealing from)

[illegible]

Obstacles (The things in the crews way)

[illegible]

Reactions (Events that create additional complications for the crew)

[illegible]

Timer (The time allotted before the job is unable to be completed)

Notes (A place to keep notes during the heist.Tags,Assets, Information, ect)

[illegible]

Locations & NPCs (The places and

(The places and

people most relevant to the heist)

[illegible][illegible]This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The Job: The Vart Mercantile Heist

Templeton Lene is looking to hire a crew to steal three outsider relics from Bartle Vart's warehouse before they're sold at auction.

- A wooden pole inscribed with markings of the Dymre Cinus people and a four legged cat like creature with solid blue eyes.
- A spear of the Dymre Cinus people.
- Leather sheets with the writings of the Dymre Cinus.

Templeton would also like the crew to pilfer Bartle's personal vault within the Vart Mercantile building and retrieve any correspondence within. Templeton doesn't care about anything else that might be removed from the vault. He'll pay the crew 50 silver and owe them a favor for bringing him the items.

The Hire

Templeton Lene - Noble from a minor family

Well tailored light gray suit with a bowler and a colorful tie. Very observant. Carries a cane with a clear crystal handle. Templeton's more tuned into what's happening with the mystical parts of Avalon. He always tries to acquire and contain malevolent artifacts that make their way into the city. Assuming he hears about them.

The Mark

Vart Mercantile Offices & Warehouse & Bartle Vart

Vart Mercantile. This building consists of two stories. This building contains the Vart Mercantile offices, a shop for the public, and a warehouse.

Shop. A moderate sized viewing room with a wood and glass counter displaying various oddities, several wooden mannequins adorned with outsider garb from various regions beyond the city, several shelving units holding other items of exotic or peculiar taste. These are interesting but the least valuable of the items on display.

There is always a head clerk working, often Rosa Serson, one assistant to help the head clerk, and two guards.

Offices. Four rooms occupy the second story and make up the offices of Vart Mercantile. A meeting room, the accountants office, the inventory staffs room, and Bartle Varts office. Bartel's office holds a high end safe made by the master safe maker, Gafagen Cole. The offices can be accessed from the side door or from the warehouse.

Warehouse. Spacious area with a loading dock, three sections of shelves for various small and medium sized storage, two sections for larger objects and crates, and the cage for storing the most valuable objects.

Workers cover the place in two overlapping shifts over 15 hours a day. Alma Brass, a bargeman, is the warehouse manager. She has several assistants and manages the guard rotations. Many consider her Bartle's right hand. If you need names for warehouse workers use these: Bolton, Cuda, Flak, Ian, Malina, Koralline, Lucjan, Kosma.

See **Vart Mercantile** map below for more details.

Bartle Vart - Ambitious Mystic Merchant

Thickly built & balding with a bushy mustache. Wears a lot of brown and tan colors. Has a bone earring of an athame hanging from his right ear. Bartle is an ambitious and shrewd merchant looking to gain power and influence. He's recently been dealing with the thirteen families in outsider artifacts and relics. This has led him to understand there's power within some of these relics, power he wishes to bind to himself when he can.

Obstacles

(x = number of players)

Guards (X+1)

These dozen guards work for Vart Mercantile. They're vetted, diligent workers, afraid of what might happen to them if they betray Vart's trust, well paid, and a lot of them are secure enough in this job that they have families and lives away from work.

- Tags: **Shift Work. Diligent. Well Paid. Scared of Vart. Family folks.**
- If you need names: Betsy, Bilmer, Saima, Mia, Arnult, Oliver
- Things to learn: Shift timing, Guards names and lives, leverage on particular guards.

The Safe (X)

The safe rests in Bartle Vart's office in the Vart Mercantile building. It is a combination lock of exceptional value and has a magical ward placed on it to make it harder to break open the safe without the combination. Only Bartle Vart & Rosa Serson know the combination.

- Tags: **Combination Lock. Magically Enhanced. Hidden.**
- Things to learn: The safe is magically enhanced, the combination, where the safe is hidden.

The Warehouse Cage (X+2)

The Warehouse Cage is where the most valuable and rare goods of Vart Mercantile are stored until sold. The cage itself is a large rectangle of wire mesh held together by metal piping. The cage has a low level enchantment on it that discharges a shock into anyone who touches the cage without having the key on them. This puts the tag **electrically paralyzed** on the person. There are two keys that bypass the ward and open the cage. One is with Bartle Vart and the other is with Alma Brass, the Warehouse Manager.

- Tags: **Electrified, Padlocked**
- Things to learn: It's magically protected, Who has the keys

Bartle Vart (X+3)

Bartle Vart has several outsider relics that grant him power and make him more dangerous than a typical merchant. The bone athame earring grants him exceptional hearing. What he doesn't know is it's starting to degrade his eyesight. In another month everything will just be a blur, a month after that he'll be blind. He also has a jade ring on his right hand. It makes his skin impervious to being pierced but the enchantment on it is degrading and it can only help him avoid being pierced three more times before it shatters. Aside from that, Bartle keeps in shape by boxing. It should be noted his thick stature is mostly blue collar muscle built up from hard labor. He started with one wagon and a horse, slinging merchandise around Avalon as he was building up Vart Mercantile.

- Things to learn: Where he lives, who he cares about, what he cares about, his routine, his magical items and what they do.

Reactions

The griffons (x). You have the griffons on this beat, Eli, Murdo, Sylvia, and Gwen, catch wind of the crew's actions and start poking their noses into what's happening. Maybe they want a bribe or to catch the crew in the act to increase their standing. Either way it's not good for the crew.

- Tags: **Bribeable, On Bartel's payoff list.**
- Things to Learn: Is willing to look the other way when it comes to Vart Mercantile. Would rather talk than fight. Need's some quick cash. Enjoys respect.

The Church of Enlightenment. One of the groups looking to acquire the exotic items from Vart Mercantile is the Church of Enlightenment. Father Ponton wants to acquire and destroy the icons of a different religion during the

The Job: The Vart Mercantile Heist

solstice festival. He plans to buy out the items early from Vart for a large sum of money. This increases the timer by two ticks but the crew hears about it. You decide how. *If you choose this reaction it should be the first one.*

The Ravener is released. Bartle Vart is looking to release the Ravener and bind it to himself for the power it would provide. He's helped other nobles and people in power do this with other artifacts and relics of outsiders along with acquiring a few relics for himself. By helping with those rituals he believes he now understands how to bind a creature to himself and seeks that power with trusted members of his staff. You decide if Vart was successful or not and how that changes the scenario. Or maybe the crew is breaking into the warehouse the night Vart and his staff are performing the ritual.

Timer



- When an underlined box is marked off the timer use a reaction from above or create one that makes sense from the events that have occurred in the game so far.
- When the last box is marked the artifacts have been sold to someone, either the church of Enlightenment or someone of your choosing.

Locations

The Sewers Near Vart Mercantile

Smells like dirty saltwater. Pretty clean because there's a shit eater in this part of the sewer. Sometimes the sewers flood during high tide depending if the tide drain was opened or closed.

The Noodle Shop

Sits next door to Vart Mercantile. It's a bench shop with shutters that close over the front of the place which is the kitchen. Smells like spice, boiled noodles, and wheat dough. There's always these two old guys here every afternoon for lunch, Mirko and Jon. They love to talk about local politics and gossip.

Bartle Vart's Home

Lovely three story manor in Syreen Heights. A neighborhood on the border of the north ward, you can see some lower family houses from the second floor of Bartle's home. Along with all the well furnished rooms you'd find in a home of this size there are three within the style of outsider cultures, favoring mysticism.

Special Rules. Bartle has a house guard. Three people are always on watch at the house. Bartle also has a house staff. There's his butler Borawitz, Maid Casidy, and Kruze who assists the other two and takes care of the other things that go wrong in the house.

The Gocalik parlor. The skull of a snakelike beast adorns one wall. Two spears with hooked barbs sit above the fireplace, each has a dagger attached to the shaft. On the short table in the middle of the room are three black and red snake skins with symbols inscribed on them. The religious writings of the Gocalik people.

The Havera room. The walls are painted with sandy dunes stretching to the horizon. Green spiny plants dot the landscape painted on the walls and the sun sets over the horizon. In the middle of the room, surrounded by stones, is a sand pit. On top of the sand pit is a taxidermied beast larger than a man, covered in armored plates with a long snout filled with sharp teeth. The wall of the entrance is covered with woven tapestries dusty browns dotted with bright blues, yellows, and reds. On the same wall is a dark colored blade made of the same material as the armored plates of the taxidermied beast.

The Cova room. There are large aquariums here each with coral, fish, clams, crabs. A harpoon is attached to the base of each aquarium. In the middle of the room is a display case with a set of water-treated leather flippers, two mouth pipes for breathing underwater, and three sets of clamshells engraved with symbols. These are the rituals for asking for the tide to be steady, to bring in good fishing, and to protect the village from storms.

Other rooms of note

The Study. A writing desk, bookshelves filled with books, two candelabras with partially melted candles.

Special Rule. Searching this room reveals notes concerning a plan to free a cat-like spirit creature from the totem prison of the Dymre Cinus people and bind its power to Bartle Vart.

Bartel's Bedroom. Bed, walk in closet, table with an oil lamp on it, warming pan on the bed bench.

Special Rule. There's a secret staircase down to Bartel's Mystic Room hidden within the closet.

Bartel's Secret Mystic Room. A magic circle inscribed in the stone floor made of iron, silver, and gold. Shelves with various material components for spells and rituals. A dagger with dried old blood. A door to the sewers of Avalon.

Special Rule. This is a functional and powerful magic circle. Any rituals cast using the circle and components here have advantage.

NPCs

Eli Bartlet, A Typical Griffon

Slightly dirty gold and brown griffon outfit. Chipped shortsword. Shifty eyes. Patched boots. Eli is willing to take a bribe but also knows he needs to do his job now and then to keep his superiors off his ass. He calls for help when he needs it. Knows who's who on the street. And knows Vart pays pretty solid bribes for him to look the other way.

Cappy Swadge, The Clean Sanitary Excavator

Wears the overalls of the Brotherhood of Sanitary Excavators with pride, so much pride that his outfit is immaculate at the beginning of every shift he works. He keeps a close eye on his section of the sewers and makes sure Gussy, the shit eater in these parts, is taken care of and properly sectioned off.

Rosa Serson, Head Clerk in the Vart Mercantile Shop

Lovely red skirt with a white blouse. Hair in an updo. Red lipstick. Rosa is an excellent salesperson, maneuvering people into buying things they show some interest in. She's got an excellent eye for people. Her ambition is to become the next head accountant of Vart Mercantile.

Alma Brass, Warehouse Boss of Vart Mercantile

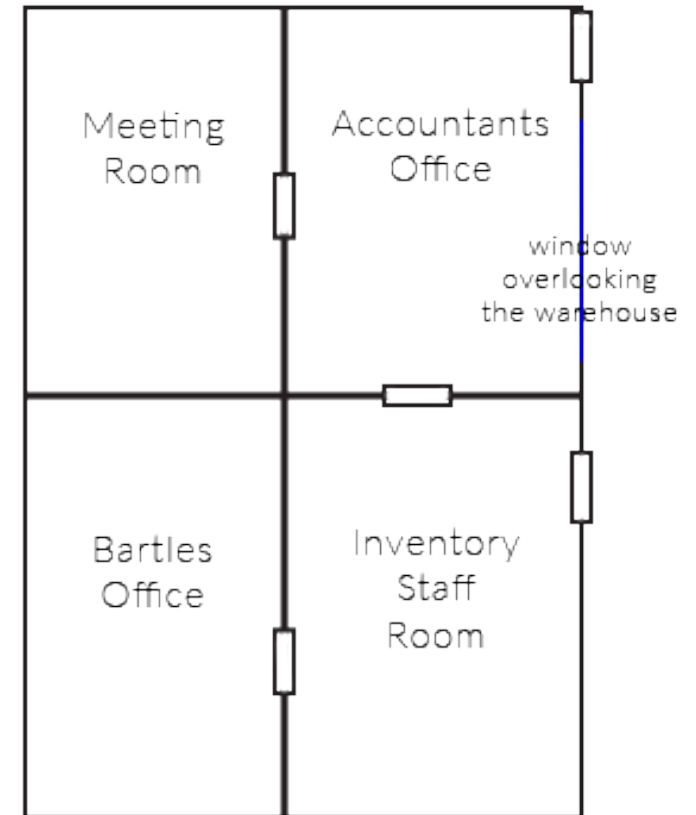
Bargeman, tough as nails, wears tank tops, cargo pants, and a cap with her brunette hair sticking out from it. Jacked arms. Alma's been the warehouse boss for three years and loves her job. She's great and moving cargo from the docks to the warehouse, organizing crews, and keeping people on task. The only thing she's lacking in her life is a partner to share it with.

Hester Laprisca, Cook and owner of The Noodle Shop

Stout balding man in his forties. Wears a greasy apron, a white head wrap, and smells like spice and oil. This man cooks. He's done it so much he doesn't even think about it anymore. Because he doesn't have to think about cooking his noodles he talks to all his customers and keeps an eye on everything in the neighborhood from his little shop.

The Job: The Vart Mercantile Heist

Maps / Play Aids



INVESTIGATIONS

These are mysteries that need to be solved. They often have a client who asks for assistance with a problem. Someone or something missing, a murder, and gathering information are some of the primary versions of investigations. The following will help GMs build out investigations for their Streets of Avalon games starting with the format of the playsheets and then delving into how to build investigations.

Introduction

Introduces the investigators to the mystery and gives them some starting leads

Overview

What's actually happening with the mystery up to this point and where the causes of the mystery intend to go.

Threats

The dangers that the GM can bring against the investigators as they learn what's happening.

Relevant Locations & NPCs

The most relevant locations and NPCs to the investigation

Timer

The pressure the mystery is putting on the characters to finish it. A tracker for when the GM can intercede. A structure for play.

Reactions

These are actions the GM can take when the timer reaches certain points.

Clues

These are the clues you'll give to investigators as they move through the investigation

Flow Clues

Flow clues move the investigation forward

Detail Clues

They fill in the story of what's going on behind the scenes and why the events occurred to make the investigation necessary.

Rewards

These are the rewards gained from completing the investigation, which may be more than was promised to begin with.

Rules for Investigations

Investigations in the streets of Avalon RPG have a simple procedure. Once the investigation has been presented each player gets to declare what their character is doing. This is typically where they're going, who they're talking to, where they plan on investigating. This is often an investigative scene of some sort. Once everyone has said what they're doing each player has a chance to change their minds one time. After that the GM goes in order setting scenes for each character or characters, and playing them out, the characters finding clues, causing themselves trouble, and moving through the investigation. Once each character has had their scene the GM marks off one segment on the timer and starts the process over.

When the timer reaches a point of reaction the GM decides how to react, this can be with something from the reaction section or something the GM decides in the moment fits the flow of the game better. They use the reaction at any time before the end of the next segment or at least highlight the result of the reaction if it didn't directly impact the investigators.

Play continues like this until the timer runs out or the investigators solve the investigation. Yes, it is possible for the players to fail at solving the investigation.

If a scene occurs which changes from investigation to action, a fight or a chase, the GM will have to decide if it impacts the timer or not. I would tend to go with it not impacting the timer but in the flow of the game marking off a timer segment might make more sense.

Clues

Clues consist of Flow Clues and Detail Clues.

Flow Clues

These clues help move the investigation forward and eventually allow for the solving of the mystery. Flow clues have a number next to them. This is how many Detail Clues the investigators must gain before they discover the flow clue. The format for the number is often X + a number where X is equal to the number of investigators looking into the mystery. Some flow clues may just have a number without the X. This method of mystery solving means investigators will discover the story about the mystery as they follow the trail of clues to its end.

Detail Clues

These clues fill in the story of what's going on behind the scenes and why the events occurred to make the investigation necessary. While there's no order to give these clues, think of them as puzzle pieces and as the players get more they'll be able to see the larger shape of the story.

That said, in larger mysteries some clues make more sense to give earlier and others later. To help with that, the detail clues are also listed as Early Clues and Late Clues in these larger mysteries. Handing out these clues is more about feel, so if a GM sees an opportunity that makes sense to put in a clue labeled late, or missed an early clue that would help the investigators better understand what's happening, then GMs should hand them out at those times.

The Timer

This is the pressure the mystery is putting on the characters to finish it. At certain points, as the timer is reduced, events occur or the GM can take reactions. The timer also provides a structure for the players. A timer segment allows for each PC to have a scene to accomplish things, such as investigating the mystery, taking personal scenes to advance their own agendas, or get help for conditions they have. While those are the most common scenes, players may choose to do other things.

Reactions

These are actions the GM can take when the timer hits certain points. These actions vary but they allow the GM to complicate the investigation in a variety of ways: closing off certain avenues of investigation, escalating the situation, having dangers directly or indirectly attack the characters, and many other things depending on the situation.

The GM can also use these reactions when the players fail dice rolls, but the timer gives another way to let the GM complicate the characters lives. The reactions also let the GM show the repercussions of the threats moving in the background and that they will progress even if the investigators don't intercede.

Threats & Escalation

The basic format of an investigation has a threat which can escalate. The escalation should be something that affects the investigators or at least allows the GM to take a reaction to show that the threat is acting. It should also move the threat towards accomplishing its goals. Be that killing someone, gaining power, stealing an object, or unleashing a terrible curse on the city of Avalon.

Threats and escalation work in conjunction with the timer. If the threat can't escalate and eventually succeed when the timer runs out then there's no tension for the game. It's important to keep this in mind when constructing your own investigations for your Streets of Avalon scenarios.

Rewards

The rewards for an investigation can and probably should be monetary, people need coin to live on the streets of Avalon, but may also include special objects acquired during the investigation and favors from important NPCs. Favors are a big deal on the streets of Avalon.

Creating and Running Investigations

Here's some thoughts about how to build and run Investigations.

Introducing the Mystery

This is the hook. You have a few jobs when trying to build this part:

- Provide some initial avenues of investigation
- Give the characters a reason to want to look into the situation. Maybe they're investigators and the money for doing the job is enough but finding a way to make it personal is good too.
- Give the details of why this needs to be investigated.
- If possible, write in a question that lets the players provide some input to the situation.

Overview

This is what's actually going on. This section lets you know what is happening in the background that has caused the investigators to be needed. This includes the Threat, what the threat is up to, the threats motivations, and how the threat plans on accomplishing whatever it is they're trying to accomplish.

This helps the GM put together clues, write up important locations and NPCs, and determine how the threat of the situation can and will escalate and/or eventually succeed in what it's trying to accomplish.

Threats, Dangers, Escalations & Reactions

These are the people or events that threaten and put the investigators in danger as they investigate. The GM will want to build out or get their stats, any special rules, how they operate, things they can do, and what they'll do. These last two pieces are the escalations and reactions they will bring to bear against the investigators. There's a section in the play sheet for them.

Reactions

I would describe what kinds of reactions a GM can build but honestly, they're all dependent on the mystery. It's one of those "context matters" situations. But a few general categories are:

- Someone/something attacks/kills someone else
- Someone/something tries to get rid of evidence
- Someone/something causes problems for investigators

Escalations

Now let's talk about escalation. In the same way as reactions it's dependent on the context of the investigation but here's some questions the GM can ask themselves while crafting escalations:

- How does the threat escalate?
- How does that escalation manifest in the game?
- If it doesn't make sense for the escalations to manifest in front of the investigators, the GM needs to answer how the escalation can occur off screen and impact the investigators? If that still doesn't make sense is it ok to include that escalation? Why?
- What does the success condition look like for the Threat and what will the threat do after they succeed?
- Can the investigators intercede after that happens or is the investigation over meaning the investigators have failed?
- How will the GM let the investigators know they've failed within the setting?

The Function of Clues

The clues given out have a couple of functions in this game. You already know how Flow Clues function. The (X) or (X + a number) or (a number) system. (See Flow Clues Pg XX) These require investigators to gather a number of Detail Clues before they find a flow clue. It provides pacing to the investigation, while also allowing for the Detail Clues to help the investigators potentially understand the story behind what is happening.

The Detail Clues also allow for the investigators to potentially try other means of getting advantages or moving the investigation along, especially when it comes to supernatural threats and dangers.

Creating Flow Clues

These clues lead the investigators further into the investigation. They're like a trail you'll follow to the end of the mystery. When building them you'll want to make sure they're pretty obvious as to where they point the investigators to next. They should open up new avenues of investigation, new people to question, new locations to look into. They function like a gate to the next part of the investigation.

Creating Detail Clues

These clues are built off the Overview you've come up with. They should be details that help flesh out what happened and why the threat is doing what they're doing. They often provide the motive for the threats actions but they can do many other things, like provide potential weaknesses, give an understanding of the threat, and hint at other people, organizations, or influences on the threats, just to give a few general categories.

Dealing with Clues

The clues are presented in lists to give the GM flexibility in handing them out. There's some strong implications for where clues should be located but by not defining where the clues precisely are allows the GM to place them in whatever way makes the most sense for the game. The same clue in different games could be acquired by asking around in a local dive bar, finding the information in a journal, beating it out of a thug, or trading a lamplighter the last breath of a living soul for it. It just depends on how you want to distribute that information and what the characters do to get it. Or as I like to say, context matters.

You can write clues with sub clues. If you do, then that defines the order the clues must be acquired in. That means when creating your own mysteries those clues should follow a logical pattern for acquisition. Here's an example from one of the included mysteries, The Deal Maker.

- A bottle labeled Shezzy's blood strengthening tonic
 - *An ingredient in Shezzy's blood strengthening tonic is magical.*
 - ◇ The magical ingredient is mind affecting.
 - Allows for one to have suggestions be implanted in their minds.
 - Drinking too much of it will permanently alter someone's mind.

When looking at the example it has to do with Shezzy's blood strengthening tonic and what it's actually doing to people. First the investigators would need the bottle. Then they would need some way to determine it's magical. Either have some magic user or magic adjacent character in the game to analyze it, even an alchemist could figure it out. Or it could be taken to a magic user for examination.

Once it's been determined there is a magical property to the bottle then the investigators might want to determine what that magic does. Another hit on a roll can reveal the magic is mind affecting but a miss could mean the person analyzing the magic just can't quite understand what's going on with it. The GM could then charge the investigators more time to look into it or just say they can't figure it out and end that avenue of investigation until they find a different expert to get fresh eyes on the problem. This of course costs time which the investigators might be running out of.

Last, I suggest GMs put together a list of questions and prompts concerning the Detail Clues. Having these around helps when a GM feels the need to improvise. Here's an example from the Deal Maker:

- How has Remy been going about accomplishing his goals?
- Why Remy's doing all this?
- How did Remy get to this point?
- Provide an advantage against Remy and the minions of Shezmu.
- Tell small stories of love surrounding Jacob, Demitire and Casper.
- Tell the tragedy of Terry Finster and how he's lost the love of his life in Lasco.
- Hint at Gorge and the power of Shezmu.
- Show how Remy is affecting the neighborhood.

Running Scenes

The GM needs to know where the scene is, what characters are in the scene, and what those characters are trying to accomplish. An investigator is often trying to get a clue, that means there will be some interaction followed by a roll. Since this is an investigation and the goal is to keep the investigation moving forward, the GM will be using these miss states the most:

- **Success with extra resources spent.** Time, tools breaking, health lost, ect. The cost shouldn't be terrible, unless the fiction dictates it.
- **Success but changing the situation for the worse.** This comes up as complications for the characters: A reaction used by the GM. An NPC causing the investigators trouble going forward. The griffons butting their nose into things.
- **Providing the character with a choice.** They can have the clue but they make someone mad in doing so, harm themselves in some way, owe someone a favor. It's similar to success with resources spent but instead of the GM making the investigators pay the cost the investigators have a choice to pay it and get the clue or walk away. In these cases the GM can make the costs a little higher because the investigators have a choice.
- **Failing at what they're doing.** The investigators hit a dead end in the scene and there's nothing more to be learned here.

With this a GM has most of what you need to have a variety of investigative scenes and still allow for the game to move forward.

More than one Investigator in a scene

Scenes can have more than one investigator in them. Now this will be situation dependent, but a scene can potentially yield more than one clue to be found. The GM will need to use their best judgment in those cases but I suggest a scene should never yield more clues than there are investigators. The possible exception is if the GM decides that the result of a critical success gets them the extra clue as an extra benefit.

The Timer, Flow Clues & Scenes

Remember those flow clues with the numbers attached to them. This is how the GM determine the length of the timer. The GM will want the timer to be the total number of clues needed minus two to four. That'll give the investigators and the GM two to four potential failures, or scenes not focused on investigating, before the investigation has failed and the threat has accomplished whatever goal it's trying to accomplish. At minus two it's a lot harder than minus four.

The reason the failure number is so low is because the game system has the investigators getting hits more often than misses. When the investigators do miss the GM still has several ways to give them a clue. It puts a lot of the pacing of the story in the GMs hands. It also gives the GM some leeway if the dice just go pear shaped for the investigators during any given game session or make that one miss really feel like a miss.

Relevant Locations & NPCs

Building most of these places should be based on the introduction, overview, and the flow clues. That will give the GM an idea of who the relevant people and places are for the investigation. GMs should add a few more NPCs they enjoy playing in there and a location or two to help push the theme and tone of the investigation and the neighborhood.

Let's talk about the details. Locations don't need much. Three or four sentences of descriptive text is enough to get the players imaginations started. If a GM can do it off the cuff or with less, then they should write less. The player's imaginations can fill out the rest. Here's an example.

Jacob Thomas' Home

Second floor apartment of a tipping three story building. Each floor sticks out more than the lower one. A messy one room apartment with two sets of rough spun clothes that are stained and constantly stitched. A partially broken bed.

GMs can take this a step further by asking the players a question to help flesh out a location. This is optional. I call this adding to the scene which I got

from the Carved from Brindlewood games by Jason Cordova.

Add to the Scene: *Jacob Thomas loved his mother very much. What in this apartment shows that to be a true statement. Tell me what you see?*

These questions let the players contribute to the world building in small ways, and if the GM wants, can even provide some hint of what's going on, but have no mechanical impact on the game.

Final Thoughts

The flow isn't too complicated but it does rely on the GM to manage the distribution of clues, the setting of scenes, and making choices that are interesting and logical as misses are rolled. Also, when the GM gets a chance to react, make it fun, shake the game up, push the characters.

When crafting these investigations, the GM needs to make sure they understand what the threat has done and why, and what the threat is trying to accomplish. That will make writing clues and determining the flow clues easier.

If GMs are looking for more complex situations, like serial killers or ongoing heists that the investigators want to thwart, then understanding what and how the threat is trying to accomplish those things will help in crafting clues so the investigators have a chance to thwart the threat.

These structures are also just suggestions for how an investigation can be put together. This should be modified to craft the play experience all the players at the table desire. Monster hunting investigations might have slightly different flow and detail clues from tracking down a murderer for solving a locked room mystery.

Last, often the investigative cat and mouse game of the investigators hunting and the threat trying to stay one step ahead often ends with an altercation. If the GM understands what the threat can do when it comes to a chase or a fight they will be more easily able to react when/if the investigators find the threat.

Play Sheet Investigation

Introduction (Introduction to the investigation)

Overview (Overview of the situation)

Threats (The opposition to the investigation consisting of a Main Threat, Escalation, and other dangers)

Timer (The time allotted before the job is unable to be completed)

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Reactions (Events that create additional complications for the investigators)

Clues (The clues to give the investigators as they find information)

Flow Clues

Detail Clues

Locations & NPCs (The places and people most relevant to the investigation)

[illegible]

Hearts Blood is so Sweet

(A scenario for four level 4 characters)

Valda Weaver shows up at your door with 2 silver and 30 copper. It's not much but it's probably her life savings and a little more. She tells you her husband Demitri Weaver is gone and she'd like you to find him. He vanished three nights ago after saying he was heading out to Leon Smith's place to drop off a few sets of clothing he'd just finished sewing.

It's a little light for what you'd normally take but Demitri isn't the first person to go missing in the past few weeks. Casper Hill hasn't been around for a little over a week and you just heard Jacob Thomas never made it to his mothers home on the other side of the city when he was supposed to go visit her just over two weeks ago.

Three people in around two weeks isn't the most unusual thing to happen in the city, but none of their bodies have shown up and that is odd. To go with that, Valda also tells you she saw Demitri with a man she'd never seen before a couple days before Demitri disappeared. He was tall, pale, wore a stovepipe black hat, and wore deep red gloves.

Ask an investigator the following question. Demitri and Valda did you a favor a few months ago and you owe them. What did they do for you?

Ask a different investigator the following question. You saw this tall pale man speaking with Virgil a couple days ago at Virgil's Pipe Shop. How do you know Virgil?

Overview

Remy Price is the tall pale man. He is seeking power from an entity called Shezmu to get revenge on Coriander Danforth. Coriander, a member of one of the 13 magistrate families, bought out Remy's fighting circle, leaving him homeless. Remy went to his brother Lasco, a scholar, for help. Lasco suggested a blood ritual to give Remy power. The ritual went wrong, Lasco died, and Remy got Gorge, a blood slug familiar gifted by Shezmu and made from Lasco's flesh.

Remy, now even more obsessed with getting revenge and further blaming Coriander for his brothers death, has been learning blood magic from Gorge and is gaining power. The current plan has Remy kidnapping people who feel love for others to sacrifice to Shezmu. If Remy finishes the ritual, Shezmu will grant Remy the power to end the Danforth family and Coriander specifically.

Threats

The Blood Warlock - Remy Price

Remy is tall, thin, pale, wears an all black suit with a stovepipe hat, and blood red gloves that were once white but are now stained with his own blood. They're also often wet as the gloves have blades in them he uses to cut his hands to have access to his blood.

Remy is a worshiper of Shezmu, an entity from elsewhere whose power has been diminished as they slumber on this world. Remy seeks to wake this entity with a blood sacrifice to ask for power to end the Danforth family. It's all he cares about.

Remy can use his blood in some unique ways: He can fire bolts of his blood at people, use his blood like a whip, and shape his blood into a blade.

| | |
|--|--|
| Remy Price (lvl 6) Dodge 14 Attack 11 Predator Points 4 Harm: 2d8+1 plus blood infection, close (Blood Blade) | Survivability: 48 Armor: 3 (Blood Blocking) Mental 11 Physical 14 |
| ABILITIES Blood Doping. Remy has the Fast tag. ACTIONS Blood Whip. 2d6+1 harm plus blood infection. Short Blood shards. 2d4+1 harm plus blood infection. Medium, thrown Blood Simulacrum. Creates a copy of himself out of blood with 12 survivability and one of the aforementioned weapons. The simulacrum only can attack using the weapon it was created with. Otherwise they're the same. Costs Remy 6 survivability to do this. He can only have two simulacrum active at a time. The simulacrum act on initiative 10. Multiple attacks. Makes two different attacks on his turn. Interrupt When Remy loses survivability he can move and make a single attack | |

Blood Infection. When someone's blood is infected it instantly becomes the consequence **Blood Infection**. This opens you up to being suggested by Gorge but it also allows Gorge to sense what you sense and see what you see.

If the Investigators don't stop Remy

Remy will kill Jacob Thomas, Demitri Weaver, and Casper Hill in his ritual to gain more power. In doing so he will have merged himself with Gorge and become the Razor of Shezmu, a shapeshifting blood demon who can take the appearance of a blood seeping flesh muscled creature incorporating the bodies of the three people he sacrificed in the ritual. He can also take the appearance of anyone's blood he's managed to absorb. Lastly he can now mentally speak with Shezmu who is slumbering within the halls of Thorbrindor, still hiding and recovering from the greater powers that chased him across existence to the City of Avalon.

Gorge the flesh slug, Truthspeaker of Shezmu

A flesh crafted two foot long slug, has a human mouth, a single human eye on a fleshy stalk, speaks with intelligence and grace. It will talk of the gifts of Shezmu to try and bring more people into the following. If not willingly it will try and feed people blood causing them to become controlled by Gorge. Gorge is quicker than it looks and can scurry into places rodents and vermin get into. It can also climb on walls and the ceiling.

| | |
|--|---|
| Gorge (lvl 4 Blood Demon) Dodge 13 Attack 11 Predator Points: 3 Harm: 1 plus blood infection, close (Blood bite) | Survivability: 24 Armor: 0 Mental 13 Physical 8 Speed Fast |
| ACTIONS Blood wrigglers. Gorge spits blood wrigglers on a target. If a target is covered it's a quick action resistance roll against Gorges dodge score to get them off. They burrow into the target at the beginning of Gorge's next turn and inflict the blood infection. Suggestion. Anyone with the blood infection can be attacked by suggestion. Uses mental to attack. Failure to resist means Gorge can suggest and the target complies. Any suggestion that would cause direct harm to the target grants the target advantage to resist. If Gorge successfully suggests a target three times in a row, puts the tag Mind Controlled by Gorge on the target. Killing Gorge or a powerful ritual are the only ways to break the mind control. MOVE Aquicky. Gorge can move into small spaces, on walls, and ceilings. Gorge has the sneaky and fast tag. | |

Hearts Blood is so Sweet

Blood Drinking Mosquito Flesh Demons

These are mosquito shaped flesh amalgamations of people's bodies that gave out under Remy's control. They're the side of two or three humans mushed together and have proboscis that can pierce armor and suck out blood. They also all whisper and mutter that they're in pain and just want it all to end because yes, they can feel what has happened to them.

| | |
|--|---|
| Blood Drinking Mosquito Flesh Demons (lvl 2) Dodge 11 Attack 8 Damage 1d4 Blood Proboscis and impaled | Survivability: 20 Armor: 0 Mental 4 Physical 8 |
| ABILITIES Blood Doping. The Blood Drinking Moaquitos have the fast tag ACTIONS Blood infestation Barrage. Attack three targets in medium range. Failed roll deals 1d4 harm and the target is covered in blood wrigglers. It's a quick action resistance roll against the Mosquitos Dodge score to remove them. The wrigglers burrow into the target, if able, at the beginning of Blood Drinking Mosquito Flesh Demons next turn. If they burrow into a target the target gets the consequence Blood Infection and can be potentially affected by Gorge's mind control. Proboscis Charge. Use dodge for this attack. The Mosquito moves into and through the target. No opportunity attack. If the target rolls two 1's or 2's and fails the resistance roll they are impaled by the Blood Drinking Mosquito Flesh Demon Blood Drain. If the mosquito is impaling a target at the beginning of it heals 2d10 harm worth and places the condition massive blood loss on the target. Dodge. Once per turn the blood demon can quickly move out of the way adding +3 to the dodge TN for that single attack. | |

Blood Controlled People

The people that Gorge has forced his blood upon and succumbed to Gorge's mental assaults are forced to do the flesh slugs bidding. The people under Gorge's influence have blood in their eyes. Gorge can also hear and see through those he's infected. The control can be resisted for a short time.

| | |
|--|--|
| Blood Controlled People (lvl 1) Dodge 5 Attack 5 Harm 1d3+1 (Clubs, knives, fists) | Survivability 1 hit Armor 0 Mental 5 Physical 5 |
| ABILITIES Mobbed. If one blood controlled person takes a physical action against a target three other blood controlled people can use their actions to also assist that target. This increases their attack or physical score to 10 for determining the TN to resist. If attacking they also deal 1d6+4 harm instead of 1d3+1. Gorge's Eyes and Ears. Gorge can see and hear through any blood controlled person. | |

Terry Finster

Purveyor of the Blood Strengthening Tonic

Former romantic partner to the deceased Lasco Price. Terry is controlled by Remy and sells Shezzy's Blood Strengthening Tonic for him. It's a tonic that does make people feel better but only because that's the initial suggestion that Gorge's blood is providing them. The people who take the tonic can be magically influenced by Gorge and Remy. It's suggested to only take the tonic in small doses but once someone has drunk two bottles they are completely under Gorge and Remy's control.

Terry works from a rolling cart he's been pushing from neighborhood to neighborhood with Remy and is a very convincing salesman. It also helps that he sells the tonic for a criminally low price of 25 copper pieces. Similar elixirs would go for double to quadruple that and not work nearly so well.

White linen shirt. Light colored pants. A bright red hat. Terry waves the hat around as he talks to emphasize what he's saying and get people's attention. He's fernetic, fearless, and proud of the Shezzy's tonic. This is all the influence of the mind control. If he's ever leaned on or intimidated it becomes apparent there's something wrong with his mind. He can't remember that Lasco is dead but feels the grief as if his heart knows what his mind doesn't.

If you need a stat block for Terry use the Blood Controlled People one but increase his Mental stat to 11
Special Rule: If a player tries some of the tonic they get the tag **feeling great** which they can use to get advantage on a roll. When they use - **feeling great**, tell them to change it to **feeling manic** on their sheet. This goes away with a rest but Gorge or Remy can suggest things to them at any time and Gorge can see through the characters eyes while having either version of the condition. Suggestions can be resisted. The TN is 12 to resist.

If someone consumes the tonic for three consecutive days they gain the consequence **Blood Infection**.

Hearts Blood is so Sweet

Timer

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Reactions

These are events that always happen in order when a timer with a reaction mark is crossed off but don't count as a reaction.

1. Jacob Thomas dies
2. Casper Hill dies
3. Demitri Weaver dies and the ritual is finished

These are the possible reactions:

- Blood controlled people attack the characters.
- Terry Finster tries to get the characters to drink the tonic.
- The Mosquito Blood Demons attack.
- There's an attack by blood controlled people on Coriander Danforth while the investigators are present in an attempt to frame them for the attack.
- Something that makes sense in the context of the ongoing game.

If the Ritual is Finished

Remy becomes the Razor of Shezmu and gains more abilities. He then tracks down and kills Coriander Danforth, and then the rest of the Danforth family. After that he submits to Shezmu's will and works to fully awaken the powerful blood entity from its slumber in Throbindor, which would devastate the city of Avalon.

Clues

Flow Clues

These clues can lead the characters to the conclusion of the adventure, the confrontation with Remy Price beneath 14 Rasp Street

1. (X+2) The tall man's name is Remy Price
2. (X) The address of Lasco Price in another part of town
3. (X+1) Within Lasco Price's home is the deed for a building Remy Price has bought on Rasp Street which is in the character's neighborhood.
4. Descending into the sewers to hopefully find and stop the ritual and maybe even save the people who were taken.

| | |
|---|--|
| Remy Price, The Razor of Shezmu (lvl 6) Dodge 15 Attack 13 Predator Points 6 Harm: 2d8+4 plus blood infection, close (Blood Blade) | Survivability: 60 Armor: 5 (Blood Blocking) Mental 10 Physical 15 |
| ABILITIES Blood Drinker. Remy can drain blood from a creature that's at his mercy. When Remy would inflict a consequence with one of his weapons or kill a creature he drains 10 survivability from that creature worth of blood. GMs feel free to adjust this down or up for larger and smaller creatures Remy might drain of blood. Shapeshifter. Remy is now a creature of blood. One of the abilities granted to him is he can instantly transform his shape to that of anyone he's taken blood from, including mimicking their clothing and items. It would be a TN 19 roll to discern the differences from Remy and the original as the blood grants Remy the memories and physical mannerisms of the person. ACTIONS Blood Whip. 2d6+4 harm plus blood infection. Short. Blood shards. 2d4+4 harm plus blood infection. Medium, thrown Blood Clone. Creates a clone of himself out of blood as long as they have more than 30 survivability. The clone starts with 30 survivability but if they have time to gather blood they're just another Remy Price. All parts of Remy can see, hear, and understand the others. To make a clone costs any Remy 10 survivability and they. There can be five versions of Remy active at any one time. Multiple attacks. Makes two different attacks on his turn. INTERUPT When Remy loses survivability he can move and make a single attack. WEAKNESS Mendisian fragrance oil. If this is brought within short range of Remy all of his stats are reduced by 2 and his shapeshifter power ceases to work. | |

Early Detail Clues

- Dried blood in a variety of strange locations. This will indicate some of Remy's blood wielding powers
- A tall, pale man, with a stovepipe black, and wore deep red gloves speaking with Casper.
- A tall, pale man, with a stovepipe black, and wore deep red gloves selling something to Jacob.
- Some people have flecks of blood in their eyes.
- A bottle labeled Shezzy's blood strengthening tonic
 - An ingredient in Shezzy's blood strengthening tonic is magical.
 - The magical ingredient is mind affecting.
 - Allows for one to have suggestions be implanted in their minds.
- Drinking too much of it will permanently alter someone's mind.
- A man named Terry Finster is selling a new tonic in the neighborhood called Shezzy's Blood Strengthening Tonic.
- People are very productive in the neighborhood. Energetic and alive in a way that borders on mania.
- The sound of a deep buzzing has been prevalent in the neighborhood as of late.
- Jacob very much cared about his mother.
- Demitrie was very much in love with his wife
- Casper Hill loved his job as a teacher.
- Flow Clue --> The tall man's name is Remy Price

Hearts Blood is so Sweet

Middle / Late Detail Clues

- Coriander Danforth bought Remy Price's fighting circle, the Golden Round, out from under him and left him homeless.
- (Not a clue) Speaking with Coriander can trigger a reaction from the reactions section.
- Coriander can confirm what she did.
- Remy Price threatened Coriander Danforth publically
- Lasco Price is Remy Price's brother
- **Flow Clue ---> The Address of Lasco Price's home**
 - Lasco was found dead in his home, the subject of dark magics. Large parts of his face and body were just missing.
 - Love letters between Lasco Price and Terry Finster.
- The journal that talks about Shezmu the Blood God
 - A ritual blood sacrifice to gain a boon from the Blood god.
*"Power comes with a price
And love must be given thrice
So Summon my truthspeaker, mine own voice
Give it love. In blood, in bone
And the razors gifts shall be your own"*
- A ritual to summon a truthspeaker of the Blood god, a slug composed of flesh as the vessel to hold the truthspeaker.
- Some rambling notes in a different book that tells about being closer to Shezmu who slumbers within the earth.
- Shezmu's magics are weakened by Mendisian fragrance oil, made from Moringra seeds, Myrrh, cinnamon, cassia, and resin. It smells sweet with a hint of spice.

Special Rule. If someone makes this oil and brings it within medium range, any creature or minion of Shezmu has their difficulty numbers reduced by 2.

- **Flow Clue ---> A deed to a property on Rasp Street transferring ownership from Lasco to Remy.**

Locations

The Path from Demitri's to Leon Smiths' Home

Garbage strewn here and there. Tall two story buildings cowering over the alley. A chalk drawing of a lamplighter on one of the walls of a building.

A bloody alley. The alley is covered in blood splatter that looks odd.

Casper Hills Home

A single lone lamp sitting outside the two story building on a winding street surrounded by three and four story buildings where the sun doesn't often shine.

School house on the ground floor. A dozen chairs and desks. A box of slates with chalk next to them. The partially cracked blackboard with a couple of gaps in it revealing the wooden and plaster wall behind it.

Add to the Scene: It's obvious Casper Hill cared about his students very much. What in this classroom shows that statement to be true?

Apartment upstairs. It's a tidy room with a well made single person bed. A desk with an oil lamp on it. A bookshelf that's being held up on the right side with a cobblestone from the street.

Jacob Thomas' Home

Second floor apartment of a tipping three floor building. Each floor sticks out more than the lower one. A messy one room apartment with two sets of rough spun clothes that are stained and constantly stitched. A partially broken bed.

Add to the Scene: Jacob Thomas loved his mother very much. What in this apartment shows that to be a true statement. Tell me what you see?

Virgil's Pipe Shop

Yellowed and smoke stained brick building standing all on its own. The inside smells like tobacco. A luxury glass case filled with beautiful hand crafted corn cob pipes. Clean and washed wooden floors.

Lasco Prices Home

One story home built in a row of similar homes all pressed up against each other near Axis Mundi.

Entry Way. Carpet. Coat rack. Mirror splattered with dried blood. A set of stairs to the basement.

Living room. Comfortable furniture. Bookshelves filled with books. Dried blood streaking the floor in a pictogram of a wine cup pouring wine into a dancing demon.

Bedroom. Large bed for two people not made. A desk with an oil lamp on it with several books, paper, and a quill and inkwell. Old bloody footprints that fade as they enter the room.

Kitchen. Table with three chairs, a fourth is broken and covered in blood. Cupboards with dried, salted, bottled, and pickled food stuff in them. A knife set with a missing cleaver. A floor covered in old blood stains.

The Basement. A circle drawn in old dried blood with pictograms of wine, perfume, and ointment bottles surrounding the four cardinal points. The remains of a body missing the face and a large portion of flesh from the torso, left leg and right arm. Old blood stains everywhere.

The Abandoned Building on 14 Rasp Street

A two story building with the second floor roof collapsing into the building.

First floor. Several empty rotting rooms filled with stone. The sound of buzzing coming from above. A set of stairs leading up to the decrepit second floor and a door to the basement stairs.

Second floor. A collapsed roof on top of most of the second floor. The bottom half of a childrens rag doll sticking out of the debris. A nest of nine blood drinking mosquito flesh demons muttering about pain, death, blood, and suffering.

The Basement. A cellar with a half dozen people with blood red eyes standing and facing the walls. A dozen pickaxes and shovels leaning against walls and crates. A hole in the wall leading down into the sewers. The faint sounds of chanting coming from the hole.

The Sewers Beneath Rasp Street

Gray block sewers. The smell of shit, piss, and other awful things. A clearer space where a ritual site set up by Remy Price is. Jacob Thomas, Demetri Weaver, and Casper Hill standing in blood drawn circles within a blood drawn wine glass pictogram. They're slowly bleeding from their eyes, ears, mouth, and other openings slowly filling up the red wine glass. Some of them might be dead on their feet. Literally. Remy Price chanting.

Special Rule: If the time track is finished Remy isn't here, having merged with the three ritual sacrifices and become the Razor of Shezmu,

Hearts Blood is so Sweet

NPCs

Virgil Cobb, the passionate pipe maker

Balding with white mutton chops and always seen with a pipe. He always smells of cinnamon tobacco.

Virgil is a well regarded craftsman of pipes in Avalon. Many mid tier merchants and guildsman buy his pipes as if it's a sign they're moving up in the world but Virgil just has a passion and talent for pipe making.

Quote: "I just love the smell of a good tobacco as it's burning. Prefer cinnamon 22 myself. It's a blend of my own design ya see. Aside from myself, only my daughter Virginia knows the recipe. She's a bright one I'll tell ya. Even studied with a Grimhagen from the Order of Apothacaries. So you know our blends are by someone who's trained with the best."

Mary Thomas, Jacob Thomas' worried mother

Walks with a limp and a wooden cane. Her eyes are sunken and black as if she's recently been crying. She has a plain but newer blouse and skirt that's just starting to show some wear. Mary is here looking for her son. She's upset at his disappearance and frustrated that no one knows what happened to him.

Quote: "Have you seen Jacob Thomas? He's around this tall with brown hair, blue eyes, and a scar above his right eye? Got it fixing the roof for me when a shingle fell and cracked him right in the noggin. He's such a good son and I'm just worried the worst has happened. This city, it takes and it takes and it rarely gives anything good. But my boy Jacob is good, best thing I ever did. So please help me find him."

Griffon Reggie Samsanoff, the local law enforcer

Slim guy who would rather talk with folks than enforce any laws. Has a spiked club he always carries regardless if he's on duty or not. He's very appreciative of bribes. Makes a few arrests here and there just to make it look like he's doing his job well. Is a bit annoyed because someone more powerful than him has put him on a case. A bunch of people have been going missing in this part of the city and he needs to find out if anyone in the neighborhood have disappeared.

Quote: "You're looking into it? Sounds good to me and I'm happy to help as long as you rope me in when you solve the thing so I get some credit too. Do that and I'll be happy to look the other way on some of the less than legal things you've been doing and will probably be doing in the future."

Foster Brightway, A sanitary excavator

Frizzy handlebar mustache. Leather water treated chest waders and boots. Has a nose mask. Carries a billhook. Just wants to get in, get the work done, make sure Mr. Offal - the area's shit eater - is ok, and go home. Foster is part of the sewer crew in this part of the city and is having a hell of a time. Mr. Offal, one of the shit eating monstrosities the city uses to maintain the sewers and keep its water supply someone less full of sewage, is ornery these days.

Quote: "Something's stirring Mr. Offal up. We've been having a hard time calming him down. It's just terrible but if this keeps up I'm worried we might have to put em down. I've known Mr. Offal since they were just a wee shit eater. It'd break my heart to do it so I hope it's something that goes away."

Leon Smith, the neighborhood blacksmith

Clean shaven face and head. Wears a leather apron and spark proof glasses. Has thick arms and shoulders that never feel the heat or sparks from the forge anymore. Leon is a decent smith and services the neighborhood and several nearby ones. He has four children who assist him with the forge and go to Casper Hills school. The mother is gone. If you need names use the following: Timothy, Reggie, Jonathan, Delilah.

Quote: "It's work, but it's also a bit of art. Getting the metal to the right temperature, forging, hammering, drawing, upsetting, bending, and punching to take a hunk of raw iron and turn it into something useful. Don't get me wrong. I don't mind fixing a horseshoe, a broken pot, or fixing a cleaver but crafting something from scratch is what I love to do. Only my kids mean more to me. That's the right color red Delilah, now just get the bend in there and we'll cool it off."

Rewards

What player characters get for resolving the situation

- A shard of blood stone. It has magical properties and would be valuable to a mage.
- A favor from Coriander Danforth. She learns about Remy Price's activities and what the PCs have done to stop it.

Iron Shoes

A scenario for 4 level 1 characters

Introduction

The neighborhood market springs to life as people set up shop. You find yourselves milling around the market – looking for Talbot. He’s a runner of Herme’s that did you a favor once. He asked you to meet him here in the morning.

Ask one of the characters. What did Talbot do that kept the Griffons from arresting you?

As you’re looking around for the kid you hear a crash, then a scream, and finally a cry for help. Then you see Talbot hobbling into the market. His left hand is gone, wrapped in a crude bandage, and his right knee is shattered. Talbot sees you and starts stumbling your way while gasping, “The tower... it has us in the tower... It wants... our blood.” He falls to the cobblestones in front of you, unconscious.

Overview

An evil Faye, known as a Redcap, has inhabited a manor in the neighborhood called “Bedford Place” by locals. The ruined and abandoned manor is often used by children as a hangout, and as shelter by the homeless on cold and stormy nights. The Redcap’s occupancy of Bedford Place starts with an unfortunate and accidental death.

A few of the neighborhood runners, while idling at Bedford Place in their off-hours, dared a young blacksmith’s apprentice, Mordecai, to swing across the manor’s bell tower opening. Unfortunately, the lad slipped and fell to his death. The runners fled and never told anyone about the accident. The body of Mordecai was unclaimed and the death unmourned. Mordecai’s friends and acquaintances believe, to this day, that the boy simply ran off.

As the blood spilled from Mordecai’s broken body, smashed atop the sharp stones and splintered wood at the bottom of the bell tower, his anger and last thoughts of vengeance gave birth to the Redcap, who sprouted from the blood that collected where the boy’s body succumbed to his terrible injuries.

Other runners still spent time at Bedford Place but don’t know about Mordecai and the Red Cap that exists there. While relaxing the Red Cap struck, killing a few of them, injuring others, and capturing the rest. If someone doesn’t do something those captured runners will be the next victims of the Red Cap, being bleed into one of the Red Caps pots.

After that the Redcap will still need blood for his cap and extend his rampage to the entire neighborhood, and it’ll kill many people before the Griffons take the time to deal with it.

Threats

The Red Cap

This isn’t actually Mordecai but a creature is born of his hate and vengeance. It soaks its cap in various pots and cauldrons of blood collected in Bedford Manor. As nimble as an acrobat, the Redcap bounds, hops, rolls, and cartwheels into combat. Its only weapons are its large, rust-pitted iron shoes, which it uses to kick, stomp, and crush its foes. The carnage wrought by the bludgeoning of the shoes is one of the few things that satisfies its bloodlust but it also loves to taunt its prey with rhymes.

- “I see ye there, ye canna hope but lose! Ye best beware ME IRON SHOES!”
- “Be ye wee, or be ye tall, ye best believe I’ll STOMP YE ALL!”
- “Come ye in ones, threes or twos, ye canna escape ME IRON SHOES!”
- “Fee fie foe fum! I smells yer blood and I’ll HAVE ME SOME!”

Timer

0 0 0

The Red Cap is currently bound to Bedford Place but it wants to be able to mash people all across the city. It needs to soak its cap in enough blood to have the power to leave the place where it was created. If the timer runs out the Red Cap kills the remaining runners, finishes its blood soaking ritual, and escapes into the city to murder and create mayhem, but will return to cause the investigators problems at inopportune times.

Reactions

- The Red Cap tortures the other captured runners it has and one of them turns into a red cap. Now the investigators need to deal with two red caps.
- If the runners are saved the following occurs:
 - This reaction goes away
 - One segment is added to the timer
 - Move the reaction from segment 2 to segment 3
- The Red Cap grabs an NPC from the neighborhood to bleed and soak its cap in for its ritual.

| | |
|---|--|
| Red Cap Dodge 11 Attack 11 Predator Points 4 Harm 2d4 (Iron Shoes) | Survivability 24 Armor 0 (10 with red cap) Mental 3 Physical 11 |
| ABILITIES Darksight. The Red Cap can see in the dark as easily as people see in the light. ACTIONS Stomp Stomp. The Redcap attacks twice with his iron shoes. Acrobatic Kick (1PP): The Redcap moves up to their speed at a target and kicks them. TN 13 for this attack. If the character fails they’re kicked a short distance, taking Iron Shoes harm and are knocked down . If the Red Cap was successful they follow this up with another Iron Shoes attack as they try to stomp the character to death. Knocked down characters have disadvantage against the Red Caps attacks and Iron Shoes deals 4d4 + 4 harm instead of 2d4 until they get up. Syphon Fear and Pain (1PP): The Redcap feeds off fear and pain. As a reaction to someone taking a condition within far range of the Redcap, the Redcap can regain 10 + 3d6 survivability. | |
| AT 0 SURVIVABILITY Spores of Reincarnation. the Redcap petrifies, crumbles to stoney bits, and then dissolves into coagulated blood. WEAKNESSES Red Cap. The Red Cap has armor 10 while the hat is on his head. It is magically adheared to the Red Caps head and any attempt at removing it is at TN 13. Even then, the Red Cap will try and retrieve their hat. If you can keep the hat away from the Red Cap for the duration of a 3 segment chase it will instantly be reduced to 0 survivability. KILLING A RED CAP Burning the blood or salting the area then puts an end to the Redcap. Otherwise, it reforms in a week and begins its reign of terror again. | |

Iron Shoes

Clues

Flow Clues

- Talbot and other runners hangout at Bedford Place (1)
- **Note:** Clues about the Red Cap can't be granted until the investigators learn about or run into the Red Cap.
- The Redcap can't be killed by conventional means (x or encountering the Red Cap)

Detail Clues

- Jamie, Karis, Mordecai, and Rista haven't been hanging out at Bedford Place for a couple of weeks.
- No one has seen Mordecai for a couple of weeks. People think he ran off or died somewhere and was never found.
- (Only Jamie, Karis, and Rista know or told someone) Mordecai died at Bedford Place swinging across the bell tower opening.
- The Red Caps blood can cause uncontrollable rage in others.

Killing the Red Cap Clues

Note: These clues can be gained after the investigators discover they're dealing with a red cap.

- Its hat makes it nigh indestructible
- Take its hat and run for the length of time it takes a moonflower to bloom (1 minute)
- Salt the earth where it dies

Relevant Locations & NPCs

Horace the Fishmonger

- A widower, he lost his daughter to fever two years ago and feels an obligation to help the kids in the neighborhood.
- He does what he can to stay sober, but his sadness is often more than he can handle without a drink.
- If he is involved in helping the survivors, he will swear off the bottle and do all he can to nurse them back to health.

Belatrix, a Street Alchemist

- She is a gifted alchemist cursed with unsteady hands.
- Her potions and salves are usually "pretty close" to what they "ought to do for ya".

Constance and Kale, Bakers

- The elderly Constance is nearly deaf and her still more elderly husband, Kale, is nearly blind.
- They make amazing sticky buns and have a tendency to give runners and others the "extras" that they just to happen to have every morning
- Danger and violence will cause them to fuss and get in the way as they try to help in some manner.

Aideen, a fruit and vegetable vendor

- Young and hardworking, she is always the first to the market and the last to close.
- A very close friend to Rathan, she often gives Blind Simon food when he's in need. "I've the best produce you'll find this side of the Outlands, so don't go insulting me with that kind of offer".

Roland and Gretta, blacksmiths

- Masters of their craft, this couple always come across as "overworked and underpaid".
- They've not taken on a new apprentice since Mordecai "ran off without even a word" - they are disappointed and a bit worried, but sometimes folks run off in Avalon like this so they didn't raise much alarm when it happened.

Rathan, local Liche Priest

- He's middle aged and gruff, but friendly to the locals.
- He keeps his corpse cart a polite distance from the market while he buys his breakfast and talks with the locals.

Blind Simon, master storyteller

- A frequent pillar in the market, Blind Simon knows more about Avalon history, mythology, and creature tales than anyone else in the neighborhood.
- He really is blind, but somehow able to keep every story or bit of information he's ever heard readily available to any who ask.
- "I tell the tales as they were and as they are, you pay the coin and listen well and you'll learn something".

Bedford Place - Manor House

Three-story home - The three-story manor has a tall bell tower connected to the north side of the house that still has the cracked iron bell in it, which gongs slightly in a strong breeze.

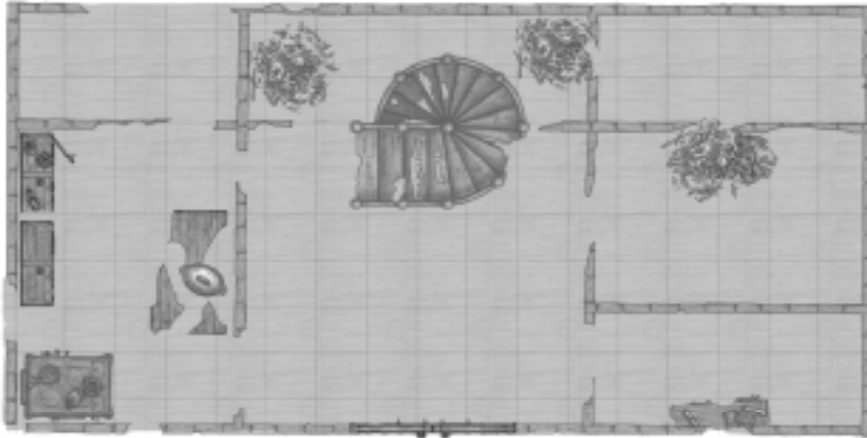
- **Outside:** The manor is surrounded by a nasty, bent, badly rusted spiked iron fence, complete with twisted gates that hang partly open and squeak and groan loudly if moved.

- The gate has torn and blood-stained clothes, hats, and shoes near it.
- Bits of flesh are stuck there as well.
- Crows peck at the items and make a raucous, violent noise when approached.
- There are three main ways into the manor: the front door, a side door, and a collapsed wall at the rear of the manor.
- Most of the manor is wrecked, but the main staircase is solid, and there is no other obvious way up to the other floors.
- **First floor:** There are nasty, iron bear traps laid out at each entrance into the place to catch anyone who tries to come through. The traps are covered with rubbish and require a TN 12 Intuition check to notice. If someone steps into a trap, they make a TN 12 Agility resistance roll. Failure: They take the condition **Bear Trapped Limb** as the teeth of the trap snap on a limb. Inside the remnants of the old kitchen are a sack of pure salt that the Redcap has locked inside the only cupboard that still has an intact door. The rest of the ground floor is dilapidated and filled with rubble and collections of child-sized clothing.
- **Second floor:** The rooms here are empty or filled with broken furniture, and the Redcap has filled the iron pots with blood, fat, and bits of flesh to bubble and pop. Where the splashes of ichor land, a crimson colored mushroom forms in that spot. These mushrooms will explode and spatter investigators in blood. Investigators make a TN 11 Endurance or Psyche resistance roll or take the condition **Heightened Rage**. Getting rid of this condition just requires a rest for the magic to leave the body. Touching the blood in the iron pots causes the same effect.
- **Third floor:** This leads to the bell tower via a hallway. Spirits of dead children float through the walls and moan pitifully at the PCs. They want to be freed but are tormented. If the investigators try to interact and sooth them they'll provide a clue.
- **Bell Tower:** The Redcap lives here. It attacks the party once they get close, trying to slaughter them as quickly and brutally as possible.
- Four living runners are trapped in a crude iron cage that hangs from the cracked bell at the top of the tower. The Redcap made the cage from parts of the spiked iron fence. The runners names: Treak, Mostak, Viasa, Claire

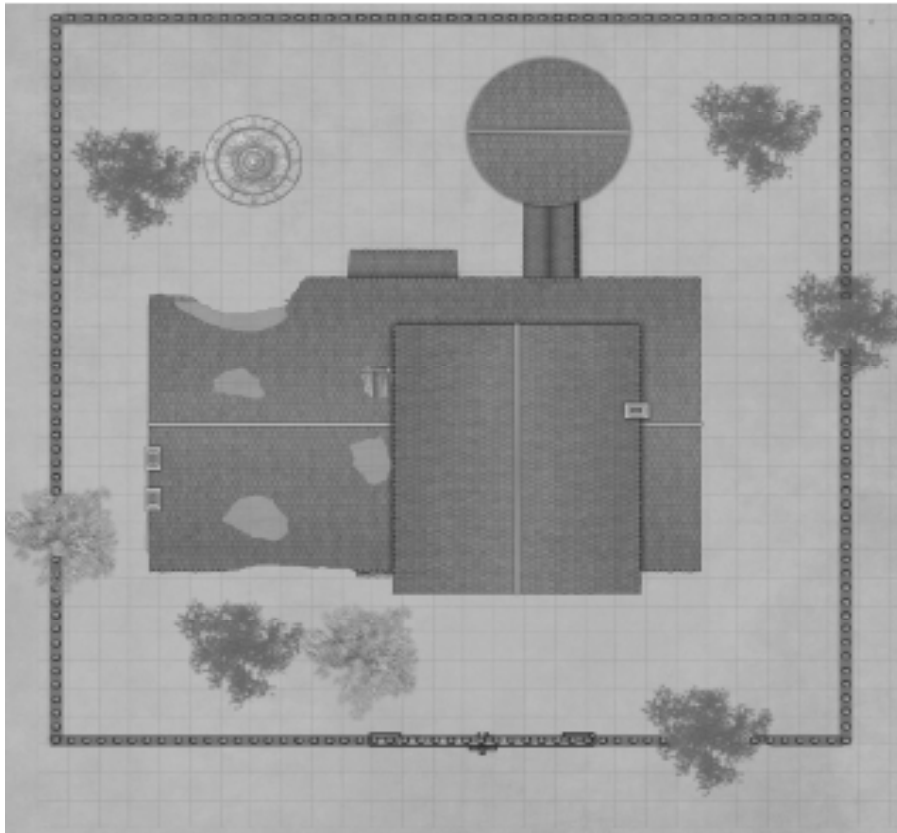
Iron Shoes

Map

Manor House First Floor



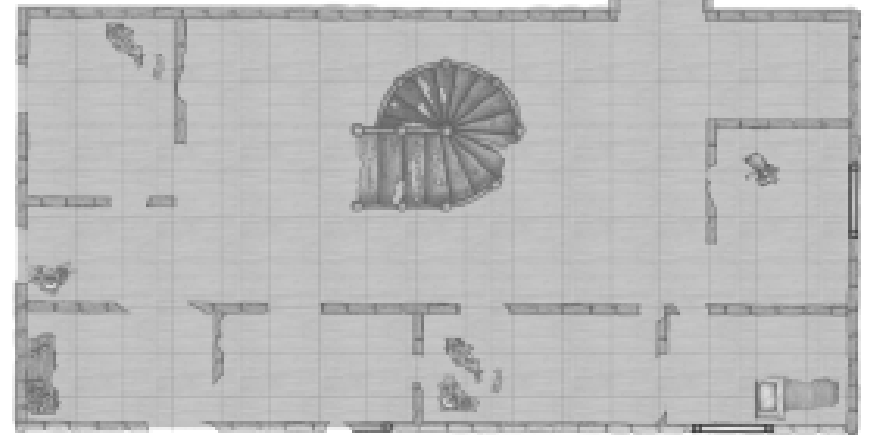
Manor House Outside



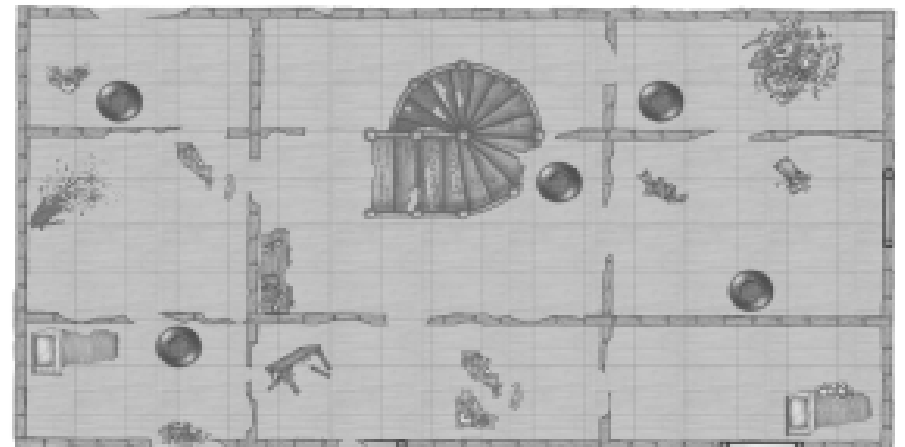
Rewards

If the characters saved the runners from the redcap they can use the runners services to send messages or packages from their neighborhood three times for free each downtime session. If they name drop who they are to any Runners of Hermes outside their neighborhood they get a 50 percent discount on sending messages.

Manor House Third Floor



Manor House Second Floor



DAINGEROUS DELVES

Beneath the Streets of Avalon are the sewer systems. They are maintained and patrolled by the Brotherhood of Sanitary Excavators and the Cadre of Vermin Catchers. But the ruins of Thorbrindor creep into the sewers from below, reminding those in the know that Avalon was built on the carcass of a great dwarven civilization.

There are also places in the city: forgotten neighborhoods, the city within the city, abandoned noble houses, the lost parts of Axis Mundi. Dangerous places where entities, creatures, and things beyond the light of the lamps dwell.

Delvers enter these places. Some are thrill seekers, others desperate people, and many have an insatiable curiosity to explore. They delve into these dangerous places. Places filled with old and powerful magics, sealed from a time when aether was plentiful and mages could work spells only fairy tales tell of today. Many of these delvers would like to find these places and plunder the items within. But the reality is less interesting. Most delver's are sent into dangerous places to secure them for the people of Avalon so nothing terrible arises to give the city a nasty surprise.

A Dangerous Location

A dangerous location is any location that is being explored, is dangerous, and is unknown. These dangerous locations may be explored for a variety of reasons. When delvers are exploring a dangerous location the following mechanics and procedures are used.

The Map

Having a map is essential to a dangerous exploration, even if it's just a bunch of boxes with lines connecting them and a couple of descriptive phrases for each box. Of course you can have more elaborate maps but remember, this game is played either in relative positioning or theater of the mind. It frees you up so your maps don't need tactical grids. They can just be art pieces that inspire your creativity allowing you to think about theme, action, and description more than tactics.

NOTE: Your map should at least give you and the delvers somewhere to explore. Adding notation, or at least enough information, to let you present the locations being explored is useful too, unless you enjoy improvising everything off the map.

Segments

Segments are how we track time passing in a dangerous location. This time passes, and segments are crossed off, primarily by searching, resting, and scouting. There may be other moments of play that take enough time to account for a segment, like interacting with NPCs and potentially a combat that lasts way too long, or time magic that creates areas of slow time, but those situations are more rare.

During each segment you'll ask each character what they're doing. A segment is around 10 minutes but you can lengthen or shorten them as fits your game. The important part is that you use these segments since random encounters and other timed events trigger off the passing of segments.

Here are the most common causes for a segment to pass:

- Searching an area
- Scouting safely. Scouting may not always cost a segment. Use your best judgement when deciding if scouting should cost a segment. A good rule of thumb is for every two areas scouted one segment is marked off.
- Finding and then disabling a trap
- Stopping to investigate something interesting.
- Anything that takes more than a few minutes but less than ten would be considered a segment. Make the calls as you see fit.

Dangerous Locations are Dungeons

We use the term dangerous location instead of dungeon because we thought it fit better. Not all dangerous locations are dungeons and sometimes a dungeon isn't a dangerous location, just a place to hold prisoners. That said, if you're reading this text you're probably a tabletop RPG player so you know that this whole section is just talking about dungeons.

Searching

Searching is when the delver is thoroughly examining an area. This can reveal traps, secret doors, important items, and/or interesting features that are not immediately obvious when entering an area. Some of these things can be found by just searching while others are revealed with an action roll. Also, the target numbers to find things while searching may shift if the explorer says they're looking for something specific. For example:

The delvers are making their way through a section of tunnels found below a sewer. The players think they're Thorbrindor ruins but the GM knows they are. As the characters enter a dusty chamber, a brazier in the middle of the room ignites with reddish light. They see a stone and metal door on the northern wall and two pillars to either side of the brazier carved with the visages of dwarves, each one pressing down on the other.

The GM knows the following:

This room has a release for a secret door on the western wall attached to the two pillars. It requires putting at least ten pounds of weight on each of the pillars at the same time. A TN 15 search would reveal the pillars are on weight sensitive platforms. Further investigation using the TN 15 as a basis, can reveal they're attached to some mechanism running to the western wall.

The northern door is trapped, opening the door without disabling it causes spikes to extend and stab anyone standing in front of the door.

The reddish light is emanating from the brazier itself. It's very large but not hot. If taken, it requires two hands to carry and takes up two equipment slots.

The general TN to learn information about the door is TN 12. This reveals that the northern door is trapped, the trigger is the door handle, and the trap is mechanical. There's some stone gears that can be seen in the seam between the handle and the door. Further investigation can reveal more information but may trigger the trap.

A PC takes their segment to just search the northern door for traps. The GM decides this reduces the TN by 2 to a TN 10. The player rolls a hit. The GM decides to reveal some extra information since the character is trained to use thieves' tools and has often worked with and sets up traps. They tell the player the trap on the door is mechanical, is triggered by touching the door handle, and activating it has three foot long metal spikes thrusting out of the door with force to cause harm to anyone standing in front of the door before they retract and the trap resets.

With that examples let's talk about some generalities to apply to searching:

- When the search is a general one the delver gets general information. This can allow for different choices to be made or open up other options.
- When a specific search is made the delver potentially lowers the TN by 1 or 2, and may get more specific information depending on their trainings and occupation. This information should also allow for different choices to be made or open up other options, but it also can create ways for the delver to bypass any obstacles or difficulties.

Scouting

Scouting is when the delvers move from one area to another. It covers moving through the dangerous location and the placement of the delvers. The placement allows the delvers to have their most able members in position to deal with potential dangers and protect delvers who are less able to deal with the precarious situations they find themselves in.

We deal with this by having a marching order. A marching order is the general placement the characters who are moving through the dangerous location. The delvers can set themselves up however they like but in ranges of close, short, medium, and long relative to the person who's leading the way. This is important because it indicates where people are located so when dangerous events occur we can more easily determine who might be able to recognize those dangers before they befall the delvers. It also lets us know who takes the brunt of the danger when something terrible does happen.

GMs should always assume the delvers are being cautious and aware of their surroundings. This means when a danger might befall the delvers they have a chance to notice it before it happens. Here's an example:

Karis the Expert, Julia the Thief, and Vogel the Fighter are walking down a hall in some Thorbrindor ruins. Julia is leading while Vogel and Karis are a short distance behind her. As Julia comes up to a corner the GM asks for a TN 11 awareness action roll. The roll is a 8. Julia misses so the GM gets to narrate what happens. Julia, being careful, peaks around the corner and sees a short continuation of the hall to a door. Since nothing seems amiss she steps around the corner. As she does the door slams open and a human corpse comes running at her screaming in a dried out whisper, "SO THIRSTY!!!" Mechanically, the delvers have disadvantage on their initiative roll.

Let's rewind time and say Julia rolls a 13 and gets a hit. The GM narrates that Julia, being careful, peaks around the corner and sees a short continuation of the hall to a door. She notices the door is open slightly and there's the faint hint of raspy breathing coming from beyond the door. Then asks Julia and the others what they'd like to do.

Now that you've seen the example let's talk about the generalities for scouting:

- When scouting, always assume the delvers are being careful. They wouldn't survive long if they weren't. In fact, tell the players that you always assume their delvers are being careful.
- This always being careful means asking them for a roll right before something bad happens. If they succeed they get information that can allow them to avoid the terrible thing that's about to occur or use the information to give them an advantage in the upcoming situation.
- If there are more delvers who can potentially uncover a danger then they also get a chance to make a roll. They are also subject to the danger if it isn't avoided.
- You'll have to make calls depending on where delvers are for who can find danger before it harms them, who's subject to a danger when it manifests, and who is outside of a danger's havoc radius.
- Scouting is just moving with awareness.
- The best rule of thumb to keep in mind is an explorer needs to have two missed rolls in a row before they suffer the consequences of a danger. This is intended. Think of it as setting up the bad thing and then potentially paying it off. These interactions are like little stories. Tension and release.
- These guidelines are also useful when exploring a room. A danger could harm the group but the action roll for searching should most often be tied into the explorer being careful. A miss while searching can potentially lead to a resistance roll to avoid whatever danger decides to try and harm the delver.

Light

Light is important. Many dangerous explorations involve going into places that have little or no light. Human's and bargemen can't see in the dark. Torches and other light sources are part of Thorbrindor kits. Light from a torch or lantern illuminates an area out to medium range and provides the **Illuminated** tag.

Illuminated. You have enough light to see out to medium range. If you're within short range the light is bright enough to let you read handwritten and larger text.

Torches and lanterns last six segments before another torch needs to be lit or more oil needs to be used for the lantern.

Random Encounters

Dangerous locations are dangerous and part of that danger is their unpredictability. Because of this we have several ways for you to introduce random encounters into them based on how populated the dungeon is or how likely it may be to encounter something or someone in the dungeon.

When a random encounter roll is triggered the GM rolls a d6. If the d6 comes up within the range for the random encounter then one occurs.

Triggers

Random Encounters rolls are triggered when the following happens:

- A segment passes for a random encounter roll.
- The delvers do something which would attract the attention of the denizens of the area.

Here's an example of what a segment tracker looks like:

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Roll Range

The random encounter range starts at a 1 on a d6 and increases by 1 every time a roll is made without triggering a random encounter. The highest this goes is 5 so there's always a chance that a random encounter is not triggered. Once a random encounter is triggered the range reduces back to 1 and starts building again.

Example. We roll for a random encounter and get a 3 on our d6. This is over the range of 1 so we increase the range to 1-2. A couple segments later the next random encounter roll is a 5. Also outside the 1-2 range so we increase this to 1-3. A couple of segments later we make our third random encounter roll. It's a 2 so now the GM can introduce a random encounter whenever they desire. After they do the random encounter range resets to 1.

Frequency

Segments are how we track time and the roll frequency tells you how often to make random encounter rolls. Roll frequency can be anywhere from six to two segments based on a number of factors and could even change as the delvers are moving through the dungeon. Some things to think about when deciding on roll frequency are:

- Population density
- Do certain denizens wander the location more than others
- The speed at which those denizens wander the location
- The senses the denizens of the location have
- How the location is laid out.

Once you have some ideas of how the denizens exist in this space and how they might be able to react then you can put in the number for how often random encounters should be rolled.

Here's an example:

The delvers are moving through a crypt in the city within the city. This crypt has recently been awakened by a priest of Kali who died in the awakening. There are a decent number of spirits moving about the small crypt, floating through walls, and looking for the living to alleviate the pain of their cold deaths.

This dungeon has a high population density, the layout is compact, and the dungeon denizens move around often and with some amount of speed along with being alert. I would set the frequency roll at every two segments.

Dungeon Reactions

Here's where you'll make your random encounter table which will double as a dungeon reaction table. Four to ten items is a good number depending on the size and scope of your dungeon. If you need more than that then maybe think about having another level with a second random encounter table.

A good rule of thumb is to have a little context to go with your random encounter. It's one thing to have:

1. Ghost.

It's another to say

1. Ghost of Annabella, a young confused woman with part of her skull caved in. She's looking for her lost love.

There's some ideas to play off of with the Ghost of Annabella and the encounter can go in a variety of ways. There's something to talk about with Annabella, there's the question of how she got her skull caved in, and there's always the possibility that she'll attack the delvers because she's still a spirit looking for warmth to alleviate the cold of her death.

It's also worth noting that when crafting a location's reaction table you should have a variety of encounters. Some should raise questions, others can be aggressive denizens which only want to fight, kill, or eat the delvers, some could be denizens to speak with to gain information about the surrounding areas, other's, like Annabella could be flexible and cover several of those ideas.

Why Reactions

The reason I say your random encounter table also doubles as a dungeon reaction table is because you can either roll on it when a random encounter is triggered or just choose one from the table that makes the most sense or is most interesting to you. The flexibility helps you pace out the game so you don't let things become boring for yourself or the other players at the table.

Now that we have all the rules in place if you'd like to see an example of a Dangerous Location see chapter XX The Artifex's Laboratory.

Building & Running Dangerous Explorations

The dungeon is a classic piece of fantasy gaming. There's been so many versions of the dungeon. So many ways it's been presented. Tons of rules for how to go about it. If you've played a bunch of games then you probably have your own way of doing things. I encourage you to try the way this game presents things before modifying it to your own tastes. The mechanics and procedures are built to provide a specific experience. One that has some "press your luck feel" to it, a sense of time passing, and the danger of being in the dark, which is bad if the delvers can't see the things in the dark but the things in the dark can see them.

The rules in this section add Scouting, Searching, Segments, Light, Random Encounters and Maps. That gets added to the tag system, adversaries, combat and potentially chase rules we have, but there is something missing. The situation.

The Job

The situation starts with getting the job. The delvers need a reason to go into a dangerous place. Maybe it's to retrieve an item, secure a location, find a person, map out an unexplored place, or something I haven't thought of and you have.

This job has to come to the delvers. That requires you to have a person, a rumor, a broadsheet, even a lamplighter come and tell the delvers about the job. This should have some initial information on what's happening, what the delvers' goals are, and a reward or potential reward for accomplishing the work. Now that we have a job we need a dangerous location. I prefer my dangerous location to have a story.

The Story of the Location

The story of the location is important when crafting areas and encounters within the location. It can also help lead you to a theme which can further assist in your design.

So what is the story of the location? What did the place used to be? What's causing this to currently be a dangerous location? What is the timeline of how it got that way? Is the location currently something other than what it started as? How does that affect the location? We don't have to answer all of these but enough to give us a picture of the situation.

Example

Let's look at the city within the city. This is a huge graveyard taking up a large chunk of real estate on western side of the city of Avalon. Undead wake up periodically and cause trouble but a couple of religious

orders work within the area to keep the undead from becoming a larger problem.

Let's focus on the sizable crypt of the Shaez family, a prominent merchant family working their way towards being included as the 13th Magistrate family. They made their fortune in textile production with the help of Godfrey Shaez, who recently passed away. He was also a member of the Order of the Eye and his alchemical potions mixed with magic created some new ways to produce quality textiles at a faster rate. He was also a necromancer and used undead as labor without telling any but the closest members of his family.

Now necromancy can have some weird after effects on their wielders and some special preparations have to be made to ensure the body doesn't come back. Godfrey's son Mikahle decided to not say anything about his fathers necromancy, his sister Marci fell in line believing it was best for the family moving forward. Marci has also followed in her fathers footsteps as a necromancer; she doesn't want outside eyes prying at their operation more than they've already been looked at. So they don't do anything to prepare the body.

Because of this, Godfrey doesn't stay dead and his undeath as a necromancer, alchemist, and textile entrepreneur has caused a bit of a stir in the area around the Shaez family crypt. The best dressed skeletons, zombies, and other undead you've ever seen are having dinner parties around the crypt. Unfortunately the meals consist of living people.

The Liche' that manage the city within the city have been all but wiped out and the Temple of Hermes presence in the area is doing their best to stop the undead from expanding out into the city, but some kidnappings have already occurred.

A lot of the questions have been answered. We know the dangerous location is the Shaez crypt and the area around the crypt. We know what's causing this to currently be a dangerous location? Undead Godfrey. The timeline is a little loose but it's there. The location is still a crypt but it's also the base for a bloodthirsty and stylish undead magic user. With that as a basis we can fill out the rest of our location.

What's Next?

You have the story, answered some questions, and now have some theme ideas for your dungeon. There are a variety of ways you can go next. Finding or drawing a map for yourself, finding or creating a bunch of adversaries that fit the theme and story, or jotting down some ideas for encounters that you would enjoy seeing play out.

Maps

Maps, as previously mentioned, are pretty essential, even if they're just boxes connected by lines with some words to help you understand what's happening. They also give you some idea of the space and let you match the story and theme to what's happening.

Our Shaze crypt means there's a crypt. There's a building, it may or may not go underground, but it holds the undead of the Shaze family. That means lots of resting and probably a bunch of unrestful dead.

Adversaries, Environments, and Traps

You should have things for the characters to deal with and overcome in your dungeon. This often appears as adversaries, traps, and environmental hazards. There are probably other kinds of things to overcome but those are the three most common. Get yourself a list together by jotting down some notes. Here's an example.

I like the idea that undead Godfrey raised his wife Samantha who passed and dressed her in a fabulous gown of sparkling silver. She's glad to be back but is quite hungry for human flesh. Still, she's a proper lady, even as one of the undead, and eats her food with a knife and fork, even if it's still alive.

I'm also interested in Godfrey raising his brother who he despised, but making him part of an amalgamation of two other dumb undead. The brother is tortured by their constant bickering and just wants to be dead again.

Let's do some more quick ones.

- A collector undead, a big brute with a knapsack who wanders around and collects dead bodies and parts for Godfrey to work on. He wears a butler's suit.
- A gibbering set of flying heads and skulls with skeletal bat wings attached to the sides of them. They all have fabulous masquerade masks on.
- A zombie millipede made of torsos, arms, and legs sewn together with one human head. We'll call it Walter. Each torso is dressed in a suit,
- Random severed hands and feet that just wander around.
- A pair of eyes with tendons attached to them that function like the legs of a starfish to move the eyes around. They constantly cry.
- A pair of skeletal tailor assistants who wield thread, needles, and shears, which cut bone as easily as cloth.
- Samantha's ladies-in-waiting. Well dressed flesh eating ghouls who take their tea with one or two dollops of brains.

Encounters

If you'll notice, this is the first time that I've mentioned an encounter, well second if you include random encounters but those are a bit different from an encounter. An encounter is just a space with something for the characters to interact with. That could be through skill, exploration, combat ability, conversation, or whatever the characters come up with. The trick when putting together an encounter isn't to dictate what will happen. You just need to create potential. What that means is have some stuff in a location and have an idea of how that stuff will react when the characters interact with that location. Remember, it's all about context. Here are some examples:

The undead collector wanders around outside the crypt most of the time collecting the dead in its giant sack. It's easy to see the collector wandering as he's not trying to hide. There are also a lot of open graves near the Shaze crypt. It creates some terrain with a lot of holes in the ground. To add one more thing there are a number of masked gibbering flying heads flying around keeping an eye on things.

In the above example I'm not dictating anything, just setting up potential and motivation. The collector wants to collect bodies. The flying heads are keeping an eye out. Now the PCs can make choices about how they approach the situation and you can react as you feel appropriate, asking for rolls or having the obstacles of the encounter react. Let's do one more.

Samantha and her ladies-in-waiting enjoy having tea parties. In fact they're having one when the characters show up in Samantha's space. The four undead ladies are chattering away about the gossip of the social season, who they want to taste next, and how delightful the tea and human liver is. They're always hungry but when the characters show up they're hungrier for gossip than human flesh.

So we've set up a situation where a number of things could happen depending on what the characters do. This could be a chance for some chatting and terror. Put a severed head on the table with spoons in the brain for scooping out and placing in the tea. Or the characters could take the initiative and just fight. Spice up the encounter and have the severed head also be undead and start talking as you deem appropriate. If it becomes a fight maybe it even sprouts wings and flies around defending Samantha and the ladies.

Reactions and Random Encounters

We talked about the mechanical part of this earlier but when it comes to the story and theme of the location your reaction/random encounter table is there to reinforce those themes, give you ideas, and sometimes, when the game mechanics have their say, push you to figure out which item on the table makes the most sense to introduce into the story at that moment. Each entry should be based on the theme and story of the location and help reinforce that theme and story when they happen.

Random or Reaction

When constructing these tables you can number your entries and roll randomly to see which of them occur. You can even make some of the entries tied to encounters in the location. My suggestion is to have some of the items on the table be based off of encounters that exist in the location already and some be their own encounters that can happen upon the characters.

If you decide to make some of the entries tied to encounters and those encounters no longer exist or make sense as encounters, then you'll have to adjust those entries for future rolls. Here's a simple way to do it. Choose up or down one. Write it next to your table. If you roll an entry that no longer makes sense then move to the entry either one up or one down, based on what you'd chosen earlier. Alternatively, if you don't want random encounters and would rather have reactions, you can just choose the entry you believe is most fitting for that moment. Neither way is more wrong or right. It's just about if you want them to be random encounters or reactions.

Play Sheet Dangerous Explorations

Breif Overview/ History of the Dungeon

Themes

The Job

[illegible]

Segment Tracker

Inhabitants

[illegible]

Areas

General Description _____

Specific Areas

[illegible]

[illegible]

Rewards

THE ARTIFEX'S LABORATORY

Overview/History of the Dungeon

This laboratory was the home of The Artifex, a dwarven alchemist. They were hoping to discover the cure for Erlig the Whisper's corruption that assaulted the people of Thorbrindor during The Soul War. A corruption that turned friend to foe and made the allies of Thorbrindor more susceptible to Erlig's influence. The dwarves might have been onto something.

The Artifex was using slimes. There were two schools of thought. The first was to craft potions infused with prismatic and using the slime as a delivery method. The second was to create a delivery method via the splicing together of specific plants that could hold the energy of prismatic.

Prismatic is a combined array of all magical energies. The Artifex thought that if the corruption was related to the essence of void then they would remove the magical emptiness by filling it with everything magical. Unfortunately there's no magi, or sources of magic, powerful enough to create prismatic anymore.

Themes of the Dungeon

Ancient Magic, Slimes, Erlig's Corruption, Experimentation, Botany, Dwarven Alchemy

The Job

A friend of yours from the Guild of Sanitary Excavators, *Muddy Joe*, is bringing you in on a delve job. There was a small quake a few weeks back, most people didn't notice, but Muddy Joe and the other Sanitary Excavators are as sure as they can be that a section of Thorbrindor pushed into the sewers, breaking through one of the walls. A couple of slimes came out of it and into the sewers. Fortunately for the Sanitary Excavators in the area the slimes ran into Trasher, the Shit Eater in that section of the sewers. Trasher ate the slimes.

The job is to explore the location and clear out any dangers they can and report on the ones they can't. It pays 40 sp plus the Guild will help you sell anything you find and split the profits 70% for the explorers and 30% for the guild. Muddy Joe can lead you to the opening of the Thorbrindor section tomorrow and you have two days to finish up the delve before Joe needs to report to his superiors.

Segment Tracker

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Reaction Table

1. Dwarven Skeletal Restless Dead. These small yet wide skeletons are covered in a glistening slime and thread bare tattered remnants of robes that might have been grey at one time.
2. A Slurping Green Slime. It pulls itself onto a rock, absorbs the rock, spits it out, and repeats. That's how it moves. It's hungry.
3. A floating metal eye. This was an assistant to the dwarves but now it just watches with sadness. It will follow the explorers around.
4. Manifesting void. Void manifests as the Eye of Endless Torment tries, and will fail, to escape its prison. As long as the void isn't touched it will disappear within 10 minutes. If it is touched, interacted with magically, or studied, the person interacting with it is subject to the corruption. See The Corruption.

If the skeletal Restless Dead in Assistant Quarters 3 are awakened and defeated by the explorers, every three segments from the moment they're destroyed they reform in Assistant Quarters 3 and start looking for the explorers again.

Bold Segment Event. Julisa starts making her way from the Greenhouse to the Study.

Julisa, The Selkie

Julisa has been living in this space quite comfortably for the past six months. She gained access when she found a way in through the fountain in the Greenhouse. She was curious about the void sample vault but couldn't get into it since it was magically locked. Since the shifting of this area and this part crashing into the sewers she's become more cautious, especially since she was hurt by one of the slimes before she escaped into the water. She's returned since then to see if her "home" is safe to live in or if she needs to move on.

Areas

General Description. This building is stone, ceilings are 8' high, it's dark unless otherwise noted. It's moist and smells like the lake.

The Artifex's Chamber

A Stone desk. A stone bed with the remnants of bedding having been destroyed by mold and decay. At the foot of the bed is a stone chest. There's a stone door to the east.

Details. The stone desk is filled with damp papers, an ancient set of writing implements, and ink well. The inkwell is dried out and the papers are fused together in a lump. Any words written on the top page have bled into illegibility long ago.

Loot. The writing implements can be sold for 7 sp.

The Study

An ancient carpet lays on the floor in the northern part of the room. Shelves filled with books. Most fall apart when touched. This is from exposure to the dampness and age. There are several tables and desks with chairs in this room. The tables and desks are made of wood. This room is clean. No moss, fungus, or anything growing on anything.

Details. There's one shelf with two books on it which are in good condition. They're leather encased and bound, treated to deal with the ravages of time and the elements. The books are *Castemires Alchemical Principles*. It's written in dwarven but explores the field of Alchemy from a different point of view. The second book is *An Accounting of Herbolgical Phenomena* by L.Y. Horast. It's written in dwarven and is about herbs and their reactions to various energy sources.

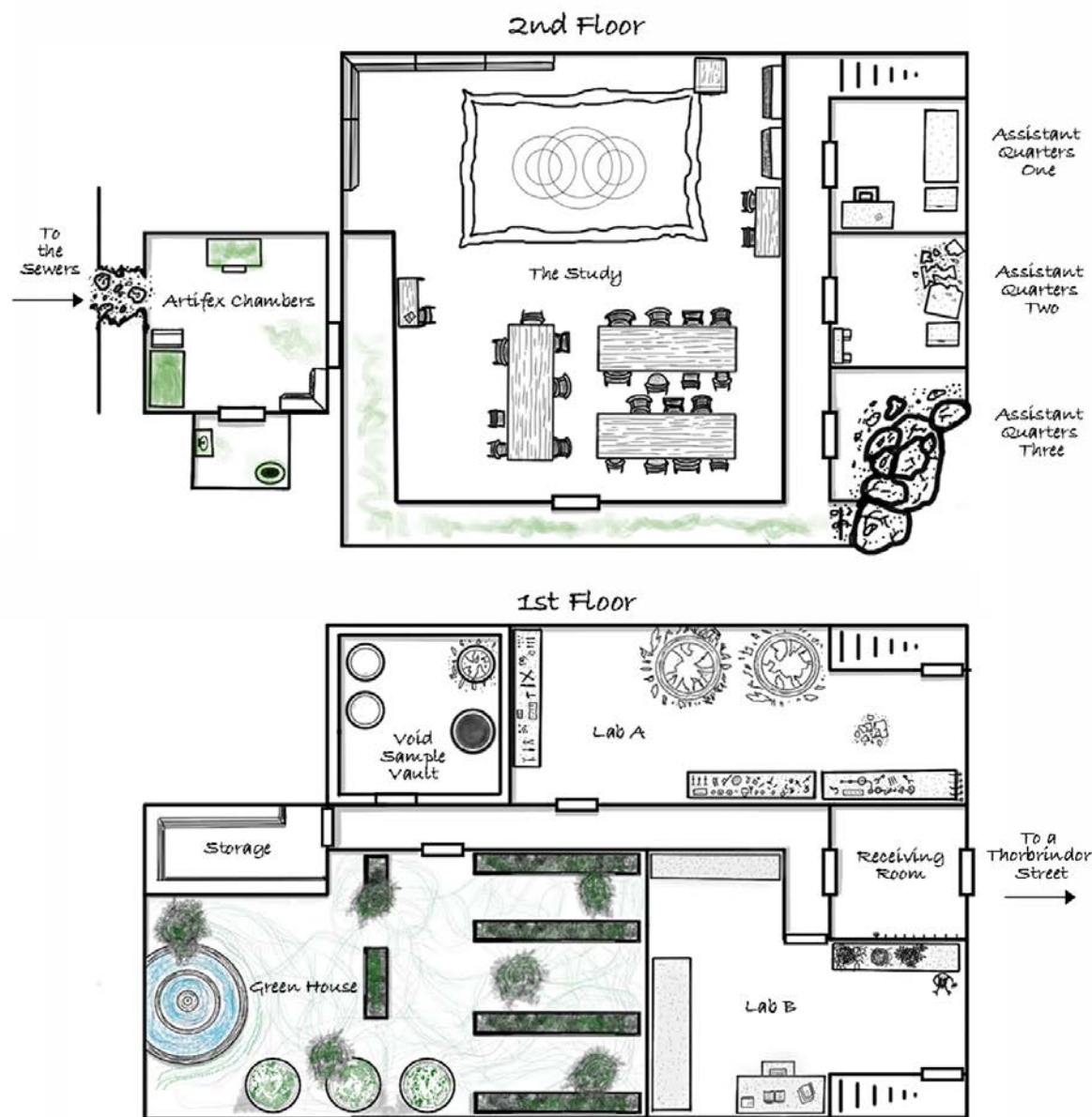
The symbol on the carpet is the symbol of the Artifex, a master alchemist of Thorbrindor. **TN 18** to know that.

The room is clean because Julisa cleaned it. She enjoys lounging around in this room.

Loot. *An Accounting of Herbolgical Phenomena* by L.Y. Horast can be sold for 6 sp. *Castemires Alchemical Principles* can be sold for 12 sp. If someone can read dwarven, is trained with the Alchemy set and takes 25 downtime to study *Castemires Alchemical Principles* they can become exceptional in the Alchemy set.

THE ARTIFEX'S LABORATORY

Map



Assistant Quarters 1

A well carved stone bed, desk, chair, and chest.

Details. The only thing in here is an empty envelope with a wax seal of a potion bottle over a fire. It's the symbol of the Artifex, a master alchemist of Thorbrindor. **TN 18** to know that. The envelope disintegrates when touched but the wax seal stays intact.

Loot. The wax seal of the Artifex can be sold for 3 sp.

Assistant Quarters 2

A broken stone bed. A stone desk is standing up on its side in the corner of the room. A stone chest with a dented and rusty padlock on it at the foot of the broken stone bed.

Details. Julisa has taken the chair from here to the green house and tried to get into the chest but was unsuccessful.

The lock on the chest is rusted shut. It'll take some kind of strength or leverage to get it opened without making a lot of noise, **TN 14**. Otherwise it takes 10 minutes of effort to break the lock, no roll required. If the explorers are unsuccessful at quietly opening the chest it alerts Julisa that someone is in the area and awakens the skeletal dwarves in **Assistant Quarters 3** that are angry at having their slumber disturbed.

Loot. Inside the chest are dwarven clothing and one vial in a box. The box itself is magic, keeping anything stored within it fresh. The box can be sold for 50 sp. The vial is a potion. An alchemist can determine the following information with a day of study:

Healing Elixir

The vial contains a red liquid that's an actual magical healing elixir. Drinking this elixir restores health to full and purifies any toxins and foreign agents from the body. Pouring it on a wound or affliction heals it completely.

Mechanically, drinking this potion restores HP to max and removes any poison or toxin tags the character might have. It also puts all conditions on the road to recovery. If the potion is poured on a wound or area that is a physical condition, that condition is immediately removed.

The healing elixir can be sold for 80 sp.

This version of a healing elixir can not be replicated due to the lack of magical energy remaining in the world.

THE ARTIFEX'S LABORATORY

Assistant Quarters 3

A collapsed room filled with rubble and the remains of two squat yet thick humanoid skeletons, their bones are glistening and they're wearing the thread bare tattered remnants of robes that might have been grey at one time.

Details. The collapse of this room killed two dwarven alchemists. They were working on potions to animate the dead to be able to speak with them. Those potions bound their spirits to their bodies. They often tried to leave this place but always found themselves back in the room after blacking out when wandering. They've both lost what shreds of sanity they had a few hundred years ago and now just hate the living, being jealous of them. They'll attack any living creature because of this and even if they are destroyed, they will reform and rise again from this room in a half an hour.

If the explorers are determined to put these two to rest there are two possible paths to doing so. The explorers can conduct research at Axis Mundi or another place of learning. It takes 10 units of downtime (2 days) to figure it out. The other is monster hunters or those who might have knowledge of such esoteric things like restless undead, can make a **TN 15** roll. Either case allows the following to be learned. One needs to chant the names of the restless dead while burning and salting their remains or the object they're bound to.

| | |
|---|--------------------------|
| Skeletal Restless Dead (Lvl 2) | Survivability: 20 |
| Dodge 8 | Armor: 0 |
| Attack 8 | Mental 5 |
| Harm 1d4 + 2 (Bone Claws, close) | Physical 8 |

Abilities

Skeletal Body. Slashing and piercing weapons deal half damage while bludgeoning weapons deal double damage.

When reduced to 0 HP

The skeletal restless dead remains fade from wherever they're laying and reconstitute themselves in the place where they originally died after 30 minutes. The prismatic slime covering their bodies from the potions they took is what causes their rapid reconstituting.

Putting to rest a Skeletal Restless Dead

One needs to chant the names of the restless dead while burning and salting their remains or the object they're bound to.

Lab A. Slime Potion Experiment

This room has several stone work benches and two large broken glass containers. On the floor and benches are the broken remnants of the glass containers along with glass beakers and vials. There are also rusted metal tools and containers and a broken stone chair amongst the destruction with a single skull facing the wall on one of the work benches. The entire room, and everything in it, is covered in a prismatic glistening, except for the doors.

Details. The prismatic glistening is a giant hibernating slime. If people start moving inside the room you can tell them the prismatic glistening is a few centimeters thick and squishy. Upon entering the room roll a d6. If a 6 is rolled the prismatic slime wakes up and tries to devour the explorers. For every segment each explorer spends in this room or anytime they enter it, roll to see if the prismatic slime awakens. It also wakes up if the explorers do anything that would harm the prismatic slime.

The doors have wards on them which keep slimes from escaping the room into the rest of the building. They only work if they're shut.

If someone has the fictional positioning to understand monsters or esoteric magics they can make a roll (**TN 13**) to understand some or all of what is happening here. Decide based on their potential knowledge.

There's nothing else in the room as the prismatic slime has devoured anything else of value.

| | |
|---|--------------------------|
| Prismatic Slime (lvl 3) | Survivability: 30 |
| Dodge: 4 | Armor: 0 |
| Attack: 12 | Mental: 6 |
| Predator Points: 4 | Physical: 12 |
| Harm: 2d8 + 4 (Pseudopod, close) | Speed slow |

Abilities

Slow. The prismatic slimes speed is slow.

Actions

Engulf. It attempts to engulf a creature. **TN 9** resistance roll to avoid or the creature is encased in prismatic slime, gaining the tag **restrained** and taking 2d8 + 4 harm from slime digestive acid at the end of their turn if they're still inside the prismatic slime. **Restrained.** Can't move from where you are and any physical action to get free are made at disadvantage.

Weaknesses

The prismatic slime can't take harm until it's been attacked by 0 - fire, 0 - cold/water, 0 - acid/earth, 0 - poison/nature, 0 - force, and 0 - wind/lightning attacks. Each kind of attack stripping away a layer of its prismatic defense. Mark the 0 when it happens. It regains this prismatic defense if it gets a rest. When a layer is stripped away, describe the layer being destroyed and how it doesn't shimmer with that color anymore.

Killing a Prismatic Slime

Once its prismatic defense is stripped away it can be killed like any other creature.

Receiving Room

A small room with several stone pegs on the walls. On one of the pegs is a moldering ancient leather satchel.

Details. The door to the outside of the building is filled with rubble. The leather satchel is home to a rather large poisonous centipede. If anyone disturbs it the creature attacks, lashing out at having its home disturbed. Anyone inspecting the satchel can determine there's something inside it with an **TN 12** roll.

| | |
|--|-------------------------|
| Venomous Centipede (lvl 1) | Survivability: 8 |
| Dodge 10 | Armor: 0 |
| Attack 8 | Mental 3 |
| Harm 1d4 + 2 (Venomous Bite, close) | Physical 8 |

Abilities

Poison immunity. Immune to poisons and venoms.

Venomous. Any successful bite requires the target to make a **TN 13** Endurance resistance roll. Success means they're fine. On a failure they take the condition **weakened by venom** and lose a point of Endurance. Every 10 minutes they repeat this roll until they succeed or their endurance reaches -2. If they succeed they stop losing endurance but still need to be treated for the condition.

THE ARTIFEX'S LABORATORY

Lab B. Slime-Plant Hybrid Experiment

Three stone workbenches and a stone desk sit against the walls this room. Three plants in pots slowly rotate through the colors of the rainbow. They sit on one of the benches. Their vines curl around a couple of metal rods in each pot. This room is much drier than the other rooms. There are several books on the desk. A squat thick skeleton sits with its back against the workbench with the plants on it.

Details. The plants are infused with slime material and prismatica. Unfortunately the experiment failed and now anyone who gets too close to the plants is subject to a variety of terrible effects. If someone approaches the plants, three of the following effects occur on a failed endurance resistance roll **TN 11**. The explorer makes a roll for each effect. Any tag that is given is sticky but the effect fades after a week. The plants are just plants and can be destroyed as any plant would.

1. *Red* - The heat is sucked out of you. You gain the condition **Magically Chilled**.
2. *Orange* - You spontaneously combust. Take 3d10 harm.
3. *Yellow* - There's a flash of bright light. You gain the tag **Blinded**.
4. *Green* - Your skin sprouts plants. Your endurance is reduced by 3 and gain the tag **weak**.
5. *Blue* - Your skin turns brittle and blue. You gain the tag **Brittle Skin** and become vulnerable to bludgeoning damage.
6. *Iridescent* - Your skin becomes as clear as glass which means your muscles, bones, and such are showing. You gain the tag **transparent**. People may be horrified of you.
7. *Violet* - You melt into a pool of sludge. You are a **slime person** and have that tag. Your eyes, ears, and mouth still work. As does your sense of touch and taste. Your agility and fighting stats are reduced by 3. You can use pseudopods to grab things. Your gear has melted into you and you can't wear anything.
8. GM Choice.

The books on the desk tell of the experiments they were doing here. Here's the pertinent information:

They were experimenting with combining prismatica, plants, and slimes to create a cure for the physical corruption of Erlig and the other outsiders.

Prismatica is a magical compound combining an astonishing amount of widely different foundational magical elements.

NOTE: Prismatica can't be created anymore as some of the magical elements no longer exist. A magic user or someone knowledgeable about magic would know this.

They had grown a hardy plant called the Philofascia. It has the ability to absorb and support complex and powerful magical energies. It is created from several plant types and slimes.

Loot. The books can be sold for 8 sp.

Green House

Greenery has exploded in this room. The plants here are overgrown, but do not attempt to exit the room. There are light globes near the ceiling which many of the plants have grown up towards creating six green columns of plant material. A sizable fountain sits in the back of the room and water still flows through ceiling pipes, splashing down into the water at its basin and feeding the plants in the room water. In the southern part of the room three human sized glass containers stand. They are mostly obscured by the plants but something moves in the middle one.

Details. This is the room where they cultivated the Philofascia from several different plants. They also grew other vegetation to experiment with. There are three stasis tubes on the south wall.

Tube 1. The first tube has a clear gelatinous slime in it the alchemists used in their experiments. It's dead now. If the glass tube is broken open a horrid stench comes from the dead slime, **TN 14** resistance roll or take the sticky tag **sickened**. This tag is sticky and lasts until the explorer can take a rest.

Tube 2. The second tube has a jellyfish-like creature inside of it. It has a series of leech fangs in the bottom of its body and a dozen black eyes. It's a minor outsider from the soul war but looking at it requires a **TN 13** Psyche resistance roll. Failure causes an explorer to take the condition **The Abyss Stares Back**. Ask any explorer who takes this condition to answer this question.

What is the lowest point in your life that you still haven't gotten over?

Write down their answer and tell them those memories have come back to haunt them in a very real way. Until they spend 25 downtime in reflection or getting personal help and there's a scene where they talk about the lowest point in their life and how they're getting over it the condition will stick.

Tube 3. The third tube is empty.

Julisa the Selkie. Julisa has made her home here. She's wary of people, having almost been killed by sailors once. You can decide if you want her to come forward and speak with the explorers or if she hides in the fountain, which now has access to the lake. If she's hiding in the fountain the explorers can notice something in there with a **TN 13** intuition roll if they're searching the room.

Julisa has been here for a few months now. The plants in this room are edible. She avoids the ones in Lab B and is aware of the prismatic slime in Lab A. It almost ate her. She doesn't know about the two angry skeletons in the collapsed room upstairs but likes to hang out in the study when she's bored. She figured out how to get past the prismatic slime without waking it up. You just need to tip toe. She has no idea what's in the Void Sample Vault but has checked out the storage room and raided some of the supplies.

Julisa just wants to keep this place as a home. She feels safe here, can get to the lake if she wants to swim around, and has food in the greenhouse if she comes up empty handed hunting in the lake. It's a good place for her.

Loot. There is a plant here called the Toldarius Hypathia that doesn't exist anymore. It's a **TN 15** roll to identify this plant. Taking this plant back and selling it is worth 20 sp. If it's found in the storage room it can only be sold once at this price. Finding another buy would require downtime expenditure.

Julisa is a selkie and her skin has many magical properties. It can be used to make a cloak that allows the wearer to turn into a seal. This requires 1 gold and 50 sp of materials and 100 downtime of ritual magic spellcasting. The skin can also be sold for 45 sp.

THE ARTIFEX'S LABORATORY

Julisa the Selkie (lvl 4)
Dodge: 13
Attack: 10
Harm: 1d6 (Claw, close)

Survivability: 32
Armor: 2
Mental: 10
Physical: 13

Abilities

Shapeshift. Julisa can turn any or all parts of her body into a seal at will.

Attractive. Julisa increases the TN of any roll against her by 2 where her natural beauty would give her an advantage.

Aquatic. Julisa can swim without hindrance and breath underwater.

Actions

Tackle Slap. Julisa lunges, turns into a seal, tackles, and then repeatedly slaps her target. If the attack is successful the target gains the tag **tackled** and takes 2d6+3 damage. If the target hasn't seen this attack before they have disadvantage to avoid it on their resistance roll. **Tackled** - The target is on the ground and Julisa is on top of them. This would give the target disadvantage on most rolls and keep them from moving until they got Julisa off them.

Tentacle Leech (lvl 2)
Dodge 11
Attack 8
Harm 1d4 (Bite, close)

Survivability: 12
Armor: 1
Mental 11
Physical 5

Abilities

Hovering Swim. The tentacle leech moves through the air like it's swimming in water.

The Abyss Stares Back. The first time a creature looks at the Tentacle Leech they make a TN 13 Psyche resistance roll. Failure causes the creature to take the condition **The Abyss Stares Back**. Any creature who takes this condition must answer the question.

What is the lowest point in your life that you still haven't gotten over?

That creature, if a PC, has this condition until they spend 25 downtime in reflection or getting personal help and have a scene where they talk about the lowest point in their life and how they're getting over it the **condition** will stick. If the creature is an NPC then the GM should decide how they deal with it.

Actions

Latch On. If the tentacle leech succeeds with an attack it latches onto its target. If it's attached to a creature, **TN 14** to get it off, at the end of the creature's turn it sucks blood out of them. This deals 1d8 harm and reduces their Endurance by 1.

Storage

Bottles, boxes, and bags sit on shelves that go from floor to ceiling and adorn all the walls. Some are tipped over, others spilled. Several containers are on the floor. Most of the spilled contents are dried out plants that have turned to dust. The room is drier than other rooms.

Details. Julisa has raided this room but there wasn't anything she could use in here. Searching this room with a **TN 13** roll finds a stasis box filled with seeds. Identifying they're from an extinct strain of plant, the Toldarius Hypathia, or a green and violet flower used in alchemical recipes for extreme bonding solutions, requires a **TN 15** roll. These seeds are worth 20 sp to the right buyer. If it is found in the greenhouse it can only be sold once at this price. Finding another buy would require downtime expenditure.

Void Sample Vault

The Door. *This stone door has three stone tumbler locks on it.*

Details.

- **The door** is locked and the tumblers are each **TN 14**. Only those with some kind of training can crack the locks. Failing to crack a lock costs a segment before being able to make another attempt. One could break the door down with the right tools and eight hours of effort.
- **Magic Wards.** The magic wards on the door are meant to keep things in, not out. It's **TN 14** to detect them and **TN 16** to understand their function. They're embedded into the stone. No one has magic powerful enough to dispel these wards, even as weakened as they are from the passage of time.

The Vault. *Four human sized transparent containers adorn this room. Two on the left and two on your right. Two tubes are empty, one is broken, and inside the last tube is darkness.*

Details. This room held void creatures the Artifex used in their experiments to create a cleansing agent for the void corruption of Erlig's forces. One escaped from the broken tube and perished in this room. It returned to the void. The other tube holds an Endless Eye of Torment. If anyone inspects the container filled with darkness read or paraphrase the following:

As you inspect the darkness an eye opens and looks back. Surrounding it are motes of white light but they loom large in your vision for some unknown reason. Then you see it, the motes are faces - dwarves, humans, bargefolk, and elves - screaming in endless agony. Thousands of them. You feel the screams but can not hear them. They stop, and the thousands of faces turn their eyes towards you and stare.

The Corruption

Have the explorer make a **TN 11** Psyche resistance roll. If they fail they gain the condition **Faces of Horror**. This is a corruption condition where they always see the faces when their eyes are closed, even when sleeping. It can only be removed at the end of a downtime & upkeep phase. At the end of a downtime & Upkeep phase A **TN 11** Psyche resistance roll is again made. If it's successful the condition is removed. If the resistance roll fails things get worse and a second condition is added, **Whispers of Horror**. Now the faces whisper dark and terrible things to the explorer. Both conditions can be removed at the end of the next upkeep phase with a **TN 10** Psyche resistance roll.

Whispers of Horror comes with an added benefit. A corrupted person can ask the whispers for information. If they do, the whispers answer. This grants the answer to a question. The answers are always true and helpful. The downside to using Whispers of Horror this way is it increases the TN to remove the conditions by 1 for each time it's used. If there's a third failed resistance roll at the end of the next upkeep phase then the character has succumbed to the whispers and become an agent of Erlig. The character is lost.

The Endless Eye of Torment

The Endless Eye of Torment is trapped within the container. It's aware and wants to escape but it can't. There are also ways to introduce material into the container via a drawer device on the tube. It never creates a gap for the Endless Eye of Torment to exploit so the drawer can be safely used.

This creature isn't meant to be fought as it's very powerful compared to the intended abilities of the explorers in this scenario but the stat block is included in case a group decides to be braver or more foolish than they should.

THE ARTIFEX'S LABORATORY

Endless Eye of Torment (lvl 5)

Dodge: 13

Attack: 10

Predator Points: 6

Harm: 2d4+4 (Beam of Darkness, long)

Survivability: 40

Armor: 2

Mental: 13

Physical: 7

Abilities

Flying. The Endless Eye of torment can fly at normal speed.

Whispers of Horror (Corruption). Anyone who looks upon the Endless Eye of Torment may be corrupted by it. Corruption abilities are features many minions of Erlig possess. Corruption abilities often create conditions and provide benefits. The end result of corruption abilities is the loss of the character to become an agent of Erlig.

The first time after a rest a creature looks at the Endless Eye of Torment they make a **TN 11** Psyche resistance roll. If they fail they gain the condition **Faces of Horror**. This is a corruption condition where they always see the faces when their eyes are closed, even when sleeping. It can only be removed at the end of a downtime & upkeep phase. At the end of a downtime & upkeep phase the creature makes another **TN 11** Psyche resistance roll. If it's successful the condition is removed. If the resistance roll fails things get worse and a second condition is added, **Whispers of Horror**. Now the faces whisper dark and terrible things to the creature. At the end of the next downtime & upkeep phase the creature makes a **TN 10** Psyche resistance roll. If successful both conditions can be chosen to be removed. If failed the character is lost, becoming an agent of Erlig.

Whispers of Horror comes with an added benefit. A corrupted person can ask the whispers for information. If they do, the whispers answer. This grants the answer to a question. The answers are always true and helpful. The downside to using Whispers of Horror this way is it increases the TN to remove the conditions by 1 for each time it's used.

Actions

Gaze of Seizures. (Costs 2 PP) The Eye of Torment looks upon a target focusing its psychic weight upon them to cause a disruption in their nervous system. Target makes a Psyche resistance roll vs Mental. Failure causes 3d6 + 2 harm and the target falls to the ground having seizures. At the beginning of their turn they can repeat the roll. If they fail they're at disadvantage to any actions and if they take any actions they suffer a further 1d6 harm

Quick Beam. (1 PP) After any PCs turn the Endless Eye of Torment can fire a Beam of Darkness at that PC.

Interrupt

Void Shift. (Costs 1 PP) Can shift partially through reality when taking harm to take 2d6 less harm. It can also do this while it's moving to phase through solid objects at a cost of 1 PP. It can end a turn phased but if it doesn't have a PP to maintain its phasing at the beginning of its turn while in an object it fuses with it and dies or is stuck. The fiction will dictate and you can decide.

At 0 Survivability

It does its best to escape and survive.

Weaknesses

If the Endless Eye of Torment is inflicted with healing magic, dealt harm with light magic, or in direct sunlight for more than 10 seconds (2 rounds of Combat), they no longer receive the benefit of the difficulty die and can't use predator points. This weakness lasts for a minute after the Endless Eye of Torment has been exposed to any of the above conditions.

Killing an Endless Eye of Torment

Reducing it to 0 survivability while in its weakened state will kill it.

Ending this Exploration

Once the explorers have checked out all of the areas and reported back to Muddy Joe they can get paid and are done. There are a number of possible follow up jobs that could come from this but if you want to close it off have the door that would lead into Thorbrindor be filled with rubble.

Joe can take the information the explorers give him and get other experts to deal with the dwarven skeletons, the locked vault, and the prismatic slime if the explorers couldn't handle them. Joe's not unreasonable and understands some problems need specialists.

Continuing after this Scenario

There's an exit from this building into Thorbrindor. We'll leave that up to you if you want to allow the explorers to look farther into the ruins of Thorbrindor or if you just want to have this doorway be caved in. Either way it's beyond the scope of this sample scenario but we encourage you to build off of what is presented. Here's a few ideas.

- The doorway leads to a street in the magical research district of Throbrindor. It's where a fierce battle took place during the final days of the Soul War and there are dead dwarven skeletal remains amongst a great deal of rubble. This area is also encased in stone providing only a couple of blocks of the area but in them are the High Academy of Magic and the University of Arcane Development.
- The doorway leads to another building which has been smashed into the artifex laboratory. With a little bit of exploring is a Thorbrindorin smithy. There are partial crafted weapons here from ancient times, if one could get the forge working again then they might be able to finish one or two of them. There's also a fire demon sleeping in the forge plus the hateful spirits of the smithy and his partner.
- The doorway leads to a street with a half dozen buildings on the right side and bedrock with bargeman sized holes dotting it here and there. White larval bug things reside in the holes which hatch into swarms of infesting parasitic bugs. The right side is a Thorbrindor neighborhood. Behind the first set of houses is more bedrock, the neighborhood having been cracked off during the destruction of Thorbrindor. There's various goods and items from the time of Thorbrindor in the houses along with the remnants of the dwarves who die in them. As long as the explorers don't wake up the larval big things they should be fine. Unfortunately the bugs are light sleepers.

GMING THE STREETS OF AVALON

I'm guessing you've played or run an RPG before. If you haven't, that's cool. I'll try and give you the tools you need to get things done. If you have. I'll also give you the tools to run a dark, tough, gritty, and yet action packed cinematic Streets of Avalon game.

First things first. This game has three intended ways to play. The characters will be...

- Criminals
- Investigators
- Delvers

All three ways to play can and probably will have the following:

- Cinematic fights and chases
- PCs dealing with NPCs who want something from them
- NPCs dealing with PCs who want something from them
- Monsters that aren't very nice
- The things people living in a city deal with. Neighbors, nightlife, paying bills, ect. We tried to streamline the paying bills part as much as possible.

Before you read on I'm assuming you've already read the Core systems section and the frameworks sections about Heists, Investigations, and Dangerous Explorations. I reference stuff from those sections without explaining it here. Feel free to read on but keep that in mind as you do.

The City as a Setting

The setting is a city. That means your PCs will be hitting the streets. Your goal is to present your version of the streets. We intend them to be rough. Avalon is dirty, it's falling apart, and is often a cut throat place.

Is there law? Yeah, The Griffons exist, but most of them are corrupt which means money talks.

Is there order? Sure, but the 13 magistrate families and other rich folks are in charge. See "money talks", above. The rich folks also like being in charge, so they spend their money and influence to keep it that way. How? Through extortion, blackmail, violence, bribery, and sometimes, just by buying the place out from someone. If you're lower on the social and economic ladder they'll push you around in whatever way they see fit. Most of the time it's just business. When it's personal, or for pleasure, is when it's time for the PCs to be worried. Almost no one with power has clean hands. That doesn't mean they're evil but they probably did a few bad things to get or stay where they are.

There are people everywhere. This isn't a city. It's "The City". People live their whole lives here and never see outside its walls. Also, there are people everywhere. I know I already said it but it's true. With people come motivations, wants, desires, greed, love, jealousy, joy, deception, and hundreds of other emotions. Plus. People live here. Fortunately, most folks don't move around a ton. Once your PCs have found someone once they can generally find them again.

Last thing. There are monsters. The Lamplighters walk the streets lighting lamps at dusk and putting them out at dawn. In between they retreat to their shadowy spaces. They are terrifying, and they're the least violent creatures that exist in the city. Goblins, Kobolds, Hags, Fairies, Treants, Redcaps, undead of all sorts, and more are here. They try to keep a low profile because if they're discovered...well, there are people everywhere, and they vastly outnumber the non-people.

Those are the fundamental ideas to keep in mind to start bringing Avalon to life

What if you're personally powerful

Are there personally powerful people out there? Sure. But it doesn't matter as much as one thinks. What happens if twenty assassins from the Knives guild show up to kill you or twenty Griffons come to arrest you. Even if you survive, what kind of life can you have? You'll always be looking over your shoulder, wondering if the next time you drink or eat something it'll be poisoned. It's better to find someone influential to sanction you using your personal power.

Think of Tone & Theme

Tone is important. As I mentioned earlier, the streets are a tough place. Most people try to get by day to day. Things are dirty. Corruption is pervasive. Classism is real. Monsters live in the shadows and sometimes in plain sight, I mean Lamplighters light the lamps at night. You can't count on the law unless you get lucky - there are a few honest Griffons out there. Beggars are common on the streets. The temples curry favor and money with their services. Money rules the city and the magistrate families have a lot of money. Merchants hawk their wares. Fighting circles are the largest form of entertainment across Avalon. The city, especially the Dockside, doesn't smell great. If not for the excellent sewage system the city probably would have died out from a plague. Buildings collapse and are rebuilt across the city on a daily basis. Most people are one or two bad breaks from losing everything. It's fast paced, yet routine for many. At the end of the day. It's a giant packed city.

Now it's not all bad. The neighborhoods are true communities. Everyone generally knows everyone they live around. In the better places around Avalon, folks band together and help each other out when things get rough. A bit of food here, a pair of socks there, and a copper or ten to help a neighbor is more common than you'd think.

So what is the tone of Avalon? Dark, Dirty, Decaying, Driven by Motivation, Corrupt, Fast Paced, Hopeful, Horrific, Neighborly, Transactional. It's a city full of contradictions. Most cities are. But if you were looking for one thing to latch onto, it's that things are always changing...except the lighting of the lamps every night by the Lamplighters. That's a constant for as long as the city has existed.

Monsters are monstrous

I mentioned monsters before. They live up to the name, being unnatural, wicked, cruel, and alien.

Let's talk about the Fey as an example. They're not the only monster in the city but they're relevant for this conversation. The fey don't hold the same basic

values and morals that humans and dockmen hold. Even a noble's cruelty can be understood, but when one of the Fey decide to take apart someone's life, it's without any rhyme or reason that's easily understood. Plus the manner of their cruelty would leave a stain on any mortal's soul, but most fey delight in it, as if the pain and terror they cause is joyful or even sustaining to some of them.

The Lamplighters light lamps and sometimes bargain with the citizens of Avalon. They have an agenda, at least that's what people believe. Does anyone understand that agenda? Nope. And those who've tried to find out disappear or are found dead. The majority of those deaths appear as if they were very painful and unpleasant.

The other creatures that stalk the shadows have motivations and desires that feel more like instincts. That means most Avalonians are looked at as unimportant at best and food at worst.

So make your monsters monstrous: cruel, wicked, unnatural, and alien.

It's a game of cinematic action

What you want is people leaping across rooftops, flinging daggers in mid spin, dodge rolling away from the runaway carriage, leaping up on counters while dropping a thousand ball bearings on the floor, and slamming a door into someone's head repeatedly to knock them unconscious.

We took the grid out to help with that. It allows you to be forgiving of spacing, even when using relative positioning maps. Chases assume everyone is moving all the time. You want movement, dynamic action, and stunts happening. The stunts are why we have the stunt dice so the characters can still get some harm out when attempting interesting maneuvers.

While we have rules to help promote those ideas, you and the other players need to make it happen at the table. Describe your NPCs and adversaries moving, acting, and doing things that are dynamic. Be the example to let the other players know what the play of this game should look like.

Use the Playsheets

The play sheets are outlines for scenarios. Pull one out and use it as a guide to help you flesh out the scenarios you'll be running. I transferred my original notes from the Shezzy's Tonic investigation to one of the playsheets so you can see what my notes actually look like when not writing for others to run. It's a lot simpler. I use a bunch of shorthand because I just need it to work for me to run the game. That means

you should prep your scenarios in a way that works for you, not trying to copy the scenario sheets that are provided. You can if that's what's best for your personal preparation, but I prefer you playing the game more than you're preparing for the game. In fact we'd love for you to prepare between 30 minutes to 2 hours for every four hours of play when it comes to a Streets of Avalon Game.

Example Play Sheet In Use

Introduction (Introduction to the investigation)

- Valda Weaver, husband's missing Demetri. Offers life savings. 2 sp 30 copper to find him. Went to blacksmiths to drop off clothes. Demetri's a tailor.
- Two Other people missing. Caspar Hill Jacob Thomas.
- No bodies showing up makes it weird.
- Valda saw demetri talking to guy with stove pipe hat and red gloves before he went missing.

Overview (Overview of the situation)

- Remy Price wants revenge on Coriander Danforth. She bought his fighting arena. She's a magistrate family member. Very powerful.
- Went to brother Lasco. Lasco helped him summon a demon. It went wrong. Lasco died. Remy got power. and Gorge, blood slug familiar.
- Gorge teaches Remy a ritual to kill people who love others to get enough power to destroy Coriander and her family.

Threats (The opposition to the investigation consisting of a Main Threat, Escalation, and other dangers)

- Remy Price. Obsessed with revenge. Can shoot blood, make blood weapons he can use. Can make blood clones.
- Dodge 11, Atk 11, Men 11, Phys 11, Surv 34, Arm 1, Spd fast
- Whip 2d6, Shards 2d4, blade 2d8. All infect. Makes 2 attacks. Blood clones. 12 surv. Costs 2 surv to make. Same as prime Remy. Interrupt and attack when hit.
- Gorge. Wants someone to summon Shezmu. Fast., small, sneaky. Those infected with Remy or Gorge's blood can be suggested by Gorge.
- Dodge 13, Atk 8, Men 13, Phys 8, Surv 2, Arm 0, Spd fast

- Spit blood worms. Burrow into person on gorges next turn. Suggest, use mental to atk.. 3 failures = mind controlled.
- Giant Blood Mosquitoes. Gross, made of flesh pieces. Big.
- Dodge 9, Atk 7, Men 6, Phys 8, Surv 20, Arm 0, Spd fast
- Probsic 1d4. Double 1 or 2 = impaled and blood drain, 2d10, massive blood loss, Mosquito heals.
- Charge, use dodge for atk. They're deft. +3 TN one attack against. Rain blood wigglers on an area.
- Blood Controlled people. They're like sleeper agents. Obey Gorge. They have blood flecked eyes.
- Terry Finster. Snake Oil Salesman. Shezzy's Blood Strengthening Tonic. It's Gorge's blood. plus stuff. Tastes good. Makes people feel great. Infects them if drunk.
- Terry is mind controlled. Was Lasco's life partner.

Timer (The time allotted before the job is unable to be completed)

□ □ □ □ □ □ □ □

Reactions (Events that create additional complications for the investigators)

- Blood controlled people attack the characters.
- Terry Finster tries to get the PCs to drink the tonic.
- The Mosquito Blood Demons attack.
- Terry burns down Lasco's home. Only after

sixth box is marked.

- Coriander Danforth's attacked. Only when PCs are around.

Clues (The clues to give the investigators as they find information)

Flow Clues

- (5) Learn Remy's name
- (3) Find Lasco Price's name and home.
- (3) In Lasco home. A deed for 13 Rasp Street. It's in the PCs neighborhood.
- Find ritual in sewers beneath 13 Rasp Street.

Detail Clues

- Remy's story stuff
- Easier ways to kill Remy
- Gorge & Shezmu stuff
- Stories about Jacob, Caspar, and Demetri

Early clues

- Weird dried blood in alley
- Remy speaking with Casper
- Remy speaking with Jacob
- Flecks of blood in folks eyes
- Shezzy's Blood Strengthening Tonic
 - It's magical
 - It's suggestion magic
 - It can permanently alter a mind
- Terry Finster's selling a tonic in the neighborhood.
- Folks in the neighborhood are energetic, more so than usual.
- There's a deep buzzing in the neighborhood lately
- Jacob loved his mom
- Demetri loved his wife
- Casper loved his students
- FLOW - They learn Remy's Name

Middle Late Clues

- Coriander Danforth bought Remy's place
 - Coriander can confirm this
 - Remember the mosquito attack on Coriander if the PCs are around.
 - FLOW - Lasco is Remy's brother
 - Lasco found dead in home. Parts of face and body missing.
 - Love letters - Lasco & Terry
 - Journal about Shezmu the blood god
 - Ritual blood sacrifice to get power.
 - "Power comes with a price And love must be given thrice So Summon my truthspeaker, mine own voice Give it love. In blood, in bone And the razors gifts shall be your own"
 - Ritual to summon blood Slug, minion of Shezmu.
 - Shezmu is underground. Closer is better for magic.
 - Shezmu's magics are weakened by Mendisian fragrance oil, made from Moringa seeds, Myrrh, cinnamon, cassia, and resin. It smells sweet with a hint of spice.
 - Bringing Mendisian makes Shezmu monsters 2 easier.
 - FLOW - A deed to 13 Rasp Street in Remy's name
- ### Locations & NPCs (The places and people most relevant to the investigation)
- The Route Demetri walked** and the Bloody Alley where Demetri was taken. There's weird blood splatter in the alley.
- Casper's Home.** School on ground floor. Ask. What in classroom shows Casper cared a lot about his students.

Upstairs Apartment. Tidy. Single. Used a cobblestone to keep his bookshelf upright.

Jacob Thomas' Home. Poor 2nd floor apartment. Messy. Beds broke. Ask what in home showed Jacob loved his mother very much.

Virgil's Pipe Shop. Standalone Brick building. Glass Case w/ corn cob pipes. Clean.

Lasco Prices Home. One story home slotted against other similar buildings. Think british housing.

Entryway with a blood splattered mirror. Well appointed living room. Bedroom with bed for two. Bloody footprints fade walking into this room. Kitchen with blood everywhere. Broken chair. Missing cleaver. Basement, magic blood circle, dead body of Lasco missing face and other parts, old dried blood everywhere. Drawings of perfume, ointment, and wine bottles around the circle.

14 Rasp Street. Two story building with partially collapsed roof. Bunch of rubble on first floor. Door to basement. Stairs to 2nd floor intact. Sound of buzzing from above. 2nd floor has nest of Blood Mosquitos x9. Basement. Bunch of people, blood red eyes, facing walls, not moving. Dozen pick axes. Hole in wall leading down. Chanting coming from hole.

Sewers Beneath Rasp Street. Smells like sewer. Remy is here working the ritual or gone if done.

Rewards

- Shard of bloodstone. Magic stuff. Valuable to mage.
- Maybe Coriander owes them a favor.

The Characters are not the Players

Think about what a person on the Streets of Avalon would be thinking and doing. The players have control of the characters but they're not the characters. The players haven't lived their entire lives on the streets of Avalon. The characters have. Let the players know when their characters would have insights the players might be missing.

Think about Motivations

Everyones got an angle. Everyones got something they want. When you bring an NPC into the game ask yourself, "What does this character want?" Maybe they just want to eat. Maybe they want to take over a neighborhood. They could want revenge, love, friendship, money, to get out of a bad situation. The point is, if you know what they want you'll have an easier time playing them when they show up.

Situations not Plots

Plots are sequences of events. Situations are a set of circumstances one finds themselves in. The Playsheets are about creating situations. A thing that's happening, a hook for the characters, threats that want something, a lead on something to be stolen, a bunch of NPCs and their motivations, some locations, and a few potential situation twisting events. You give the PCs their hooks and let them go. That's a game with a situation.

This style of play requires you to react to the choices the players make while still providing the structure and opportunities to keep that forward momentum of the game going. Maybe the PCs will decide to go somewhere or do something that isn't on the playsheet. So what do you do then? Here's some ways to keep things moving forward:

Leading Questions

It's a city, just create a location and if you need to, ask the players some questions to help flesh the location out.

What makes the bar unique? Who is the oddest person in the place? What smell permeates the air? What is the state of the floor? What's painted on the sign outside the building? What's the best dish on the menu?

Asking questions like that helps give a location a bit of flavor, lets the players contribute which creates engagement, and takes some work off your plate. Also, if you're into keeping things to the characters' perspectives ask the questions from the characters' points of view.

What was unique about this bar last time you were here? Who do the patrons say is the weirdo who frequents the place? What smell permeated the place last time you were here? When you walk in, what do you notice about the floor that's different from last time you were here? What do you see painted on the sign outside the building? What do you think is the best dish on the menu?

Know the Goal

Once you've set the scene, the characters are there to accomplish something. Gather information, get a clue, gain a resource, whatever it might be. Those concepts are generic enough that you can use the prep on the playsheet to have a scene and still allow the PC to try and accomplish their goal while having the potential to complicate their lives. If you know the goal of the scene you can help guide play towards that. If you don't know the goal of the scene, ask the player what they're trying to accomplish.

Be Surprised

These moments of play can be surprising. When you first start out with this kind of improvisational creation it can be a little stressful but with some practice, repetition, and figuring out what works and doesn't work for you and your group, this can be a refreshing and enjoyable part of the game.

Context Matters

At some point someone is going to try and talk their way through a problem or make something happen by having all the right pieces in place. Maybe it should. If the character has all the right equipment, connections, experience, or information to just say a thing should happen, then it should. They've done the work. It's ok to just let it happen. Context matters.

Then again, there are times it shouldn't. For instance, a player gives an eloquent speech to Cadenza Ekard, the matriarch of the Ekard family, the most powerful family in Avalon, as part of asking for access to the Ekard burial vaults. Now this character has a 1 in

presence, zero training in being diplomatic, and no connections or history with house Ekard or Cadenza.

- First, the character has no context even if the player is quite eloquent.
- Second, this audience probably shouldn't be possible but characters get into places they shouldn't all the time.
- Third, if there is a dice roll, the character has no chance at getting access to the vaults from it. At best, on a hit, the character might amuse or impress Cadenza. Because context matters. This can lead into Cadenza asking the character to do something for her or at least throw them out of wherever they are without killing them.

Now let's talk about dice rolls for a second.

Let the dice help tell the story

When there's some context for what's happening but you're still not sure how things might go, have the PC make a roll. The dice are there to help your group tell their story. This is a game after all. Some of the fun is the players putting their characters' training and abilities against whatever situation they're in. Just make sure there's some context around the die roll so you can let the dice lead you down paths that make sense. Let's look back at the matriarch situation.

Cadenza's motivation is, "I'm bored and looking for entertainment." If the player rolled a hit then Cadenza finds this conversation entertaining. She'll keep speaking with the characters instead of having them forcibly removed. Cadenza's next move is to ask the characters what they're willing to pay or do to gain access to the vault. She doesn't need money but she could be interested in unique items or could have a service she requires done, something that will imperil the character's lives and probably put them against some other powerful faction. It's what a matriarch of the Ekard family would do. Maybe the characters will negotiate back that they'll give her an item they found in Thorbrindor. The GM feels that's good enough to prompt a dice roll to see if she's willing to take that in exchange for giving them access to the vault.

In that example, what's been done is using the tools of motivation and context to let the dice help tell the story.

What to do with the Miss on dice rolls

That's right. I said Miss. I didn't say failed. Failure is two of the five choices you can make when there's a miss on a dice roll. That means there's no failed dice rolls in this game. There's the **MISS STATE** when the dice are rolled. That's a core concept of the game you need to wrap your head around. When you do, it opens up so many more ideas for how to move a game forward when the dice aren't turning up as **HITS** for the PCs.

Hit & Miss States

What does hit and miss mean in this game? First a character needs to attempt to do something when they roll the dice. If they roll a **HIT** then they accomplish that. It's what was expected. If they roll a **MISS**, you choose what happens. So what choices do you have?

Once again, context matters. When deciding what happens on a **MISS** you need to take into account what's happening, what just happened, and what you think is either the most logical or most interesting thing to happen next, based on the context of the situation. Once you've done that, put forth that outcome. Now let's dive into what that choice looks like.

There are five very general categories you can choose from

Success with extra resources spent

The character succeeds at the task but it costs them something extra. This could be time, health, items, favors, reputation, gaining negative tags, maybe gaining a condition in a high stakes situation. It's whatever resource makes sense for the situation, and I'm using resource in a very broad context here. If you think it's a resource then it's a resource.

- Your friend will go to his contact in the masks to find out what they know about the murder you're investigating but you'll owe him a favor in the future.
- You slide down the rooftop and into the church to get away from the vampire that was chasing you but you sprain your ankle when you land, take the consequence **sprained ankle**.
- You find the text on how to kill a goblin but it took you an extra segment of time to do so.

Success but changing the situation for the worse.

The character succeeds at the task but something happens that hinders the situation in a different way.

- You manage to leap across to the far roof to keep ahead of the thieves chasing you but your foot goes through the roof and is stuck.
- You slash at the circle fighter who blocks with his gauntlet. You crack the gauntlet dealing harm to the circle fighter but your sword shatters from the impact.
- You get the information you were looking for from your contact Cranston, but it took a while to negotiate and the thugs from the Masks guild who were looking for you just walked into the bar.

Providing the player character with a choice.

You give the PC a real choice. The choice is between two things. These options are some combination of Success with extra resources spent, success but changing the situation for the worse, or failing at what they're doing. One of my favorites is coming up with two "success with extra resources spent" choices. See the first example below.

- You can pick the lock now but you'll break your lockpicks or it'll take two extra segments of time to pick the lock.
- If you push through the pain of the **hurt arm** tag you can shove the assassin off the roof but the **hurt arm** will become a **fractured arm** condition, or you can fail to push the assassin off the roof.

Failing at what they're doing.

This is where you just fail to accomplish your task. A couple of things about choosing this. If you pick failure then you need to make the players understand what that means post failure. Sometimes the task might be repeatable and easier each time you try. You didn't succeed this time but you have a better idea for how to get it done next time. Other times a task might just be beyond the character's current ability. This means it's impossible for them to accomplish unless they uncover a new way to approach the task or find a new way to deal with the situation. This happens a lot with knowledge and certain skill based checks. Sometimes it's just a null state where nothing happens but time passes.

- You don't manage to convince the Sanitary Excavation worker to lower his price to guide you through the sewers to the location on the map you've found. Either pay the price or find some other way to get to the location.
- You miss when attacking in a fight and time moves on.
- You didn't pick the lock in this segment. You're worried the guards might come around the corner but you have a better feel for the lock making the roll easier next round.
- You couldn't translate the text you found in Throdrindor. Until you gain more knowledge about the language or find someone who can help you translate the text will remain untranslated.

Failing and making the situation worse.

When the stakes are high or there's an opportunity to insert an interesting complication, as in the PCs don't know something about the situation you do or you see a golden opportunity to turn the pressure up a bit, then you use "failing and making the situation worse". In this case the character doesn't get what they're trying to accomplish and something else goes wrong. A resource is lost, a condition is given, the situation goes from bad to worse.

- Not only did you fail to disable the trap that was filling the room up with water but you also opened up another hole which is letting in the water faster.
- You didn't get Lieutenant Bozzer of the Griffons to give you access to the murder scene and now he thinks you're a suspect. You get the tag **Bozzer's In Your Business**.

NOTE: This is best used when a critical failure is rolled, the stakes are very high, or a situation has gone from bad to worse.

Those general categories can get you through a lot and having those options allows you more ways to impact the pace of the game. It even has the added benefit of giving players who are having a rough night with the dice the chance to at least accomplish something, it just comes with a cost.

Difficult situations

The stories of these characters your group will tell at the table are intended to be difficult. Life in the city isn't easy and those who rise to some level of notoriety, influence, or power have to make harder ones than others. Even those at the top have to fight to stay there. They just do it with words, money, and people. When they have to get their hands dirty it means something has gone wrong.

As a GM you can call for dice rolls to help decide the fate of things. It's been done that way for a long time. But you have another tool at your disposal. It happens in those moments when someone needs to make a choice. Not one of those choices where it's obvious, but a choice that reveals the character of the character. One where the end result changes things in the game.

The woman you loved died because you couldn't protect her. Do you leave her younger siblings and the mother to fend for themselves? The woman you loved was the breadwinner of the family. Can you live with the guilt of them dying or being sold into some unsavory profession? Or do you take on the responsibility of taking care of them, including all the time and financial burdens that responsibility comes with?

Will you find a way to get your mother out of the city and to somewhere safe so the enemies you've made won't harm her? What if she doesn't want to leave her home? Can you do something to stop them from hurting her? Will you make some sort of deal? Can you convince her to leave?

You've found your grandson and he's a thug for the Knives thieves guild. Can you convince him to stop being a thug and come back to the family business? Do you even want him back? You raised him. How does his choice of profession make you feel? What do you feel needs to be done? How can you get it done?

All three of these situations occurred in Streets of Avalon games I've been a part of. They all impacted who the characters were, how they were viewed, and how they chose to move forward in the games we played. It's these moments that you need to look for to push on. These kinds of stories are in many ways the soul of a Streets of Avalon game. Especially when you lay on top of them the difficulties of whatever situation they find themselves in.

Here's some guidelines for what to look for, think about, and questions to ask:

- Who do the characters care about, trust, need to take care of?
- What are the characters' goals? What kinds of character arcs are the players interested in having?
- Who are their enemies, adversaries, foils?
- What situation are they in currently?
 - *How does that situation impact who the characters care about, trust, and need to take care of?*
- Do any of the answers provide an avenue that helps push the story arcs the PC's are interested in or make it harder on them to accomplish or push forward their goals?
- Will putting forth a conflict reveal something you're interested to learn about the character.
- Find those pain points and create conflict through choice.
 - *The choices shouldn't allow them to have everything, or if there's a potential for them to have everything then the risk should be higher and the difficulty greater.*
 - *The choice should also affect the characters lives in some significant way or start them down an unexpected path.*

The most important thing to remember is to not dictate a choice but provide the options, even if the options are all terrible. This is especially effective if the character made all the choices to put themselves in that place.

Tags

Tags are one of the most powerful tools you have in this game and they exist to make your life a lot easier. So what is a tag?

A tag is a descriptor put on a character, a situation, an item, or a location that gives it mechanical weight. The most basic mechanical weight you can give to a tag is the granting of advantage or disadvantage on a roll when it comes into play.

The game has a number of built in tags such as **slow**, **conspicuous**, **light** and **reach**. They have mechanics associated with them. But that's only the beginning. Here are the kinds of tags that exist in the game.

One Off Tags

You can create tags and attach rules to them so you can have those one time happenings in games where something makes sense in the moment but you're not sure you want that ruling on the fly to be an always kind of thing. Just come up with the tag, explain what it means, and when the tag goes away that rule goes away.

The flexibility comes into play the next time you create a similar tag, especially if you don't think the previous tag worked well enough. Now you can put a different rule on it that you think will work better and say the change is based on the context of the situation.

Tags also provide narrative positioning for the game to help you make rulings.

Let's take a look at some examples.

Example one

Bob plays Grange, a former circle fighter. Grange wants to grab the thug he's fighting in the bar and put him in an arm bar. He makes his fight roll and succeeds. The GM tells him to deal his stunt dice in damage and applies the tag **arm bar** saying the thug is in an arm bar, he can't move and any resistance rolls made against actions taken by the thug have advantage.

A few turns later someone starts punching Grange who tries to resist by taking the blows with endurance. The GM says you can keep the **arm bar** on the thug but you'll have disadvantage on the resistance roll. Grange agrees to the disadvantage and succeeds on his endurance resistance roll, taking no harm and maintaining the arm bar.

On Grange's next turn Bob asks the GM if Grange can dislocate the thug's arm. The GM says Grange can with a Strength action roll. The roll ends up being a miss. The GM says you can still dislocate his arm but it'll give you the tag **open** meaning any resistance rolls

you make until your next turn are at disadvantage or you can just keep the Thug in the **arm bar**. Bob accepts the offer, Grange dislocates the thug's arm, which deals the thug Grange's stunt dice in harm, and gives the thug the sticky condition **dislocated arm** which means the Thug's arm is useless and any roll against the Thug that would narratively include the Thug's arm is made with advantage. Also, Grange has the tag **open** until the beginning of his next turn.

Example two

Bridget is playing Reece, a former house guard for the Wulfschardt family turned thief. Reece has found themselves in a knife fight for their lives with an Ekardt family assassin. The GM tells Bridget the assassin has an ability called **quick with space** which increases their dodge score and makes any close action roll against them made with disadvantage as long as they have space to move. Bridget decides Reece is going to try and nullify that ability by taking away any space to move. The GM tells Bridget there's not anywhere to do that since they're fighting on the street but they could try and drive the assassin into an alley or into a building. Bridget decides Reece is going to try and push the fight into an alley. She makes her action roll but misses, she decides to spend a grit to roll another d6s. With the extra d6 roll she gets a hit.

The GM says Reece can deal their stunt die in harm and the assassin gets the **stuck in the alley** tag with Reece blocking their way. Reece has now nullified the **quick with space** ability as long as the assassin has the **stuck in the alley** tag.

Now that the assassin is in the alley they understand their potential predicament. Especially since Reece's friends are coming to help. The assassin tries to escape by climbing up some boxes and getting on top of the building. The GM tells Reece they can try and stop the assassin from escaping as a reaction. Reece says she's going to fling a crate in the alley at one of the other crates the assassin is using to climb. The GM finds that reasonable since it's an alley in Avalon and they're often filled with various garbage and such. The GM has Bridget make a Strength action roll for Reece to keep the assassin from escaping. The roll is a hit and the assassin only gets partially up to the roof before the box Reece throws knocks down the stack the assassin was climbing up. The GM has Reece roll their stunt dice to harm the assassin and they're still in the alley.

Example three

A Mask bully boy with a crossbow has **cover** behind some crates. The cover tag causes anyone attacking the Mask bully boy to have disadvantage. Jen is playing Ellie, a Bounty Hunter Expert. She wants to get around the **cover** and attack them. The GM asks how, because this isn't a tactical game but cinematic and the Mask bully boy is going to try and keep the **cover** they have regardless of how Ellie moves.

Jen says Ellie is going to overcome the **cover** by leaping up onto and over the crates. The GM decides to have the character make an action roll as part of her movement against the Mask bully boy as they try to keep their **cover**. Normally we wouldn't make an action roll as part of a move but in this case it makes sense. This roll would be against the Mask bully boy's dodge score and comes with the same hit and miss consequences of any roll. The GM says on a hit Ellie doesn't have to deal with the **cover** tag anymore. On a miss the **cover** is gone for the Mask bully boy but the Mask bully boy gets to take a point blank shot as a reaction before Ellie can attack and Ellie has disadvantage on their resistance roll against that attack. After that Ellie can take her normal action.

That's just one way to handle it. I bet you can see another one or two ways it could go.

Let's stick with this same example for a moment more and see what happens if Ellie has the **fast** tag. Advantage and disadvantage don't cancel out in this game but in this case the GM could rule that Ellie's **fast** tag allows her to outmaneuver the thug trying to keep **cover**. The GM could also just rule the same way as earlier and give Ellie advantage on the roll to overcome the **cover**.

Best Practices for Tracking Tags

There's no right or wrong way to track tags. You can use index cards, write them down on your notes as they pop up and erase or cross them out as they're no longer relevant, just say they exist if people can remember them or if it feels like they're going to go away quickly.

Personally, I'm a fan of writing them down and putting them in the shared game space. If it's an in person game I like dry erase index cards but Index cards work just as well. If it's on a VTT I set aside some space to type in tags and a note next to them. When tags that are relevant to the table come up I type them in so everyone can see them.

I also recommend that players put their relevant tags near them or find a way to associate those tags with their characters depending on the situation. For instance, if a character is carrying a two handed sword or wearing plate mail in the city they should have some way to indicate they have the **conspicuous** tag.

Takeaways

Tags are a tool for you to use. They're nothing new or special. A lot of games have them and at their core they're just a way to give a ruling a bit more mechanical bite. In the end try and keep these in mind:

- They keep the fiction and the game mechanics working together to make sense
- They help the players understand what is happening and why things are happening
- They make context matter

NPCs

People are everywhere in Avalon and part of the game is for the PCs to interact with these people. I wanna help you do that, especially if you have to create one on the fly, and I don't mean creating a stat block on the fly. You can just grab an adversary stat block if you need it and give it a quick modification if need be or use the Adversary & Player averages math if you prefer that level of control. I'm talking about how to pull an NPC out of nowhere in less than 60 seconds. So let's talk about how you can get there.

Lower Class Clothing Sets

- **Patchcoat & Twine** — Stained wool coat with patches from five different sources, twine-tied boots, and a cap made from an old grain sack.
- **Work-Leathers** — Cracked leather apron, soot-streaked sleeves, thick trousers tucked into worn boots.
- **Layered Rags** — Multiple threadbare tunics layered for warmth, fingerless gloves, a hood that hides identity as well as lice.
- **Dockhand's Drenches** — Oilcloth poncho, thick-soled boots, heavy canvas pants stiff with salt. Always damp
- **Street Urchin Chic** — Child-sized hand-me-downs, mismatched shoes (if any), and a rope belt with tools or lucky charms.
- **Grave Digger's Set** — Charcoal-gray cotton smock, blackened gloves, and waterproof trousers. Cloth face wrap included.
- **Pickpocket's Blend** — Neutral-colored tunic, oversized cloak for concealment, slipper-like shoes for quiet movement.
- **Vendor's Vestments** — Stained waistcoat with deep pockets, apron full of produce crumbs or coins, straw hat with sewn charms.
- **Wet Alleywear** — Barefoot, rolled trousers, and a waxed shirt tied off at the waist. Smells of soap or sewage.
- **Soot-Scrubber's Uniform** — Sleeveless burlap shirt, thick gloves, goggles on forehead, and a sash full of brushes and wire.
- **Tavern Rat's Rags** — Cotton shirt with drink stains, patched breeches, sash holding dice or cards, and always a smile (or black eye).
- **Festival Best** — Faded but clean homespun tunic and skirt/pants combo, floral trim, bare feet painted with ash designs.

NPCs are made up of pieces. The simplest version: is a look, a want, and one or two personality traits.

Description or A Look

You should probably know what your NPC looks like and what they're wearing. Clothing is a status symbol in Avalon and classism is a real thing. To make it easier here's some sets of clothing to get you started for use with lower class, merchant/guild class, and nobles.

Merchant & Guild Clothing Sets

- **Guild Formalwear** — Dyed longcoat with guild sigil brooch, matching cuffs and sash, soft leather gloves, and a feathered cap.
- **Accountant's Greys** — Stark gray vest and high-collared shirt, black trousers, pince-nez hanging from a chain, and ink-stained fingers.
- **Master Artisan's Look** — Stiff-collared smock, belt loaded with tools, brightly dyed apron bearing the guild crest, sleeves rolled.
- **Spice Merchant Ensemble** — Patterned robes in saffron and green, many rings, a turban or silk scarf, and jingling bangles.
- **Street-level Dealer** — Practical jacket with hidden inner pockets, tight leather trousers, sturdy boots, and a knowing smirk.
- **Archivist's Attire** — Long robe of parchment-brown with deep hood, ink-stained cuffs, wax stamp ring, and a satchel of scrolls.
- **Tea Seller's Flair** — Loose cotton shirt with batik print, striped pants tucked into slippers, wide belt for pouches, and spice necklace.
- **Criminal Clean-Up Wear** — Black doublet with reinforced elbows, silent shoes, and a crimson cravat for plausible deniability.
- **Axis Mundi University Robes** — Midnight-blue robes trimmed in brass thread, leather satchel, shortblade hidden under the fold.
- **Fence's Flash** — Silk-lined coat with hidden compartments, brass-buckled boots, and a tasteful scarf worn ironically.
- **Apothecary's Layers** — High-buttoned tunic, utility belt filled with vials, faded green cloak, and heavy boots with lift soles.
- **Upper Guild Formal** — Deep velvet waistcoat, gold-trimmed breeches, monocle tucked in sleeve, and fur-trimmed capelet.

Noble Clothing Sets

- **Court Ensemble** — Peacock-feathered cloak, silver-threaded tunic, perfumed gloves, and rings worn over gloves.
- **Midnight Ball Gown / Suit** — Black-on-black brocade with obsidian clasps, wide skirt or tailcoat, and a half-mask of carved bone.
- **Aristocrat's Riding Gear** — Burgundy leather coat with gold accents, polished boots, silk riding gloves, and a crested whip.
- **Theatrical Dandy Set** — Exploding color combinations, exaggerated collars and sleeves, walking cane topped with a snarling beast.
- **Guildlord's Robes** — Heavy velvet robes bearing both house and guild crest, trimmed with manticore fur, and opal-studded chains.
- **Mask Gala Finery** — Custom-fit suit or dress with built-in mask, shimmering fabric, invisible pockets, and tailored hidden armor.
- **Temple Patron's Vestment** — White silk tunic with dyed religious icons, waist sash of woven prayers, and incense-scented hood.
- **Parade Armor** — Gold-inlaid half-plate over a silk gambeson, ceremonial blade, and plume-topped helm worn tilted for style.
- **Magistrate House Intriguer's Outfit** — Shadow-dyed garments with elegant lines, fingertip gloves, and eyeshadow in the house colors.
- **Heirloom Attire** — Ancestral robes or suit (a bit musty), brooch passed down generations, and visible stitching repairs from retainers.
- **Avant-Garde Noblewear** — Transparent silk panels, one-piece flowing garment, asymmetrical shoulder armor purely for fashion.
- **The Dead Fashion** — Pale silver mourning robes, pearl drops in hair, and gloves that never leave the hands. Mourning is en vogue.

I need to stress again, context matters, so feel free to use these as inspiration for what the NPC you're looking to create will be wearing.

The Look of People in Avalon

People from Avalon come in all shapes, sizes, and skin tones but it's not a big deal in the city. Money and status are a big deal. That's why clothing, what you own, where you live, how you behave in society, and what you can do all matter, but what you look like is less concerning to everyone. Racism, body shaming, and other discrimination based on physical traits is a real thing in the real world, and it's awful, but this game over looks that to focus more on classism which is its own kind of terrible.

Wants

The next is giving your NPC a want. A want is something an NPC believes will improve their happiness. This could be a material thing like money or food. It could also be a service like killing someone, or fixing their watch. A want could also be something

Personality Traits

Now we need one or two personality traits. If you think the NPC is just a one off then give them one. If they have the potential to return in the game give them two. That's a pretty solid starting point.

- **Grease-Palmed** – Always looking for a bribe or a payoff.
- **Paranoid** – Thinks everyone is out to get them (they might be right).
- **Charming Liar** – Smiles while spinning obvious falsehoods.
- **Guilt-Ridden** – Haunted by past mistakes, seeking redemption or distraction.
- **Streetwise** – Knows every shortcut, whisper, and tavern backdoor.
- **Fatalistic** – Believes the city's rot will eventually consume them.
- **Fanatic** – Devoted to their cult, cause, or creed — at any cost.
- **Grudgebearer** – Never forgets a slight, real or imagined.
- **Drunken Philosopher** – Slurs out deep truths between sips of street gin.
- **Apathetic** – Checked out from the world, drifting with the tides.
- **Zealously Clean** – Obsessive about hygiene in a filthy world.
- **Untrusting Kind** – Helpful but always watching their back.
- **Slick-Tongued** – Could charm a griffin out of its armor.
- **Deadpan Snarker** – Constantly sarcastic, hiding something deeper.
- **Mercurial** – Emotions swing without warning or reason.
- **Back-Alley Prophet** – Speaks in riddles and doom-laced truths.
- **Burned Out** – Once powerful or famous, now hollowed and tired.
- **Ruthlessly Pragmatic** – Will do anything if it gets the job done.
- **Secretly Noble** – Noble by blood, living low to escape politics.
- **Bloodthirsty Romantic** – Obsessed with love, violence, or both.
- **Gleefully Cruel** – Enjoys causing others pain or discomfort.
- **Unshakeably Optimistic** – Keeps hope alive despite the city's rot.
- **Doom Whisperer** – Sees portents in everything.

more personal: protecting their family, keeping a secret. It depends on the person and their situation. This is useful in play to help you play the NPC and gives something the PCs can potentially leverage to get NPCs to give the PCs what they want.

The personality tags help with portraying that NPC and may inform how they deal with the PCs. Someone who is humble and secretive is going to be different from a character who is surly and soft-spoken. Here's 50 personality tags and combinations you can use for characters.

- **Sharp-Eyed** – Notices everything; misses nothing.
- **Mask-Wearing** – Emotionally guarded, never shows their true face.
- **Coin-Counter** – Obsessively tracks debts and payments, even petty ones.
- **Unkillable Gossip** – Knows everyone's secrets and spreads them freely.
- **Iron-Willed** – Can't be bribed, threatened, or persuaded.
- **Lost in the Past** – Constantly reminiscing or reenacting old glories.
- **Living Ledger** – Remembers every deal, every wrong, every favor owed.
- **False Martyr** – Loves being a victim; uses it for leverage.
- **Hyper-Suspicious** – Assumes betrayal is imminent in every conversation.
- **Shadow-Courier** – Always moving, always hiding something.
- **Soft-Spoken Killer** – Gentle voice, deadly intent.
- **Blessed by Coin** – Always seems to land on their feet.
- **Blackmail Expert** – Always watching, collecting dirt.
- **Muttering Alchemist** – Talks to themselves more than others.
- **Spiteful Former Friend** – Feigned civility masking seething hatred.
- **Smiling Sadist** – Laughs easily, especially during cruelty.
- **The True Believer** – Will not be swayed from their faith or ideology.
- **Chained by Duty** – Bound to rules, tradition, or oaths.
- **Secretive Strategist** – Plans three steps ahead in every conversation.
- **Wound-Licker** – Always talking about past hurts as a shield.
- **Mockingly Polite** – Uses etiquette as a weapon.
- **Eager Apprentice** – Seeks approval and knowledge, even from strangers.
- **Firestarter** – Enjoys chaos and escalation, literal or social.
- **Affably Evil** – Pleasant, helpful... and entirely unethical.
- **The Watcher** – Speaks rarely, listens always, knows too much.
- **Haunted Medium** – Talks to spirits, hears whispers others can't.
- **Ego-Drunk** – Utterly convinced of their brilliance or importance.

Going Deeper

With the structure of Look, want, and one or two personality traits you can invent an NPC in less than 60 seconds and portray them for a scene or three. But let's say you want them to be a little more. Give them some depth and potentially their own little story arc inside the game the player characters can explore or even get involved with. That's where we need to go a little deeper.

Wounds, Inner Struggles, and Truths

Now we're getting into some literary nerd stuff, and let me tell you, it's a lot easier to pull this stuff off in a novel, movie script, or web comic than in an improvised space like a role playing game, but it can be done. If you have a few NPCs you want to get deeper on, these are the pieces you need.

The Wound

A wound is a some kind of influential and negative experience from their past that has created an inner struggle. It's basically a traumatic event and it creates the inner struggle

The Inner Struggle

The Inner Struggle is a belief or behavior, sometimes called a flaw, this NPC has that has arisen from their wound. While the belief or behavior protects them in some ways it also keeps them from achieving true happiness and being a better version of themselves.

Truth

A truth is the lesson the NPC needs to learn to achieve true happiness and overcome their wound and defeat their inner struggle. This is often referred to as a Need.

Now that we have the pieces, how can they manifest in a streets of avalon game? All you need to do is provide opportunities. You create these pieces for an NPC, just a few words for yourself to know what an arc might look like, and you let it go and see how the PCs interact with them. The neat thing is when an NPC fails to overcome their inner struggle, especially when given the chance, we get a tragedy. Tragedies are

very much inline with Avalon storytelling so it's ok to have these stories end poorly. In truth, a fair amount of Avalon scenarios are often the result of someone giving into the worst outcomes of their inner struggle.

Let's look at an example of how this might occur in a game. You have the baker, Fenrick "Flourhands" Bale, who lives below your investigators office.

Fenrick "Flourhands" Bale

Look: Heavy linen apron perpetually dusted in flour. His sleeves are always rolled to the elbows, revealing scarred and flour-cracked forearms. A faded red kerchief keeps his thinning hair in check.

Personality Traits. Unshakeably Optimistic & Guilt-Ridden

Want. To feed people because he thinks it's all he can do

That's enough to play Fenrick for a while but after a while I would start wondering why he's so guilt ridden and why he wants to feed people and feels it's all he can do. So I need to invent a story, especially because some of the players in the game asked about Fenrick a few times. He makes a mean loaf of pumpernickel and his pumpkin cookies are amazing. Or that's what the players made up when I asked them what he baked that was good. So I go deeper and give Fenrick more.

His wound is that his young apprentice and surrogate son, Jallyn, was press ganged into the crew of a ship. Fenrick was there when it happened but didn't help Jallyn, afraid for his life.

His inner struggle is he believes if he keeps feeding people and caring for them with bread and warmth he can atone for not trying to help Jallyn. But he refuses to speak up against injustice and routinely overlooks the suffering of others because he's afraid of being hurt, of losing his life, and even losing his shop.

His truth is he needs to face his fear and take a stand. Feeding people is noble but protecting them, even at risk to himself, is what he should have done for Jallyn, and he'll never start healing until he does that.

Now with those pieces you can get deeper into Fenrick's story with the PCs. You can have conversations lead to stories where Fenrick didn't help, have a situation where Fenrick looks like he's about to stand up for someone and then backs down where the PCs can see, have a scene where the PCs see Fenrick with an apron he'd pulled out of a drawer and then puts back when the PCs come in. The apron is Jallyn's old apron. And then to cap it off you can have Jallyn return, only to try and press gang Fenrick's new apprentice and of course get the PCs involved in an investigation around the press gang so you can have a moment happen that will end the little story for Fenrick with the PCs assistance, for good or ill.

That example does have a basic format you can use. Introduce bits and pieces of the NPCs story over time, not all at once. Have interactions and scenes the PCs

either see, are involved in, or hear about reveal the story surrounding the NPCs wound and their inner struggle. Once you've gotten to a point where you think the NPCs story is understood add a situation where the NPCs truth is available to be reached or discovered. It's best when this crosses over with some scenario the PCs are involved in. Then you can play to find out if the resolution is a triumph or a tragedy.

Now I just laid all that out and honestly, you don't have to do any of it to have successful NPCs in your games. Just a description, want, and a personality trait is enough. But if you want to go deeper to potentially have these stories with the NPCs the PC's know, that's how you do it.

Types of Scenes

This part is to help you build and run different kinds of scenes, some call them encounters. I'll be covering investigation, social interaction, chases, and objective based scenes. But first I'd like to talk about general scene structure to give you a framework to improvise your scenes around.

Scene Structure for RPGs

The general rule of thumb is to enter a scene as late as you can and get out of it as early as you can. They have beginnings, middles, and ends, and typically some kind of tension or question that's raised and often resolved in some way or the tension is released. It's a great tip for most storytelling and is even relevant to RPGs.

The difference between media we watch, read or listen to and these games comes in the amount of improvisation we utilize along with not doing three to five takes or editing our scene. Some games have that. The Streets of Avalon isn't intended to be played that way. Scenes here play out in one go and move onto the next scene.

With that said we can still utilize the parts of the structure. So here they are and how you can use them.

Starting Late

You'll want to describe your scene with the relevant details and then put your characters into it as late as feels right to your group. I often like to have social scenes begin where people start talking to each other. I don't need folks walking into the bar, ordering drinks, looking for their contact, sitting down, and then starting the conversation. I'll just describe the bar, the person they're talking to, maybe say there are some drinks on the table, potentially ask the players what they're drinking so they can add a little to the scene and then start the conversation.

So why do this? It's a pacing trick. It keeps things moving and focuses down on the most relevant part of the scene. That said, this isn't a hard fast rule. It's a technique. Most of these things I'm mentioning will be and once you know the technique you can modify it to suit your style.

Beginning, Middle, End

This is storytelling. The beginning sets up the participants, location, and tension or conflict of the scene. The middle is the back and forth concerning the tension. This often has dice rolls and other

engaged mechanics, along with choices by the PCs and NPCs. It's the most improvised part of a scene with a lot of back and forth between the players and the GM. The end is how the tension resolves based on everything that happened in the middle, while building momentum to the next scene. This cycle of scenes lasts until the scenario resolves.

So why keep this in mind? There are a few reasons. The beginning has the elements you need to set up the scene so the players have something to do. The middle is where most of the games play occurs, and if you know what the tension in the scene is you can help drive scenes towards the end, and if you or the players aren't sure what the tension or conflict of the scene is and what people are trying to accomplish, then you can clarify it to get things back on track. Also, if you know what the tension is, you'll know when the scene is coming to a close and you can make sure there's some momentum pushing towards the next scene before ending the current scene.

Tension and conflict

Without tension and conflict you get a lot of normal everyday interactions and that's not typically what storytelling is about. Scenes have a purpose and that purpose generally has some kind of tension to it. This can be identified by discovering what question is the scene is trying to answer.

Will the thieves be discovered before they steal the ledger from the vault? What kind of clothes will Jerimiah wear to the gala? Will our investigators find the clue fast enough to stop the killer from killing again? Can Rubo escape from the griffons? Will the delvers find anything interesting in this room?

Why do this? Finding that question will let you know what the scene is about. It might not even be what you thought it would be when the characters start taking actions. It's one of the joys of RPGs, sometimes something better comes along. It's also worth noting there are many scenes that have more than one question/tension/conflict in them. While these scenes are more complicated they follow the same basic idea. Find the question, look to help your PCs answer the question.

Resolving the conflict or the release of tension is just using the back and forth between the GM and players along with the game's mechanics to decide how the tension is resolved. You know, playing the game and that might change a bit depending on the scene.

Changing it up

Some scenes will be a little longer. When they are a little longer you may want to consider changing things up. Sometimes this means raising the stakes, other times it's about changing the environment of a scene, other times it's about adding new obstacles and raising new questions, sometimes it's just about adding a new element to the scene. It gives the players and yourself new things to think about, new things to play with, and keeps a scene fresh and hopefully engaging. When to do this will differ from scene to scene, some types of scenes, like chases and fights are a little easier to say when things should be changed, while investigation and social scenes are more about feel.

Ending as Early as Makes Sense

Once you've answered the questions then you want to end the scene. There's no reason to linger on things or let the PCs linger. Find out what they want to do next and end the scene or just end the scene and ask them what they want to do next. Both ways work.

Why do this? It's once again primarily about pacing. This keeps the game moving and lets the players know they've explored the relevant aspects of the scene. You can always let the players decide if the scene is over but a solid practice is to ask them, "Is there anything else you want to ask/do before we end the scene?" It includes the players in helping with the pace of the game and makes it their choice rather than yours to move on from the current scene.

When Player Facing Doesn't Fit

This game is predominantly player facing. The PCs roll when they take action and to resist things being done to them. It keeps the action on them. If you ever have a situation where your NPCs take an action and there's no PC involved do this.

- Roll 1d6, add it to their appropriate score, physical, mental, dodge or attack, and if it's equal to or over the number, the NPC succeeds. If it's under the NPC misses, assess the NPC a consequence that makes sense within the context of the situation.
- When they have advantage add +1 to their total.
- When they have disadvantage subtract -1 from their total
- When it comes to attacking and dodging, Roll 1d6 to see if the attack would hit and then make a second roll for the dodging NPC to see if they Dodge.

This situation shouldn't come up all that often but if you have NPCs tagging along with the characters then you might use this rule a lot more.

Chases

In the core rules there's already the structure for how to mechanically run a chase. Now for the details to make the city come to life.

Setting the scene

The first thing is to make sure the scene has been set, or at least the starting location for the scene. A crowded marketplace with many stalls and tents. The thieves road which are the slanted and flat rooftops along with the boards, bridges, walkways, and gaps

Environments

The first environment of your chase is there when you set the scene, but chases can have multiple kinds of environments. The City of Avalon is an ever changing kind of place. You could start in an area with two and three story solid buildings with space between them and nice cobblestone streets but once you run across the street and cut down an alley the buildings might be all tight up against each other with narrow alleyways, collapsed buildings, and stone walls here and there, climb over one of those walls and you can find yourself in a small graveyard, and once you cross that graveyard and hop the wall on the other side you could drop down next to a little canal split off from the Styx.

- Two and three story plaster and lathe buildings, lots of people, a large cobblestone street.
- Stucco tenement buildings loom over the narrow twisting streets, thin alleys filled with trash, people are cagey or look like they'd pick over your dead body, the buildings block the light and create lots of shadows.
- Graveyard, a liche's shack near the entrance, stone walls with metal spikes on the top.
- Open air waterway for the sewer system. Smell hits hard. Kind of slippery. Bars on the entrances to the underground part of the sewers.
- A Street full of shops. The streets is wide, lots of people around shopping, a couple of restaurants are open and people sit on the patios eating and drinking.
- The thieves' road. Lots of flat topped roofs to run across but a more difficult but faster path of steeper roofs leads a different direction.

The gothic and neoclassical buildings, not what avalonians would call them but how your players might more easily understand them, are the more permanent buildings in the city. Stone tends to last longer than many of the other kinds of buildings I've

between them. The narrow and twisting alleys between buildings or the buildings themselves, be they occupied or vacant.

Understand how your NPC solve problems

Next is to understand your NPCs and how they might traverse a location. Strong aggressive NPCs might plow through people. Quicker ones will dodge around folks. More intelligent characters might try and use the terrain to their advantage. They would play to their strengths and it helps you decide what an NPC will do as they're running and how to describe their actions.

Implementing these is about having a few lines of description so you and your players have an idea of what's happening. In my experience, most chases are difficult to plan into a game session so you'll need to be able to come up with this stuff on the fly. You can use a single environment if you want but I find having at least one switch in a three round chase and two switches in a five round chase keep things interesting. To help with the environments, here's some generic description you can use in your games or as inspiration:

- The thieves' road. Many slopped roofs in a row but there is a path to take. Just one gap looks like it'll be tricky.
- A row of four story brick buildings stacked up next to each other on both sides just leaving the refuse filled street as the only way to run.
- A street market filled with tents and stands and people shopping.
- A dock with several smaller boats tied up and a large fishing ship on the other side. At the end of the dock is a couple wagons of loaded up fish.
- A Dockward street on the water where sailors, the smell of the sea, and people moving various cargo are everywhere. Many wooden buildings line the docks and just across the cobble stone street are a mix of stone, brick, wooden, stucco, and plaster & lathe buildings.
- A Dockward street with warehouses on both sides, in the midst of them is a small food shop, but people, wagons, and cargo are being moved, loaded, and unloaded all along the street.

mentioned, but you should sprinkle those kinds of structures, and the occasional merchant's manor house along with your descriptions. These descriptions can also inspire an obstacle you might want to have in the environment.

Obstacles

Obstacles are things in the area that have TN associated with them. To overcome them are always resistance rolls as the characters are traversing the section. Once the resistance roll is made a hit means they overcome the obstacle and it doesn't slow them down while a miss uses the rules already set up. I suggest using the Success with extra resources spent, Success but changing the situation for the worse, or Providing the character with a choice options. Failing at what they're doing often means they're taken out of the chase and that option doesn't often eliminate characters from chases. Something that generally should be avoided.

With the extra resources spent the most common ideas are giving the character a negative tag, giving them a condition, or making them take some harm.

Making the situation worse means assessing a tag on a chaser like **tripped up** or on a runner such as **slowed down**. Of course you can mix up those tags and customize them for the situation the characters are in.

The choice is just putting two negative options out there and letting the PC make the choice about which one they'd rather deal with.

Here's an example

A group of three PC investigators, Grace, Brigetta, and Vex, are chasing a suspect who's running down an alley. There's a wooden fence that needs to be traversed. It's an obstacle and the GM decides the TN to deal with it is 14, so an average difficulty. The NPC runner uses their action to knock some crates down to try and hinder the investigators before trying to overcome the fence. The GM tells the Players they set the TN at 14 for the crates being knocked over to be an effective hindrance. The GM rolls a d6 and adds it to the runners physical score of 11. The GM rolls a 4 for a total of 15, a hit, and creates the tag **Crates in the Alley**. The GM then makes their reaction roll for the runner to get over the fence. He rolls a d6 and gets a 2. A miss, he gives the players a choice about the runner's fate, should he get the tag **twisted ankle** as a hindrance or lose their quick action to try and extend the distance on the chasers. The players decide on **twisted ankle**.

The runner then uses their quick action to try and extend the distance. The difficulty die is at a 3 and the runners dodge score is 11 making the TN for catching up 14. The investigators all have advantage on their rolls because of the runner's **twisted ankle** but the TN is 15 because of the **Crates in the Alley**. Each of them makes a reaction roll, rolling 3d6 and keeping the best 2d6 along with adding their relevant training and stats. Grace gets a 16, Brigetta gets a 15, and Vex gets a 12. Vex goes from **I can still see you** to **out of range**.

Now the three characters need to traverse the fence. Grace is first and decides she's not going to climb it but blast through it with her strength so it's not an obstacle anymore. The GM says sure but the TN is going to be 16 instead of 14 and with the **crates in the alley** it's 17. Grace says that's fine, she asks if her Occupation as a warehouse worker where she unloaded and loaded cargo all the time would help here. The GM says it does, which gives her an extra d6 to her die pool. She has a +4 Strength and asks if her training in Athletics is relevant. The GM says it is. That gives Grace another +2. She still needs a really good roll to make it. She rolls a 9 but it's a 5 and a 4 on two of the d6's. She spends a grit to flip the 4 to a 5 giving her double 5's, and automatic success. The GM asks Grace to describe what happens. Grace says she grabs one of the busted crates and uses it like a shield as she slams into and through the wooden fence, putting a huge hole in it. That means Vex and Brigetta don't have to overcome the obstacle and Grace continues her turn by using a quick action to try and catch up to the runner.

Putting it all together

When you're putting together that chase scene, be it on the fly or planned, you'll want to think about these things:

- Setting the scene
- Setting the stakes and the length of the chase
- Take a second to decide how NPCs would use their strengths in a chase
- Decide what two or three environments will play a role in the chase
- Decide if you want to add an obstacle or two to the environments

If you do that and use the chase rules presented you should have some fun and dynamic chase scenes in your games.

Investigation

Investigation scenes are all about gaining information. So the structure of the scene should be about how the characters find information.

First thing you'll want to do is set the scene. We've described this before but when it comes to investigation scenes you need to have one or more elements in the scene that the characters can interact with. This could be something as simple as a hand written note or the remains of a ritual. But it could be more complex, such as an empty apartment with furniture, drawers, and bookshelves to look through or an alley with a dead body and trash strewn about it. These give the character something to interact with and discover new information or confirm information they already have.

Now investigation scenes cross into both the crime and dangerous exploration areas of play. In a heist you might need to look through a marks stuff to try and find information about them. That's an investigation scene. In a dangerous location you may find yourself searching an area that has things like dwarven suits of armor, candelabra's that automatically light up, and more hidden things like secret buttons to open hidden doors, and pressure plates or extra mechanical bits attached to doors which would spring traps. They all follow this same procedure.

Now once the character interacts with some part of the area, you can either give them information or have them make a roll. If there is a roll then you'll need to decide on the consequences of a missed roll. We once again have Success with extra resources spent, Success but changing the situation for the worse, or Providing the character with a choice as my suggested primary options. The reason being it keeps the scenario moving forward.

Once the characters get the information they can continue along with this scene if there's more to learn or other tension to resolve, or move on to another scene.

Why you should almost always give information

It's almost always better to give information and some cost than to just say nothing is found, which is the fail choice of a miss in an investigation scene. When you say nothing is found it stops things, makes the players have to reassess what they want to do, and then take another avenue of investigation. I'm not saying making that choice is wrong once in a while but when it's the go to for an investigation scene it often drives gameplay and the session to a halt. So use the fail option sparingly. Heck, use the fail and make it worse, option with traps. It's almost always better. They failed to find the trap before springing it.

Social Scenes

Social scenes mean you're talking to people. Even an introduction to a person follows the scene structure. You see a person you don't know. You find out who the person is. That's tension in asking a question, and then release in answering the question. I know it sound simple so let's dive into some more complex parts of this.

A lot of times the PCs are going to want something from an NPC or vice versa. Do you know this information? Can you get me this thing? How do you kill a Red Cap? What happened on this day at this time? Can you kill Jamie? Did you kill Jamie? Who paid you to kill Jamie? Why do you have a lamplighter locked up in your basement?

These conversations probably shouldn't be so blunt where one person just asks the other for the thing that they want. First off, it's rude. Second, unlike some other role playing games, it's probably a bad idea for the PCs and NPCs to make people mad in the place where they live and work.

To make those conversations a little easier on you, here's some things you'll want to know or make up on the spot about the NPCs the PCs are interacting with. Their wants and two personality tags.

The want is something they want. People don't tend to give things for free in Avalon and leverage is a thing. If you understand what someone wants and can leverage that in some way, you can get them to give you what you want. Now a want could be a material thing like money or food. It could also be a service like killing someone, or fixing their watch. A want could also be something more personal, like protecting their family or keeping a secret. It really depends on the person and their situation.

The personality tags help with portraying that NPC and may inform how they deal with the PCs. Someone who is humble and secretive is going to be different from a character who is surly and soft-spoken.

With that little bit of information about the NPC it's easy enough to have interactions. Find the tension or the questions the scenes are trying to answer. Answer them using the ideas found in the investigation section and using the scene structure that we've talked about previously.

What about exploration scenes?

Exploration scenes are just a type of investigation scene or at least follow the same basic concepts and structure, just in a different setting.

Objective Based Scenes

Let's talk about fighting scenes. Combat is about hurting the other side before you get hurt, right? Sure. That's a good rule. In fact you can set up scenes where it is about beating the snot out of the other guy before they take you out. Your objective is to take out the other side before they take you out. All objectives have obstacles to them. The obstacle in this case is your opponent who wants to take you out. That's an objective based scene.

So we have the simple objective of taking out the other side. What if we iterated on that idea. Expanded it. Let's say the PCs come upon a cult of Erlig performing a ritual to summon some otherworldly entity from outside. Can the PCs kill all the cultists to win. Sure. But maybe they don't have enough time and the only way to stop the entity from being summoned is by counteracting the ritual while beating down cultists, or even better, saving the sacrifices inside the ritual circle which would stop the ritual altogether. So we have a scene where the cultists are just in the way of the actual goal, stopping the ritual, which can be solved in several ways.

The parts of an objective based scene

We've already talked about objectives and obstacles as the parts. There is the lose state and tracks.

An objective is something the PCs are trying to accomplish. The objective can be, "beat the other side into submission". That's a perfectly reasonable objective. But what if the object was, "Get the other side to submit to your will." By making the objective more open ended you create other avenues to complete the objective. Some of it might be beating down the other side but at a certain point, once the PCs have established some amount of dominance over the other side, they might change their tactic to intimidating or parleying with the other side. This means when you're deciding what the objective of a scene is you should try and make them solvable in more than one way or by potentially using multiple methodologies.

The cultist example is about stopping the ritual and has three potential ways to solve it: Free the sacrifices, counter the ritual, subdue all the cultists.

The second thing you need are obstacles to completing the objective. In a fight the obstacles to beating down the other side are the other side. They probably will resist.

In our example with the ritual the obstacles are the cultists who are in the way, the magic of the ritual that needs to be countered, and the sacrifices that are inside the circle. The sacrifices are people by the way. Never did mention that. If it was Brett writing this part I'm sure they'd be babies because that's how he rolls. With that

said here comes another tool you can use. Tracks.

Tracks

Tracks are nothing revolutionary. They've been called clocks, countdown timers, and dozens of other things in RPGs. I just tend to like tracks. They look like the timers in the frameworks but are often shorter, signifying a way to track progress on something that's happening in the game.

In the example with the cultists the PCs can beat all the cultists up, or remove the five sacrifices from the ritual circle, or counter the magic. The first two are simple enough to understand. It takes actions, effort, and a TN 15 roll to move tied up and drugged human beings. We have rules for beating people up. But countering a magical ritual I would present as a track. I'd also present finishing the ritual as a track for the cultists.

The countering the ritual track would be six segments long. The finishing ritual track would be four segments long. In order to counter the ritual it would take some kind of intellect check with a description of what the character was doing. The TN would be equal to the head cultists Mental score plus the difficulty die plus 1 as long as at least three cultists are still assisting him. Now the head cultists can't attack as they're focused on the ritual but attacking the head cultists comes with taking backlash from the ritual in the form of $2d10 + 4$ harm and being blasted medium distance away. That's potentially a lot of harm.

A miss on trying to counter the ritual comes with a choice, fill in one on the countering the ritual track and take a backlash of $2d6 + 2$ harm or don't progress the track. A hit fills in two segments on the counter ritual track and deals the PCs stunt die in harm to the head cultists.

The finishing the ritual track is moved up every time the head cultist takes an action. As long as the difficulty die isn't a 6 then it only fills up one segment on the track. If the difficulty die is a 6 the finishing the ritual track fills up two slots.

I could also add a rule where if three of the sacrifices are removed from the circle then the finishing the ritual track is reduced by one.

Changing Things Up

Now back to the idea of changing things up. Here's some general ways to do that:

- Having your adversaries raise the stakes in the middle of the fight
- Have your adversaries unleash powers they haven't shown yet
- Bringing in reinforcements
- Add a new obstacle to the scene
- Add a new objective to the scene

Finishing up

With those three pieces. Objective, obstacles, and tracks, you can create some pretty intricate and choice filled scenes. The best thing is, having these pieces as a basis allows for you to make shifts based on your players choices, suggestions, actions, along with any inspiration you get from playing. It's not a huge shift in thinking, and like I said, some scenes can be, "Beat down the other side," but leaving a scene like this creates an opportunity for creative play from the players and you.

THE OVERVIEW OF AVALON

A View from the Street

Towering spires of churches stab through the smoky clouds that fill the night sky, while the stone and wooden homes of the commoners huddle together on the streets. The light of the full moon creeps its way through the mist and smog, creating small patches of illumination that amplify the shadows, making them longer and deeper than during the haze of daylight.

Familiar smells and tastes of the city fill the night air. The alchemists' labs spew thick fumes through an assortment of oddly shaped chimneys, the smoke suffused with sulfur and sea salts. The city markets, normally a cacophony of bartering voices and animal sounds, are hushed. The scents of the sweat meats, fruits, stale wine, and horse dung linger along the thoroughfares to create an atmosphere thick enough to taste.

If you were to climb the wine merchant's building in this alley where you hide, you'd only see city. And more city beyond that. Avalon is a womb of corruption, reaching out and holding you. Never yielding. But it's everything you've ever known.

You've never been through the whole city. Few have. You don't have the time, the money, or the inclination. It would take too long to even try. The whole damned thing is hundreds of miles across. At least that's what the storytellers claim, when you have enough hard-won coppers to buy a tale or two. But later, when you learned to pick the pockets of the marks who stopped to listen to those tales, you'd forgotten most of the stories. You can only survive by living in the present.

This isn't where you would be if you had a choice, but choices are hard to come by. And you don't know where you'd be with your skills. You have no idea what lies outside the city, and right now, it doesn't matter. There's work to be done.

The incessant night fog, a mix of sulfur fumes and the coal smoke from a thousand furnaces, wraps you like a well-worn cloak. You blend with the oppressive blackness. The light filtering through the concoction of gases and soot during the daytime has long faded, leaving only the flickering of candles and lamps in the buildings that can afford them. A cold night breeze joins you in the alley. You shift slightly to avoid its

touch and pull your cloak closer. Your steady breathing creates wisps of frozen vapor, small spirits escaping from your lungs. In Avalon, you breathe the dead.

You've been waiting in the alley at the corner of Copper and Water Streets for almost three hours now. The night chill assaults your bones, your knees shackled with cold as steely as locks. The old wine barrels around you tear up your eyes with a vinegar assault. You turn to the one barrel whose gift is still sweet — a hint of what might await you at the Red Crow if all goes well, so you allow yourself a moment to lose focus.

As another half-hour drags by, you start to think your contact might not show, destroying six days of work and about twenty gold nobles in bribes — most of your savings. You quickly remind yourself that if this score goes well, a big payoff awaits. Besides, Lamplighters are always on time. Always.

As you adjust your position behind the one piquant barrel to keep your blood flowing, the Tower Clock in the center of Avalon strikes nine. At the last stroke, as reverberations of the massive bell fade and die, the 'Lighters materialize out of the inky shadows. Their soundless strides and raven cloaks, unphased by even the strongest winds, make the Lamplighters some of the more peculiar residents of Avalon. They make their rounds each night, stopping at every oil lamp on the streets — a small glimmer of hope. A punctuality that sets all timepieces in the city.

Apart from their obvious job of keeping Avalon out of perpetual darkness through their self-appointed duty, these mysterious beings also keep the secrets of Avalon. If it's happening, happened, talked about, or rumored to be, the 'Lighters know about it. And, luckily for you, they charge a fair price. Or at least one you can currently afford.

"Greetings, Dispeller of the Darkness and Bringer of Hope, how do the lamps burn this night?"

You've learned the hard way that the only way to get anything out of the 'Lighters is to be overly dramatic, have the right bribe, and be very respectful. As you finish speaking the cloaked figure reaches out with the glowing brand of his staff toward the small hole in the glass that covers the lamp, igniting the wick.

"The lamps burn well this night. Though not as bright as they once did." His voice is soft, almost a whisper, but still as easily heard as if he were speaking into your ear.

"Oh, that I could aid you!" Reaching into your cloak and producing a small candle made from the fat of a newborn calf, you offer it to the 'Lighter. "Perhaps the light from within this one's eyes may help your task?"

The 'Lighter turns to examine the offering. Your stomach turns. It's not the gaunt face or the thin lips that hide needle-like teeth, and it's not the cadaverous flesh stretched taught across their bones. It's the missing eyes.

The 'Lighters have no sockets for eyes that are no longer there. Their skin creates one elongated forehead that starts at their chalk white hairline and stretches over where their eyes should be, ending at the top of their hawk-like nose. That they seem to see more without eyes than you can with them makes your skin crawl every time they "look" at you. You are positive they can see inside...

"Yeah, it's the real thing. I mean..." You stammer lightly, fighting to regain your composure. "I mean...I would be willing to part with this, although it is very dear to me, if one such as yourself were to have insight as to the inner workings of the upper floors of the exquisitely designed Hansen Estate." The face turns from the candle to you. "For I have need of such information so that I might secure the..." The face has moved closer, inches from yours. Panic chews at your throat, devouring words.

"Eternal light that shines within the diamond the size of a Quall merchant's eye?"

"Uh... yeah. That'd be it." The directness causes a lack of etiquette on your part, but as the 'Lighter produces the one-of-a-kind parchment and takes the calf candle from your hand, you know the deal is sealed.

"May the One Who Illuminates Us All shine upon you." The thin lips part in what you think may be the first smile you've ever seen from a Lamplighter as he hands you the map. Then, without further comment, he moves on to the other lamps on the street, methodically lighting each in turn.

"And may the Darkness Never Dwell Within," you whisper, finishing the parting as he walks away, adding "Whatever in the Hells that means" under your breath as you turn and hurry down the alley. You dash, not as much to get to the Hansen estate, but to escape in case the 'Lighter may have heard you. Lamplighters take insults very seriously — with deadly results.

As you nimbly climb to the rooftop walkways, your thoughts turn to the job at hand. You've got the map of the estate's third story now, complete with trap locations and lock descriptions. The house guards that could be bribed have been, so you'll just have to deal with any strays quickly and quietly. You've timed the patrol of the Griffins — the city guard won't be a bother, and night is getting on. It's time for the real work to start.

The Center of Your World

The city of Avalon is the center of the world — at least the center of your world. Within the walls and on the streets of Avalon, you live with the plots and schemes of the noble families, dealing with the proclamations of the Magistrates who are, ostensibly, in control. You make your way through the seedy undercurrents of the corrupt guilds, city guards, and, sometimes, the inhuman things that lurk in the dark streets and realms beneath Avalon.

Your goal isn't merely survival. Survival is the best that most can hope for — they have no other choice. From the countless wretches trying not to die in the maze-like alleyways to the guild members trying to just make a living, choices are hard to come by. You have to be clever, brave, tough, and focused enough to find what options are there for the taking. You may not know what else you'd be doing or where else you could be, even if you had the choice. But right now, it doesn't matter. It's time to make something happen so you can reveal the choices out there.

The People of Avalon

Humans are the most common beings in Avalon now that the elder species are gone. While variations in size, eye color, hair color, and other superficial physical features are prevalent, humans in Avalon come in three varieties: noble, commoner, and outlander. Scholars in Avalon

recognize as many as 13 different types of human, but for most folks the three varieties are more than enough to categorize the citizenry. Some have old blood from the elder species, revealing evidence of elven heritage or characteristics picked up in many generations past.

Humans

The three distinct categories of humans in Avalon are based on general appearance and location of birth in the hierarchy.

Nobles

More than just an upper-class ranking in Avalon, the nobles have become a breed unto themselves. Generally taller and much slimmer than the other humans, nobles are known for their very long and pointed ears, sometimes reaching 4 inches or greater in length. Those nobles born with "lesser" traits have been known to find cosmetic ways to correct this problem and protect their image.

***NOTE:** The Potter family is the second most powerful in the city, granting them a prestigious position in the Magistrate Council. Their image is incredibly important to them for, as Lady Clara Potter says, "One must, after all, look like a ruler in order to rule." Even though they control nearly all farming inside and outside the walls, along with brewing and winemaking, Lord Maximilian and Lady Clara do not allow their family to engage in manual labor. It is said that the Potters are so removed and disinterested in the actual work that is done by their guild members that shadow masters must be running the actual guilds — making the Potters merely pretty puppets.]*

Commoners

Commoners make up the bulk of the citizenry of Avalon: laborers, shopkeepers, academics, alchemists, thieves, high-ranking guild members, warriors, etc. Commoners thrive in nearly every avenue of Avalon as they are closely connected to the day-to-day events of their neighborhoods.

***NOTE:** Lady Delia, a well respected vendor of strong coffee, sticky buns, and other baked goods, not only remembers her customers by name, but her regular chatting with each person provides her a constant flood of information about families, family problems, current information on the Griffin's' latest activities, and other rumors of events in or near her neighborhood.]*

Outlanders

"Outlander" is a term used for anyone whose origins are from outside the walls of Avalon. Unless you live near one of the great gates of Avalon, it is very rare for any city-bred person to have dealings with outlanders. Plenty of caravans and travelers enter Avalon, but very few have the courage to plumb the twisting alleyways and permanently shadowed streets of the city.

Occasionally, there are those who leave the rural Outland towns and find a way to adjust to the city, carving a reputation for themselves and finding ways to earn a level of respect and power within their chosen field. Many outlanders who have followed this path try to sever ties to their past in order to shed their "bumpkin" personas.

Bargemen

A common sight along the docks of the southern portion of Avalon, the diminutive bargemen (half the size of a commoner) are not native to Avalon, spending most, if not all, of their lives on the waters of the Great Sea.

Most bargemen prefer brightly colored, loose-fitting clothing, only wearing shoes in the colder months. Their mode of dress is similar to the images of pirates that crop up so often in storytellers' tales. Their shrewd bargaining and odd customs make any business exchange with the bargemen a lengthy and complex event, but as they are the only suppliers of the spices, cloth, and seawood timber in Avalon, those who deal with the bargemen are willing to endure the process.

***NOTE:** Some natives of Avalon tend to underestimate bargemen, seeing them as childlike and unthreatening. Ask around about One-Eyed Willy, the notorious bargeman thief, extortioner, and murderer, and you'll understand that size doesn't matter when it comes to making a name for yourself in Avalon.]*

The origin of the bargemen is unknown. Various scholars have tried to determine the truth, but so far no one has gotten a straight or non-contradictory answer from the bargemen. It is widely believed the bargemen's homeland was an island that has long ago sunk beneath the sea, making the bargemen a species of permanent sailors.

THE CITY OF AVALON

The first thing you need to understand about Avalon is you never speak with a Lamplighter. They're the tall, white-skinned creatures wearing the black cloaks that light the lamps in the city at dusk and put them out at dawn. They're eyeless, but their paper-like skin patches see everything. Their flesh stretches so tightly over their emaciated bodies it looks like they'll snap into jagged pieces as they amble down the streets. Their voices sound like a dried out forge bellows echoing deep in a cavern.

People who speak with them without the right gifts are often killed out of hand, and believe you me, no one cares. Hell, hearing even a few words of a Lamplighter is often worse than just getting killed. The Lamplighters know many things but they charge steep prices: eyes, memories, and some even say souls. So remember: Never speak with a Lamplighter. Unless you have no choice.

— Marus Silanius, Bard of the South Ward

How the City Functions

Architecture & City Regions

Many outlanders on their first visit to the city have compared the building design of Avalon to a bad lotus-induced vision. The twisting towers, crumbling stone walls, and worm-eaten timbers give the impression that the architects were quite mad — or at least had a severe case of vertigo.

Common buildings are two, three, or more story affairs with steep roofs, rough wooden walls, and patched stone foundations with minimal, if any, open space or grass around them. Many families have lived or worked in the same buildings for many generations, with some of the constructions having been around since the earliest eras of the city's history, though constantly patched, expanded, and modified over the years.

The nobles, and those others who can afford them, have homes made mostly of stone with massive towers that strain to pierce the smog line that traps the commoners. Landscaping is of equal importance to the wealthy, with even the smallest mansion finding space for a garden, and sometimes a small stable for the horses and carriage. Larger estates boast multiple buildings, yards with lush, private gardens, and gates and walls to keep those inside safe from the city's less reputable inhabitants.

Most homes, whether grand or humble, have a cellar for storage. Sometimes this is a simple, roughly dug root affair, and sometimes it is a fully developed area of underground rooms, cells, and chambers for various purposes. Some cellars even have direct or indirect access to the sewer systems of Avalon either by design or "accident."

While the streets of Avalon are noted for being crowded, and the worst of them commonly filled with refuse, the rooftops provide a quick, albeit dangerous, path to almost any city destination. The shingled and tiled roofs offer a network of paths and walkways made of wood, clay shingle, and stone — close enough together that many of these roofways are only separated by a small gap, making foot travel fairly simple. As long as the path is in good repair, and the soot and stale rainwater haven't made the paths too slick, a person shouldn't end up broken at the bottom of a trash-filled alley — providing they pay careful attention to their route.

Regions within the City

Well over fifty miles across at its widest point and some forty miles long, Avalon is the largest city in the known world. The stone walls that enclose the city are ten feet thick and over twenty feet high. These walls are constantly patrolled by the city guard (the Griffins), and the three gates (East, West, and North Gates) are also well guarded. Everyone entering the city pays the silver-a-leg fee, with all traffic being recorded by a member of the Merchants' Consortium, which in turn presents the books to the Magistrates at the end of each month.

As it grew from the central hub (known now as the Central Bazaar), the city separated into four main sections: the Noble District to the north, the Dockward to the south, and the Eastern and Western Garrisons. The Central Bazaar, while not an official section of the city, is usually referred to as the Seat of Commerce.

***NOTE:** Oftentimes the boundaries of these districts are wonderful places for adventures to be set, as they are a sort of crossroads between natives of the city and outlanders. The Iron Wheel, a neighborhood inn, lies on the border of the Western Garrison and the southern Dockward. This location allows for all sorts of travelers and locals to meet and mingle, increasing the opportunities for roleplaying opportunities, and for the GM to plant some adventure hooks.]*

Noble District (North)

The Noble District is the wealthiest, with the strictest enforcement of laws and the least amount of petty crime. This section of the city drips with the opulence and decadence allowed only by the comfortably rich, or those straining to maintain their place within their lofty social circle. The roofways and alleys prevalent in the other districts are lacking here, as every attempt to shut out the less desirable aspects of life in Avalon is made by the Magistrates and their peers in their home neighborhood. Well tended, or at least maintained as carefully as possible, cobblestone streets and walkways dominate, with plenty of space for two horse drawn carriages to pass and not endanger pedestrians.

Homes here are manor houses, occupying at least two to three times the space allotted for any commoner in other city districts. These estates are usually walled, gated, and guarded by house troops and bribed Griffins. Within these walled areas, visitors find many signs of wealth and privilege: gardens of various sizes and styles, private wells, carriage houses, stables, servants' quarters, and sometimes a small pen for the slaughter of fresh livestock. The more elaborate the layout of the manor, the wealthier and more powerful the owner is — or attempts to seem.

Dockward (South)

The Dockward is a haven for the most desperate or despicable residents of the city and is considered by some to be the worst place in Avalon. Here the buildings crowd together, some leaning precariously on their crumbling foundations, and the roof-walks and alleyways are home to scores of unfortunate folk who cannot afford even the flop houses that dot the landscape in the southern section of Avalon.

Folks here look out for themselves, and those they know they can depend on. Neighborhoods are tight, with direct action taken against anyone who breaks the unwritten Dockward rules. Griffins are bribed and beaten, or if they're locally born and bred, they understand how things work and when to let the locals deal with delicate matters of justice. Local markets are small, and prices for

those from the area are usually a bit cheaper than for those from outside the docks.

Trade from across the sea and the fishing fleets that bring food are huge money-makers for this section of the city. Even with much of the coin going to the guild masters and nobles, the seasonal booms of employment during summer and fall help folks who suffer through the bust times of winter and spring.

The Garrisons (East and West)

In the Eastern and Western Garrisons, where most of the merchants and religious organizations are headquartered, commerce is king. The trade from outside the walls of Avalon comes through the East and West Gates of the city, meaning most of the grains and non-seafood stuffs in Avalon's

markets start their journey here. The inns and taverns, as well as the various guilds in these areas, do very well during the harvest times, and they usually have first pick of the goods that come into the city. "Fresh as food from Gateside" is a common saying for that reason.

Outlanders are a much more common sight at the Garrisons. Those with business in Avalon usually do it in these areas, giving inns and taverns within the Garrisons a fair amount of outlander traffic. Such traffic, of course, also brings bards, storytellers, and pickpockets.

Central Bazaar

The Central Bazaar is home to the largest permanent marketplace in Avalon. The bazaar encircles the Tower Clock that sets its time based on the schedule of the horrifying and timely Lamplighters. All clocks in the city

reference the Tower Clock and thus the movements of the Lamplighters determine the time for all of Avalon.

The market boasts the best and most diverse collection of goods and services for sale anywhere in the city.

It's also the only official marketplace that the Magistrates recognize as a legal place to purchase and sell gunpowder and firearms. As the locals say, "If you want it, the Central Bazaar has it."

City Within the City

This section, often called The Forbidden City, lies at the eastern end of the city and abuts the outer wall of Avalon. This area has been walled off from the rest of Avalon, with guards posted by the gate and along its perimeter. No one but the Liché priests are allowed to enter this protected area, as

they proceed to the crypts within to lay to rest those privileged to be interred within the ancient chambers. Anyone caught inside without permission, or attempting to break in, are subject to branding and banishment from the city.

The original reason for the separation of this portion of the city

is not well known. Most scholars hold that it was due to a horrible plague that the Magistrates sought to keep from Avalon proper in ages past, but no official documents are clear on the reason. It's believed that nothing truly lives in that section of the city save the crows, rats, and other vermin.

Water System

The wells and fountains dotting the interior of Avalon are considered part of the sewer system that the Brotherhood of Sanitary Excavators maintains. Most of the folk in Avalon are unaware of the complexity of this design, but they are grateful for the fresh water that graces their wells.

An intricate maze of tunnels burrows through the city, utilizing a strong underground river system

that flows north to south through Avalon. This river, called the Styx, is a natural occurrence utilized to provide the city with clean water, while also flushing the refuse thrown into it, as the wells both collect water and dispose of trash.

While it is believed that the Styx is a blessing and a natural wonder, there are enough reports from the Excavators and others who venture into the sewers

that the space beneath the city is home to more than just fresh water. With the amount of garbage and dead dumped into the refuse cisterns, there is more than enough food for terrible creatures that dwell beneath Avalon. Most residents will never encounter these things outside of tall tales in taverns, but there are enough first-person accounts to indicate the truth behind the rumors of the monsters dwelling beneath.

Coin of the Realm

Silver and copper coins are the common currency used in Avalon, with gold reserved for very large purchases. In fact, unless you are a noble or very wealthy merchant, it is possible to never own, or even glance upon, a gold coin.

Coins are roughly the same size, with a year stamped on the tail's side. Values have fluctuated over the years, with the the current conversion being 1 gold = 100 silver = 1000 copper.

Coins are named and decorated as follows:

- **Gold** – “noble” bearing a crown on one side and a scepter on the other.
- **Silver** – “eagle” bearing a bird of prey in flight on one side and a tree on the other.
- **Copper** – “common” bearing a tower atop a small hill on one side and a prancing horse on the other.



Calendar of Avalon

The massive tower clock in the center of the city, the standard for all time management in Avalon, is the crowning glory of the Clockmakers Guild. As the tower clock is visible from most sections of the city, and its chimes on each hour can be heard throughout, this massive timepiece measures out life as the gears turn and its hands shift ever onward.

Days, Months, Years and Cycles

The days of the month are simply numbered 1 through 30 for each of the 12 months. The months are named for a specific animal, and the years are named for a

mythical beast. There are five festival days outside the normal months, making for a 365-day year.

The years run on a cycle, with the year of the Dragon coming around every ten years. Avalon was said to have been founded in the year of the Dragon, and each completing of the cycle is counted as One Cycle (1C) since the founding of the city. The calendar started at 1C, and is now officially in the 150th Cycle (150C), or 1500 years since the founding of Avalon.

To inform someone what day of the year it is would mean, for example, to describe it as the 21st day of the month of the Hawk in the year of the Chimera, 150C.



The Calendars of Avalon

MONTH CYCLE IN AVALON

Month of the **Bear**

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the **Eagle**

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the **Rat**

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the **Crane**

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

FESTIVAL OF
THE SEA

Month of the **Hawk**

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the **Horse**

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

FESTIVAL OF
THE GOLDEN
LANTERNS

Month of the Mouse

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the Lion

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the Wolf

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

DAY OF
PLENTY

Month of the Owl

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

HELL'S
NIGHT
FESTIVAL

Month of the Cat

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

Month of the Stag

| | |
|----|----|
| 1 | 16 |
| 2 | 17 |
| 3 | 18 |
| 4 | 19 |
| 5 | 20 |
| 6 | 21 |
| 7 | 22 |
| 8 | 23 |
| 9 | 24 |
| 10 | 25 |
| 11 | 26 |
| 12 | 27 |
| 13 | 28 |
| 14 | 29 |
| 15 | 30 |

YEAR'S END
FEAST

CYCLE OF YEARS IN AVALON



YEAR 1 | THE **D**RAGON

YEAR 2 | THE **P**HOENIX

YEAR 3 | THE **C**HIMERA

YEAR 4 | THE **C**YCLOPS

YEAR 5 | THE **H**YDRA

YEAR 6 | THE **G**IANT

YEAR 7 | THE **G**ORGON

YEAR 8 | THE **H**ARPY

YEAR 9 | THE **S**PHINX

YEAR 10 | THE **C**HANGELING

Festivals of Avalon

While not counted as days of a month, the five Festivals are counted in the number of days in a year. All Festivals land between months and celebrate a specific event in history, mythology or local custom. Some faiths and customs demand other days to be held in reverence but they are not recognized by the city as official festival days.

Feast of the Sea

On the day after the last day of the month of the Crane, the docks of Avalon are packed to capacity, and the city prepares for the Feast of the Sea. Fleets of fishermen return with the first of their spring catches which not only bolsters the dwindling food supplies of the city, but serves as a forecast for how the fishing season will be the rest of the year.

Seafood of all description is sold, helping to pull business on the docks out of the winter lull. There is plenty of work for those who want it, and plenty of opportunities to buy and sell all sorts of goods near the docks. Brothels, bars and inns also swell at this time and continue to throughout the year until things begin to die down after the Feast of Plenty. This festival also marks a holy day for the Church of Poseidon who counts this as the start of their yearly calendar.

Festival of the Golden Lanterns

Taking place after the last day of the month of the Horse, this was originally a festival of Odin used to symbolize the searching for the lost Eye of Odin. Everyone would stay up all night, lanterns lit, searching everywhere for the eye. This was a great day of religious renewal, and for the noble houses to show their true leadership in the role that was set for them by Odin.

It has, however, deteriorated into an all night revel. The younger wealthy nobles travel about in disguise spending money on wine, women and other pleasures. The streets are lit not only by the Lamplighters, but by all of the golden, eye shaped lamps hung outside businesses which stay open all night long.

The thieves' guild has a horrible time of it during this festival. They find their people are far too inebriated and involved in the reveling to get any serious work done. Many freelance thieves who are able to maintain their sobriety have been known to make out quite well.

Day of Plenty

This event celebrates the harvests of the year with much buying and selling as people begin preparation for the winter months to come.

This festival begins with a fast starting from midnight on the 30th day of the month of the Wolf

and lasting until noon on the day of the feast. During this time only water and bread are to be used for meals, with prayers of thanks offered to the gods. In practice it is normally only the most faithful and devout who follow this to the letter, with the Liché being the staunchest of observers.

Then, upon the last stroke of noon from the tower clock, the feasting begins. Most commoners enjoy a large dinner and a late night of drinking and relaxing while many nobles have been known to enjoy themselves well into the morning of the first day of the month of the Owl.

Hell's Night

Taking place at the end of the month of the Owl, this festival is held to appease the souls of the restless dead who search for their eternal rest. Hell's Night, despite its name, is the most peaceful of all the festivals from a legal perspective; few arrests, disturbances or riots occur on this holiday.

Regardless of faith, everyone in Avalon keeps inside, bars their doors and windows, and the members of the house maintain a nightlong vigil. It is believed that the restless dead wander the streets seeking vengeance upon the living in an attempt to alleviate their torturous existence.

To prevent the dead from harming the living, each house prepares a large doll from straw with a small packet of oil soaked coal in the center of the doll's chest. If the spirits see these dolls they leave the house and those inside alone, focusing their undying hate on the doll – igniting the oil and coal and destroying the doll. It is believed that this violence provides a purification of sorts and allows the soul of the dead to pass on.

The Magistrates have taken the idea of dolls one-step further by replacing some with live criminals. Chosen by lottery, the criminals are taken, six to a group, and bound to stakes that are placed at each city gate. Not only does this help to focus the hate of the undead away from the populace at large, but it also helps to "clean up" the court docket and take care of a number of time consuming, and thus expensive, executions.

Year's End Feast

After the last day in the month of the Stag, the Year's End feast ushers out the old year and welcomes the new. Depending on the harshness of the year's winter, this event can be a celebration or a time of mourning. If the winter has been kind there is feasting and reveling as the people show their thanks for a mild and prosperous season. A harsh winter makes for a time of prayer as the people seek the aid of their gods and oracles through sacrifices and gifts.

Religion in Avalon

The people of Avalon have had fads over the years when it comes to faith, and few ever maintain fidelity with any one religion, even within their own lifetimes. There is no current count on the number of different religions and cults operating in the city, but it is generally thought to number in the hundreds.

Many of the churches in Avalon occupy buildings and lands that were once used, often very recently, by other faiths. In fact, many up-and-coming churches have resorted to some rather unorthodox methods in order to obtain a place to worship.

Obviously, a church is only as vital as the number, wealth, and power

of its members. As such, the people of Avalon are constantly bombarded by new and improved ways to attain salvation. Many of the commoners have been involved, at least in passing, with at least three or more religions. In short, just about anything that you could want in a god or goddess can be found milling about the streets and alleyways of Avalon.

The Church of the Enlightenment

Currently one of the largest and most aggressive churches in Avalon, they constantly attempt to force the city to conform to their ideology. To this end they have actively sought to prove the failures of the House of Odin, and to find converts among the nobility. While total theocratic rule of Avalon may be impossible, the church has managed to gain a following within certain lesser noble houses.

While the Enlightenment despises alchemy as evil, they hold special contempt for mages. They believe that

arcane magic poisons the soul, making it impossible to bring out the enlightened being that dwells within each of us. Overzealous members of the church are rumored to have killed a number of mages over the last few years; though no one has yet to prove any connection between the deaths and the church.

The symbol of their faith is a yellow sun with thirteen rays on a field of black. The official vestments are a snow-white robe or tabard with their symbol emblazoned on the breast.

The Old Faith & the Liché

The Old Faith is a religion that predates the city of Avalon itself. The only active followers are the faithful devotees known as the Liché (a.k.a. the Ferryman), although over half of the population does still practice some variation of the Old Faith in their everyday lives. The symbol of the Old Faith, which all of the Liché wear, is an inverted cross. There is no official vestment of the Liché, but most dress in very somber colors and go barefoot.

Two key influences of Old Faith worship are burial rights and graveyard tending. Burial is the only respectable way to dispose of the dead, as the teachings of the Old Faith say that without returning to the soil, the body cannot be properly consecrated and, without proper consecration, the soul is trapped on this plane until things are put right.

The Liché are the groundskeepers of the graveyards of Avalon. Serving as city-wide undertakers, they patrol the streets with their ox-drawn carts collecting the dead for burial in one

of the many graveyards within the city. Every corpse that is given to the Liché is to have a copper coin over each eye as payment for the burial services, which helps support the Liché with the basics they need to survive and the funding they require to maintain their graveyards.

As the graveyards are holy places where people from all walks of life come to pay their respects, the Liché often hear rumors, stories, and inside information as to what is happening in their sections of the city.

House of Poseidon

A small church that has a decent following among the dockworkers, fishermen and sailors, the House of Poseidon is an old faith with many members. Unfortunately, few of these could be considered actively practicing, with most paying only lip service and the occasional tithe.

Currently, the House is attempting a recruiting drive in the Dockward. This has resulted in a slight swell of converts and a few minor skirmishes with the watch, as well as the bargemen who feel that the House of Poseidon is an abomination of their beliefs.

Poseidon's faith is based on the concept that water is life, and thus water is power. Their building is located on the east end of the south docks. They are the only religion that has a standing navy, which consists of three barges and two large fishing vessels (also rumored to double as pirate ships).

Their symbols are a green trident, or a single stylized wave on a large seashell. The vestments of the priesthood are a blue-green robe with a belt of seashells

Crom Cruach

While it is known that Druids within and near the walls of Avalon share a similar belief with the Liché (though each sees the other as an incorrect interpretation of the faith), the Druids of the Outlands practice a more primal version that both the Liché and the civilized Druids see as evil.

The worship of Crom Cruach is filled with stories of human (often child) sacrifices and other, darker things. A primordial and cruel deity, Crom Cruach is said to be the brutal reality of nature formed into a god. His followers revel in the harsh teachings and practices, knowing that the strong will survive while those that fail to hear the call of Crom are destined to burn.

Followers of Koss

Koss is worshiped by a small but very devout following. Those who follow Koss all seem to have berserk tendencies; their savagery in battle making them fearsome foes.

Many of the Griffins and sell-swords pay some homage to Koss hoping that he will grant them courage and strength when they

need it. Koss is said to despise weakness and fear, so those who follow him do their best to at least appear strong.

The priests of Koss all dress in furs and leathers, and all have full beards. This is done to attempt to emulate Koss, who is said to be a giant fur-clad berserk warrior who

has never lost a battle and wears the scalps of his fallen foes as a belt. Priests of Koss are known as much for their battlefield leadership skills as for their bloodlust. There are no women allowed among the Followers of Koss.

The symbol of Koss is a black sword on a solid, blood red circle.

Shan Hai Ching

One of the strange gods that is worshiped by the bargemen, Shan Hai Ching is depicted as a giant sea eagle with the head of a man. The bargemen believe that Shan Hai Ching is the god of the waters and the sky, and the greatest of their gods. Any clerical symbols of Shan Hai Ching are kept secret by the

bargemen, and no outsider has ever been given full knowledge of their faith.

The bargemen hold the House of Poseidon to be an abomination of Shan Hai Ching and all followers of Poseidon are their enemy. Verbal and physical hostilities are certain any time the two faiths meet.

The Mob of Kali

The followers of Kali are called The Mob because they travel all over Avalon as an unorganized group and claim no official temple or headquarters. Most of Avalon believes any who follow Kali are completely mad; and there is plenty of evidence to back that up.

The priests of Kali claim that as all is chaos it is pointless to erect temples as permanence is not in keeping with Kali's teaching. No one is quite sure what exactly is considered to be in keeping with the teachings of Kali — the

teachings seem to change as randomly as the wind.

The Mob is unpredictable; they go where and when they are guided by their calling, causing fear in those they happen upon. Sometimes they are on the move for days or even months at a time, and at other times they have been known to camp out in some of the smaller trade markets for weeks.

The people of Avalon simply try and stay out of the way as best they can. The Griffins have given up on trying to move or control them as it only causes more trouble. When

dealing with the insane it is best to keep a watchful eye, and the best you can hope for is damage control.

The symbol of Kali is an eight pointed star which is often branded on the foreheads of the members of the Mob, carried on filthy banners, and carved on wagons or carts. Kali herself (the deity is always referred to as "She") is never described. The Mob claims that she may take any form at any time, and thus they search for her throughout the streets, alleys, and sewers of Avalon so that she may guide them to the next world.

Cult of Erlig

There are many dark gods and goddesses that inhabit the world, but none are more universally reviled than Erlig. This foul, would-be usurper was the driving force behind the Soul War, the revelation of necromancy, the creation of the undead, and the corruptor of the dark dwarves (Dokka) and the fiendish elven renegades known as Drow or Dokkalfar. No faith will

admit to allowing a follower of Erlig to live, believing them to be forever corrupted irredeemable. Even the mob of Kali has been known to unite in single purpose to destroy any Erlig followers they come across.

Known symbols of Erlig are: a yellow eye, a scythe and skull, a fleshless hand, a white spider, a mouth of razor teeth, a single shark's tooth, a broken anvil.

Church of Hermes

This is one of the few churches in Avalon to have a very successful, non-church based business. The Church of Hermes has developed the best and most talented organization of pages, scribes and runners. The pages and scribes work in the various offices of the church while the runners are errand boys/girls who deliver messages and other such things for a fee.

While literacy is not required in many churches, everyone in the Church of Hermes is literate in the Common tongue, with many of the top scribes and runners having knowledge of multiple languages and dialects — thus the services of this church are often sought

after by those who have need of special translations as well as legal documents. The fees charged are fair, and while it is possible to find another scribe that can do it cheaper, it is hardly possible to find one to do it better.

Many other faiths feel that the Church of Hermes has become more of a business than a church over the years. It is true that they have few formal ceremonies, and the once official dress of the toga that was to be worn by all who followed Hermes has become more of a status symbol within the business than an actual religious vestment. The symbol of the winged foot is still revered, and all members wear a pendant of that image.

House of Odin

This faith is one of the oldest in Avalon, with many of its members coming from the noble houses. Odin is seen to display the overall physical appearance of the purest of nobles (pointed ears, darker skin — all of the qualities that the nobles cherish in themselves) along with his missing eye, full beard and raven servants.

A brief account of how the House of Odin believes that things were created is appropriate here, not only to give you better insight into this particular faith, but also to show you why the nobles believe what they do.

Odin had first created man into a form that would now be referred to as the commoners. After this he gave them his eye. This eye had the ability to see into the future and create a city that would be a paradise.

But soon Odin saw that the commoners were not wise enough to handle the task. They began to squabble and fight over the eye, and the eye was eventually lost. So, in order to correct this travesty the All Father is said to have created the nobles in his image in order to rule those lesser beings that could not see what was good for them.

To the nobles he gave his blood, and thus it was by the purity of that blood that they would be able to set right the wrongs that were committed by the commoners.

This grand vision has been perverted and twisted by the nobles, as many see this as a license to do as they wish to those beneath them. The House of Odin is small when compared to many of the other faiths, but it will remain in power as long as the nobles remain.

The symbols of Odin are either a single black raven on a white field or a pure white javelin on a red field.

Fanatics & Hammerites

While faith in Avalon is a fickle thing for most, some approach their faith with a fanatical zeal that borders on madness. The largest of these subgroups is the Hammerites.

Hammerite leadership is made up of disenfranchised third and fourth children of noble houses who feel that the popular church of Odin has lost its way and needs to be rebuilt. Their overall method for this rebuilding is to wage a guerrilla war against the various other faiths in the city, and to do what they can to

discredit and bring shame to the Magistrate families. They believe that once the city has truly lost faith in the Magistrates, they will welcome the strength and control of the true Children of Odin.

***NOTE:** An up-and-coming leader of these zealots is Violet Eckhardt. Black sheep of the Eckhardt family, Violet has taken a very active, militant approach to pushing the goals of her sect. Proudly and openly wearing the crossed-hammer symbol, Violet believes the ends justify the means — and damn any who would get in her way.]*

Role of Magic and the Supernatural

Both magic and the supernatural are powerful things understood only by a few. Those able to work magic or who encounter the supernatural have little real understanding of how and why such things exist and how they work. The seekers of mystical answers often find their sanity is the price for advancement.

***NOTE:** Avalon is all that is left of a massive, world-spanning empire that was destroyed in the cataclysmic events that lead to the end of the Soul War. The final battle of that war was said to have sundered the land, drove Erlig from the world, and destroyed the alliances with the dwarves (Kazud) and elves (Eldon).*

How Magic is Learned

All magic is learned through academic study. Whether an alchemist, mage, or cleric, magic is learned through the rigorous study of texts, tomes, religious teachings, or through bargains struck with beings from outside

the known world. Many of the scholarly texts studied are nothing more than the diaries and personal logs of accomplished masters who died long ago. These texts are filled with personal symbols, steeped in allegory and imagery, and only make sense to the author. It can take years, sometimes lifetimes, to fully translate one simple text into a format that a researcher can use.

The universities and churches of Avalon have hosts of masters and teachers whose sole purpose is to unlock these secrets.

***NOTE:** There are no gods in Avalon. None. Magic is simply a natural power in the world that can be learned through a number of ways. A cleric may believe they are praying to their god for power, but they are, in fact, studying their "spell book" as any mage would. Only the Warlocks who form pacts with outside entities actually speak with anything that would resemble a god in Avalon...and most warlocks are quite evil or not quite all there.*

Weather and the Seasons

With the coal fires, alchemical labs, and smoke produced by the smelters and smithies of Avalon, the city has a continually overcast skyline with the smog and soot leaving black and gray streaks and stains on the buildings. Those buildings that are high enough to be above the smog line are mostly the towers and manors of the nobles, or the steeples of the churches. The common folk dwell at or below the smog line.

This does not mean that the sun never makes its way into Avalon. Most of the city has a fair number of sunny days as the weather systems help to clean out the skyline enough to allow the sun in. The more crowded sections of the city hardly seem to get any more than a few hours of sun a day, and living in these areas can be unhealthy as the air is often thick, and can be stagnant if the wind does not cooperate.

The wind off the sea and the weather systems that come across the mountains in the east help to keep the air in all but the most dank and crowded of Avalon's streets circulated. Most weather patterns tend to move west to east, with strong southern winds off the sea adding moisture and causing some of the stronger storm fronts.

All four seasons are represented in Avalon, with winter being the worst of them as the cold sea air is trapped by the eastern mountain range, bringing plenty of snow and ice. Winter has a nasty reputation for being bitter and long.

Summer can be equally as harsh. The air in the inner city often becomes oppressively humid, and near the docks the odor of the sea and fish can be unbearable. Thankfully, these sweltering days are few, and most would agree that the warmer months are all too short.

The Animals and Plants of Avalon

As one might suspect, Avalon is home to many different things apart from the humans who claim mastery. Some of the creatures that dwell in and around Avalon are considered mythical by most people, as these creatures are either few in number and thus hard to find, or very cautious and take care not to be found.

Avalon Fauna

Crows

The skies above Avalon have a great many different birds, but one of the more numerous are crows. These carrion birds find a veritable banquet of flesh available to them in the trash of Avalon, but they are also wary. There are more crows than chickens, and it is common for crows to find themselves being a meal as easily as they might find one.

There are some ravens in Avalon — huge black birds with great wingspans. They are never slain on purpose, as they are thought to be the watchful eyes of Odin and to do so would bring that god's wrath upon you.

Chickens and Turkeys

These birds are not easy to keep as they require regular feeding and more room than most people have. Most chickens and turkeys are kept on the farms in the Avalon-controlled Outlands. These animals are brought to the city for sale and trade year round, and are most common by the city's gates.

As poultry can easily spoil and cause sickness if improperly cooked, it is often sold pre-cooked and wrapped in burlap sacks to be eaten cold or added to soups or stews.

Sparrows/Swallows/Finches/etc

There are large numbers of various songbirds that fly about Avalon, nesting in the eaves of buildings or finding refuge in one of the many parks and semi-wooded areas that dot the cityscape.

Falcons and other Birds of Prey

Falconry is a pastime of the nobles and normally done outside the city walls during hunting excursions by the very wealthy. There are, however, a number of the larger birds that circle the city skies searching for prey. Owls, hawks, falcons and even eagles are not unusual sights as there are plenty of small animals and fish to be had to supply them with food.

Additionally, there are a number of plants that have also made Avalon their home. While not as prosperous as their country cousins, the flora of the city is just as diverse.

What follows is a short list of some of the common and uncommon creatures that live in and around the city, as well as some of the more common plants that grow here.

Pigs

In the Outlands, wild boars are hunted by the nobles on outings, and by those who live in the Outlands. These boars are large and fierce and never brought into the city live.

On the farms around Avalon, and in some pens within the walls, there are smaller domesticated versions of pig. About the size of a small dog when full grown, these hogs are more popular than cattle as they take up less space and will eat just about anything. Pork is a very important part of the diet as it is cheaper than beef and easier to keep within the city.

While pork can cause sickness or death if improperly cooked or stored, the size of the hogs is small enough that the average family normally eats an entire pig in one sitting. If anything is left, it is normally cooked, salted and kept in the cellar.

Cows

Cattle are uncommon within Avalon as they require more room than the city has to offer them. There are some of the very wealthy nobles who have pens where they keep cattle prior to a feast, but no one keeps them for longer than a day or two as only the farms outside the city have the necessary grazing land and feed available to support them for long.

The cattle raised outside the walls are driven to the gates of Avalon once a year. At the gates the Butcher and Tanner guilds set up shop, forming a village of semi-permanent shelters as the butchers buy/trade for cattle, process them and ship the meat to their shops within the city. The meat is either salted before sale or shortly after to help prevent spoilage.

The tanners then obtain large amounts of hide to supply their trade, bartering and buying what they will need for the next year. This event is known as Slaughter Week; it takes place near the end of the month of the Wolf and lasts for about 5 to 10 days. During this time the butchers, tanners and farmers work day and night to cut their deals and process the cattle.

Horses

Only the wealthy can afford to have horses for personal use, so it is usually the noble families, merchant houses and the Carriage and Tack Makers guilds who maintain the large number of horses in various stables throughout the city.

The work horses within Avalon are normally the size of quarter horses, but they are very powerful and possess great endurance. Those kept by nobles for riding in the Outlands or hunting, those used by the army, and those that the farms outside of Avalon keep are larger and faster than their city cousins.

It is an unwritten law that when a rider or carriage comes down a street it is the duty of the pedestrian to clear the way to ensure their own safety as the rider/driver is not responsible.

Fish/Seafood

One of the most popular foods, fish includes everything from crustaceans to sharks to the kelp and other edible seaweed that are all a part of the diet of Avalon.

Almost all manner of seafood is eaten in Avalon. It is not normally expensive, but there are certain fish and mussels that command a higher price due to difficulty in the harvest or rarity. Generally speaking though, seafood is a much needed addition to the limited diet of the common people.

Snails and Slugs

While these invertebrates are not much to look at, the city and building walls of Avalon are home to a host of snails and slugs who feed off the lichen and molds that grow on the stone and wood.

As the diet of Avalon's people is limited, snails and slugs make for a good substitute in the diet, supplying some necessary minerals and protein. They are also a staple diet for a great many of the birds.

Rats

While it is true that every city has them, Avalon has more than most. The urban decay, trash heaps, unburied dead, and general rot are a haven for these vermin. The Order of Ecological Investigations in Avalon recognizes eight different varieties of rat, while the general population simply refers to them as "Little Bastards", "Big Ones", and "Big Bastards" respectively. They have also been referred to as "Avalon chickens."

While not normally eaten by humans, those who have no other option have been known to eat the ones they can catch. While this may seem easy, a cornered rat is not a simple creature to subdue; many believe that eating rats leads to cannibalism, so few would ever admit to dining on the rodents.

Cats and Dogs

Only used as a food source by the very destitute or in time of famine, cats and dogs are generally kept as pest control and protection of person and property.

Cats help to keep the rat population to a fairly controlled level, and it is generally agreed upon by the Order of Ecological Investigations that if the cats were to disappear, the city would be overrun with rats in a matter of days.

Dogs also help to keep some of the vermin in check, with certain breeds specializing in it, but are mostly used to guard homes, for outland hunting, and for personal protection. Some of the breeds are used as work animals as well, being fitted with saddle bags to help transport goods or to tow small carts.

While stray cats and dogs are tolerated, common folks and the Griffins will kill them if they cause problems or appear sickly.

Avalon Flora

Trees

Within the vast expanse of Avalon are various groves, gardens, and parks where trees and bushes grow. As the city is under a perpetual cover of smog, smoke, and shadows, only the hardiest of trees is able to survive.

Over the centuries the trees have adapted to their new environment by changing enough to make each type of tree that grows in Avalon its very own subspecies.

These city trees have evolved to have more control over their growth and hibernation periods. In order to make the most of the very dim light and the brief periods of full daylight they receive, their growth cycles are working at four times the rate of their outland cousins. And as the sunlight begins to dim, they slow down their systems — going into a winter-like hibernation with minimal growth and energy use.

Another adaptation is the exceptionally deep root systems that have developed in order to take advantage of the underground river system. These roots make for an underground jungle of tough knotted branches and saplings that push through the caverns below and into the riverbed for the water and minerals they need.

The guild of the Brotherhood of Sanitary Excavators keeps the root jungles cut back as best they can to allow the water traffic, but they do not completely cut the roots out as that would kill the trees.

While the adaptation of the trees has allowed them to live in the urban maze of Avalon, it has drastically reduced the overall size. The size of a 50 year old oak outside Avalon is roughly 4 times the size of the same aged tree inside Avalon.

There are a large number of deciduous and conifer varieties throughout the city, and it is considered illegal for commoners to cut them down. All timber harvesting is done by the Tree Cutters guild that operates both inside and outside the city, providing wood for building materials and for heat.

The trees not only provide timber and homes for the birds and some of the smaller animals in the city, but also provide many of the nuts and fruits that are eaten. The Urban Harvesters guild is in control of maintaining the growth of the gardens, groves, and parks in Avalon, and for harvesting the fruits and nuts.

Flowers and Vegetables

The Urban Harvesters guild controls most of the gardens where the vegetables are grown, but the flowers are grown by just about everyone in the city.

The varieties of flower and vegetable are limited, but are still popular with those who have the space to grow them.

Mushrooms

In such a dark and damp place as inner city Avalon, fungus grows quickly. Mushrooms and other edible fungus are grown and harvested by the Urban Harvesters guild and by individuals who have smaller garden space or enough room in their cellar.

The Mushrooms provide the local diet with more necessary nutrients and also a tasty way to add flavor to their regular dishes.

There is one particular type of mushroom called Black Buttons (due to their shape and color) which are considered special because of their toxicity. Black Buttons are mildly poisonous, causing a slight numbing sensation and a general sense of being “At one’s ease.” These are only eaten in small quantities as undiluted they can cause coma or death. Their main use is in the preparation of Button Beer, which is produced by the Brewers guild. Button Beer is a very potent drink that has a smooth taste but, as the locals say, “Kicks like a nobleman’s horse.”

Wheat and Grains

All of the wheat and other grains are grown outside of Avalon, and are delivered to the city during harvest time. The farmers and others who live in the Avalon-controlled Outlands supply grain as payment for the protection that the army provides to them.

The grain is then delivered to the various millers in the city, and sold to the inhabitants. This ensures a steady supply of grain to the population of Avalon.

Coal

Coal is mined outside of the city and brought in by the carts of the Coal Miners guild. There are very few official coal yards inside of Avalon, and these are under constant watch as the fear of fire is great. While some locals transport their own coal, the Coal Miners guild has carts which travel the length and breadth of the city selling their goods at each of the bazaars.

ORGANIZATIONS WITHIN AVALON

Government: Magistrates, Griffins, and Crime

While Avalon may appear to be a lawless hellhole devoid of all hope, there is some semblance of law and order in the Magistrates, the Griffins, and the military. While true that each group tends to promote policies that best preserve their way of life, it is their job to ensure the populace of Avalon is relatively safe from harm.

Magistrates

Made up of the thirteen largest noble families in Avalon, the Magistrates are the force behind the policies and laws of the city. Membership in the Magistrates is determined by the power and standing of a noble family which leads, naturally, to assassinations. Political maneuvering (i.e. slander, blackmail, setups, spying, etc) is a way of life.

Magistrate Courts are held in the various Griffin barracks throughout the city. Judges are appointed by the Magistrates, and they hear everything from small civil

cases to accusations of treason and murder. Each barracks has a listing of the dates and times when the Magistrate will be available that month for hearings. Judges only answer to each other and the Magistrates themselves, leaving a large amount of room for bribery, extortion, and other such tools to be employed in the court system.

In cases where justice is needed to be enacted swiftly, or when a Judge is simply not present and a large enough mob is, the Captain of the barracks is empowered to act as judge and hear the case.

1. Eckardt

- Minting of coins and paper currency
- Moneylenders guild
- Head priest of the Order of Hermes

2. Potter

- Urban Harvesters guild
- Most farming outside of Avalon, including vineyards
- Order of Brewmeisters and Wine Makers

3. Bomro

- Printers guild
- Manufacturing of printing presses

4. Ritca

- Shipwrights guild
- Longshoreman's guild
- Steersmen and Navigators guild
- Owns most of the land on and near the docks

5. Grimhagen

- Order of Apothecaries
- Esoteric Order of Ancient Knowledge

6. Dietrich

- Jewelers guild
- Goldsmiths guild
- Fences Fraternity

7. Wulfhardt

- Head priest of the Temple of Odin
- Extortionists guild

8. Corbin

- Fellowship of Engineers
- Arquebusiers
- Clock Makers guild

9. Trevaskis

- Order of the Eye

10. Danforth

- Merchants Consortium
- Architects guild

11. MacGivney

- Blacksmiths guild
- Sail Makers guild
- Rope Makers guild

12. Rhobert

- Order of Comedians, Play actors, Dancers and Songsters
- Brotherhood of Sculptures and Painters

13. Currently Unseated

Griffins

The strong arm of the Magistrates, the Griffins are charged with protecting the city and its inhabitants from crime. While they are officially supported by the Magistrates, the Griffins are just as prone to the effects of corruption that organized crime caused in Avalon — so it is of little wonder that the Griffins are not exactly the protectors they are supposed to be.

Bribery, extortion, and abuse of power are common as the Griffins attempt to make the best of a bad situation. This is not to say that all of the guards are criminals and bullies, but there are more dishonest, disillusioned guardsmen than there are honest and forthright ones. It is well known that if you have enough money, you can get the protection and justice that you need.

***NOTE:** A typical Griffin patrol is made of five members. The leader is a Sergeant in studded leather armor with a short, broad-bladed sword and the standard long-shafted bill-hook with an oil lantern hanging from the crook of the weapon. The other four are armored similarly, but carry stout clubs at their belts along with an assortment of manacles and ropes for detaining/punishing criminals.*

Southern Barracks Garrison (Seabirds)

The Griffins have a standing garrison near the docks that are charged with patrolling the docks and the southern portion of Avalon. There are at least 2,000 members at any given time with as many as 6,000 during a peak recruitment period.

Northern Barracks Garrison (Noble Vultures)

The Griffins here are charged with patrolling the Noble northern portion of Avalon. There are at least 1,000 members of this garrison made up of the top ranking members of the Griffins, as this is a fairly cushy job with plenty of bribes. Within a day's notice up to as many as 4,000 additional members can be brought in if the nobles (i.e. the Magistrates) declare there is a need for more.

Western and Eastern Barracks Garrison (Crows)

The Griffins who operate at the western and eastern portions of Avalon are charged with watching the only two gates into the city, as well as the surrounding area. There are at least 3,000 members at any given time with as many as 7,000 if the Magistrates feel the need for the added protection.

Standing Army

Avalon has a standing army apart from the Griffins. The bulk of the people in Avalon do not know much of anything about this army, as any actions that the army would perform are so outside of the average person's concern that they pay very little attention.

Crime and Punishment

There are various ways to punish the criminal who is caught, with such choices as flogging, branding, removal of limbs, hanging, workhouses, banishment, and others used.

Punishments go in and out of vogue for a time as the Magistrates constantly modify and change the laws. Due to the constant changes and malleability of the law, it is often left to the arresting officers to determine the fate of the unfortunate. This has led to various sayings and comments on this issue, with most being variations of: "Pray the Griffins don't have a rope."

The standards for laws and punishment for transgressions are posted on the clock tower in the center of Avalon. Most people are fairly sure that, given the apparent age, weathering, and graffiti covering them, these postings are not very current.

Guilds

Nearly every profession in Avalon has a guild associated with it. Everyone who practices a trade is required by law to belong to the appropriate guild. However, as with most things in Avalon, there are ways around the guild laws. Many independent professionals attempt to sell their skills and goods outside the guilds but they don't normally last long, as the guilds do not tolerate outsiders. More than one would-be entrepreneur has seen the underside of the Styx.

Legal Status of the Guilds

All officially recognized guilds within Avalon have their charters filed with the Magistrates, and are free to operate within that documented remit. However,

Masks

The Masks are the largest thieves guild of Avalon. They are ruled by a group of seven, but as they wear very ornate masks during meetings, no one knows their identities — even the other guild leaders. This keeps the leadership on their toes at all times. There is a persistent rumor in the city that the guild is really lead by Ludwig Dietrich, the head of the sixth most powerful noble family and a member of the Magistrates.

The Masks seek to place all of Avalon under their thumb, and the guild will stop at nothing to reach this end. Mask members have their hands in gambling, prostitution, and black lotus dens, as well as the usual pickpocketing, robbery, and burglary.

The Masks operate in small groups called Shifts with a lieutenant in command, a sergeant as second-in-command, and anywhere from three to six other members. These other members fill out roles such as burglar, pickpocket, muscle, or grifter. Groups are often named based on a large success they've had.

***EXAMPLE OF A SHIFT** The Black Bags: Cutter is the lieutenant of the Black Bags, so named because of their skill at kidnapping and hostage-taking. Kion, sergeant of the group, is known for using tightly woven black silk bags to cover the heads of their victims.]*

There are many other smaller thieves guilds that operate in the city. The Shadow Knights, the Black Hand, the Silken Brotherhood, the Highwaymen, and others attempt to cut out a section of Avalon's crime for themselves. As these guilds are smaller and have less influence than the Masks, but they can be just as dangerous and troublesome.

the number of guilds, the amount of bribery, and the constant flux in opinions and attitudes among the Nobles towards various groups means that you can get away with just about anything — provided you have the coin to bribe the powers that be, or the blackmail leverage to force certain persons to look the other way as your “official” guild business takes place.

From time to time the Magistrates, or sometimes simply a noble house or another guild with a grudge, will try to eliminate a troublesome guild. This can be done by renouncing the guild's charter, bringing guild leadership up on charges for capital crimes, or just good old fashioned assassinations. Guild wars are, as the saying goes, as “Common as an alleyway rat.”

The Knives

The Knives are the assassins guild, used by the Magistrates and some churches to improve and maintain their positions in city politics. They are often referred to as the “Knives of the Magistrates,” but they work for anyone who can afford their services. They are known for their stealth, secrecy, and the fact they have never been known to fail — a fact that Ashlyn, the ice-veined leader of the Knives, is intensely proud of.

When not operating as lone assassins, the Knives move in groups of four or six. They call these groups “factions.” Factions are lead by a captain who chooses the other members as needed for whatever job is at hand. Bravos, drivers, footpads, knifers, and others can be found in a faction.

The Knives also have competition within the city. There are smaller groups and individuals who happily and readily kill for money. In fact, it could be said that almost half of the population would do so. However, these smaller guilds — such as the Blades, the Cold Wind, and the Night's Claws — do not normally come into conflict with the Knives.

Other Guilds

The following are a few of the other guilds found within the walls of Avalon:

- **Animal Handlers Guild** - Buying, selling, and training horses.
- **Storytellers Guild** - A part of the Bards guild that specializes in oration.
- **Order of Apothecaries** - Known for peddling a number of curatives and other potions across the city through various market stalls.
- **Architects and Mapmakers Guild** - It is said that they have maps of every section and every building in the city. They're stored, somewhere, in their vast libraries.
- **Beggars Consortium** - Loosely connected with the various thieves guilds, the beggars do their best to stay out of guild politics. A great source for street news.
- **Order of Comedians, Play Actors, Dancers and Songsters** - The Bards guild of the city.
- **Blacksmiths Guild** - Controls the selling and traffic of non-precious metals in the city, as well as regulating metal crafting.
- **Cadre of Carpenters** - Not only are they the main builders within Avalon, they also manage the Fire Brigades across the city.
- **Extortioners Guild** - Often used by Nobles, Merchants, and any other group that needs to apply "pressure" for coin, this guild is currently being courted by multiple thieves guilds in an effort to bolster their ranks.
- **Fences Fraternity** - If you want to sell or buy on the black market, you need one of these folks to work with you.
- **Moneylenders Guild** - Owned and controlled by the Order of Hermes, this organization is the only one legally allowed to create paper bank notes.
- **Steersmen and Navigators Guild** - One of the largest contractors of bargemen ship captains, as the guild is always looking to expand its knowledge of the seas beyond Avalon.
- **Longshoremans Guild** - If you have a product that you want moved around on the docks, you need this guild. The guild is happy to remind anyone who attempts to work around them through a judiciously applied beating.
- **Cadre of Vermin Catchers** - Rats and other such things are a constant problem in a large city, and this guild does what it can to control that.
- **Clockmakers Guild** - Creators of clockworks, and said to have a special relationship with the Lamplighters.
- **Urban Harvesters Guild** - Maintain the various trees, gardens, and other small growing areas within the city.
- **Brotherhood of Butchers** - Control the traffic of fresh meat from outside the city.
- **Brotherhood of Sanitary Excavators** - Maintain the underwater passages, sewers, and well water access across the city.

Universities and Schools

Universities and schools have been a part of Avalon's landscape for centuries. Teaching history, religion, astronomy, architecture, philosophy, martial skills, and more, the universities are an essential part of Avalon's culture.

University of History, Knowledge and Astrology

The leading university in Avalon for those who seek knowledge of history and the stars, this school is funded through the Church of Hermes and is home to the largest library in Avalon. This library, known as the Axis Mundi, is accessible only by staff of the university or priests of Hermes.

Venerable Academy of the Esoteric

Although it is one of the oldest schools in Avalon, the academy is the smallest in physical size and has the fewest students. Consisting of three towers connected by various bridges and walkways, access to the school's impressive library and collection of artifacts is only allowed to those who are part of the school staff or those who have approval, through a mountain of paperwork, to access the knowledge. It is said by some scholars that while the Axis Mundi may have more volumes, the Center of Scientia of the Venerable Academy has the greater share of truth within its walls.

School of Artistic and Religious Iconography

This is the leading art school in Avalon, boasting more current and past artistic masters than any other school of its kind.

Hall of Architectural Advancement

All of Avalon's best builders were instructed by the masters of this school. Many contend that nearly every building plan and city expansion design has been documented and stored within the vast scroll shelves and manuscript tables here.

Recondite Order of Ancient Knowledge

The Recondite Order of Ancient Knowledge is the largest group of alchemists and philosophers in Avalon. This order is subdivided into smaller groups that are each devoted to the various branches of study that fall under their very large umbrella. Some deal with the creation of golems, others with the manipulation of weather patterns, and others concern themselves with turning base metals into gold. All such experimentation is designed to help the alchemist attain a state of enlightenment. It is believed that once the proper understanding of the order of all things is gained, the alchemist will become an enlightened being, no longer constrained by this world's natural law. The only member of the Recondite Order to have ever attained this level of understanding is their founder, Felix Meridoc. Felix is still alive today and, while not always engaged in the day-to-day management of the Recondite Order, his presence is felt by all alchemists who revere him as a near-god.

Academy of Noble History & Genealogical Development

A small school that nearly every noble family member attends at some point in their youth, it is devoted to furthering the nobles' position as the leaders of Avalon.

Bearen's School of the Warriors Art

Simply referred to as "Bearen's," accomplished warriors pass through this school's halls and arenas. The school is comprised of a large keep complex located on the top of the hill on the west side of Avalon. Most nobles have their sons, and occasionally their daughters, train here for a short time.

Halath's School of Fighting Arts

Specializing in unarmed combat and grappling, Halath's school has earned a great reputation among those who frequent the fighting pits or are looking for some real street-fighting skills. In his 50s, Halath looks to be at least 10 years younger and is built like an ox. Most of his students will tell you he hits like one as well.

Fellowship of Engineers

The Fellowship of Engineers consists of the various engineering guilds in Avalon. They work with a combination of hydrodynamic, steam, electric, and pneumatic disciplines. This guild is often in conflict with the elder members of the Esoteric Order, as some of the Order feel the Engineers' activities are an abomination of the Alchemical arts. They do not seek enlightenment of the spirit through their experiments, but rather they search for ways to make this life easier. An example of this is the Brotherhood of Sanitary Excavators, the group of engineers in charge of the sewers, controlling the flow of the Styx and ensuring that Avalon has fresh water.

Arquebusiers

The Arquebusiers are a separate Corp of Engineers devoting their lives to the construction and development of gunpowder. This knowledge is used to develop handguns, cannons, rockets and other explosive devices. A person can usually tell an Arquebusier from another engineer, as they are invariably missing a finger or two, reek of sulfur, and have a perpetually charred or burned look to their clothing. Some of the more experienced among them are sometimes missing an eye due to mishaps in their younger and more foolish days.

Order of the Eye

The Order of the Eye is the only known organization of mages in Avalon. They spar frequently with certain religions that believe the Order of the Eye is nothing more than a cabal of demon worshipers who practice black magic. The truth is that the Eye has no preference to the type of magic practiced, or how it is done. Within their ranks are various houses which practice different forms of magic, seeking to perfect their art through study with like-minded sorcerers. Among the more well-known houses in the Order are the House of Bone, House of the Eternal Flame, House of Serpents, House of Light, and the House of Souls.

ADVERSARIES

There are plenty of thugs, cut throats, guards, griffons, circle fighters, muggers, and people who just want to stick a knife into you on the streets of avalon. Here's how we build them so you can build your own and a set of people your players might need to stab in order to survive another day on the Streets of Avalon.

Building Adversaries

Adversaries consist of four basic stats. Dodge, Attack, Mental, Physical. These are the difficulty numbers PC's will need to overcome when they're in conflict with your adversaries. These numbers are modified by the difficulty die. The D6 that's rolled at the beginning of every round.

Adversaries also have a basic harm they can use when they attack, a survivability score which is how much harm they can take before being unable to take action any more. This could also result in their death if the PC or another adversary decides to kill them. And they may have armor which functions as damage reduction just like the PCs.

Adversaries also possess special abilities which could be passive traits like a speed tag, or a passive benefit or special actions they can take just like PCs. These special abilities flesh out the things an adversary can do so their mechanical function fits the role they're playing in your game.

Adversaries don't work the same as PCs. When it's their turn they can move and act, either making an attack or using an ability. They also have one interrupt. This refreshed at the beginning of their turn.

Adversary Template

Name

Survivability

Armor

Harm xdx + x (name of primary attack)

Dodge

Attack

Mental

Physical

Abilities

xxxx

Actions

xxxx

Interrupts

xxxx

Green Griffon Squad Leader (lvl 2)

Survivability 20

Armor 2

Harm 1d6 + 2 (Short Blade)

Dodge 7

Attack 7

Mental 8

Physical 10

Abilities

Group Fighting. If the Griffon Squad Leader is close to any other griffon from their squad they get a +1 to their Dodge, Attack, Mental and Physical scores. Being close to another griffon allows for the use of *Take the Blow* and *Ground and Pound*

Action

Ground and Pound. The Griffon Squad Leader attacks a target, attempting to bring them to the ground. If successful the target takes 1d4 + 2 harm, is grounded, and any griffon close to the Griffon Squad Leader can move close to the target and make an attack as an interrupt.

Interrupt

Take the Blow. The Griffon Squad Leader can take the harm from an attack that hits any single griffon close to them. Before they take the harm their armor increases to 4.

Green Griffon Squad Member (Lvl 1)

Survivability 10

Armor 1

Harm 1d6 + 1 (Short Blade, club)

Dodge 7

Attack 7

Mental 7

Physical 7

Abilities

Group Fighting. If the griffon is close to any other griffon from their squad they get a +1 to their Dodge, Attack, Mental and Physical scores.

Expansion to the Adversary Template

Predator Points: These points allow a monster to activate abilities specific to the monster but always allows for the following:

- Increase the TN of a roll by 2
- Add an extra 1d6 harm to any attack after the attack hits
- Regain 10 survivability

Predator points replenish if the adversary is allowed to rest. An adversary has between 3 and 6 predator points. 3 for a weaker challenge and 6 for the toughest of adversaries.

Weakness. Some adversaries have a weakness. Sometimes this is required to kill them and sometimes it just makes them easier to kill. It's also sometimes a narrative thing you need to do.

At 0 Survivability. Some adversaries don't die at 0 survivability. This section lets you know what actions they generally take when they're in this state or what happens to them.

Killing them. When reducing an adversary to 0 survivability doesn't kill them this is the section that explains one or more ways to kill them, or at least seal them away.

Red Cap (lvl 3)

| | |
|---------------------------|-------------|
| Survivability 24 | Dodge 11 |
| Armor 0 (4 with red cap) | Attack 11 |
| Harm 2d4 + 4 (Iron Shoes) | Mental 3 |
| Predator Points 4 | Physical 11 |

Abilities

Darksight. The Red Cap can see in the dark as easily as people see in the light.

Fast. The Red Cap has the fast tag.

Actions

Stomp Stomp. The Redcap attacks twice with his iron shoes.

Acrobatic Kick (1PP): The Redcap moves up to their speed at a target and kicks them. TN 13 for this attack. If the character fails they're kicked a short distance, taking Iron Shoes harm and are knocked down. If the Red Cap was successful they follow this up with another Iron Shoes attack as they try to stomp the character to death. Knocked down characters have disadvantage against the Red Caps attacks and Iron Shoes deals 4d4 + 4 harm instead of 2d4 until they get up

Syphon Fear and Pain (1PP): The Redcap feeds off fear and pain. As a reaction to someone taking a condition within far range of the Redcap, the Redcap can regain 10 + 3d6 survivability.

At 0 Survivability

Spores of Reincarnation. The Redcap turns into spores that float away on the lightest of winds. These spores sprout into mushrooms which grow quickly. After the sun sets on the mushroom twice it transforms into a duplicate of the Redcap that retains the memories of its former self.

Weaknesses

Red Cap. The Red Cap has armor 4 while the hat is on his head. It is magically adheared to the Red Caps head and any attempt at removing it is at TN 13. Even then, the Red Cap will try and retrieve their hat.

Killing a Red Cap

After it's dead one needs to cover it's hat in salt and then burn it as the first light of day touches the hat. The hat will then turn to stone and crumble into dust.

Skill number for adversaries based on their level and abilities

| Level | Bad | Average | Good | Exceptional |
|-------|-----|---------|------|-------------|
| 1st | 5 | 8 | 10 | 12 |
| 2nd | 5 | 8 | 11 | 13 |
| 3rd | 6 | 9 | 12 | 14 |
| 4th | 7 | 10 | 13 | 15 |
| 5th | 7 | 10 | 14 | 16 |
| 6th | 7 | 11 | 14 | 16 |
| 7th | 8 | 12 | 15 | 17 |
| 8th | 9 | 12 | 15 | 17 |
| 9th | 10 | 13 | 16 | 18 |
| 10th | 11 | 14 | 17 | 19 |

Survivability and average harm based on level

| | Hit Protection | | | | Harm | | |
|-------|----------------|-----------|---------|-------|------|--------|------|
| Level | Minion | Glass Jaw | Average | Tough | low | Medium | High |
| 1st | 1 hit | 6 | 8 | 10 | 4 | 5 | 7 |
| 2nd | 1 hit | 12 | 16 | 20 | 4 | 6 | 8 |
| 3rd | 1 hit | 18 | 24 | 30 | 5 | 6 | 10 |
| 4th | 1 hit | 24 | 32 | 40 | 7 | 9 | 15 |
| 5th | 1 hit | 30 | 40 | 50 | 7 | 9 | 15 |
| 6th | 2 hits / 6 hp | 36 | 48 | 60 | 8 | 10 | 16 |
| 7th | 2 hits / 7 hp | 42 | 56 | 70 | 8 | 10 | 16 |
| 8th | 2 hits / 8 hp | 48 | 64 | 80 | 9 | 12 | 20 |
| 9th | 2 hits / 9 hp | 54 | 72 | 90 | 9 | 12 | 21 |
| 10th | 2 hits / 10 hp | 60 | 80 | 100 | 10 | 13 | 22 |

Playtest Stuff

There are two different kinds of stat blocks here I'm testing. Some of them have a list of tags and are a bit simpler allowing for greater flexibility while others have more abilities and descriptions.

The question is which type of stat block is easier for you to use in play and what makes it easier for you to use in play?

Vermin Catcher (Lvl 2)

Survivability: 16

Armor: 1 (rat-bitten leathers)

Harm: 1d4 (rusty hooked pole or trap baton)

Dodge: 11

Attack: 11

Mental: 8

Physical: 11

Abilities

Vermin Lore. This tag allows them to know all basic vermin lore and lets the GM make a mental +d6 roll against a TN to know more obscure knowledge.

Resistant to the Plague. Gains a +2 to Physical score from effects that would cause harm and give negative tags from disease, poison, or vermin.

Actions

Trap Toss. Hurls a spring-snare or glue bomb up to medium range. Target makes a resistance roll vs attack; on failure, gains the Hindered tag for 1 round.

Quick Snare. Sets a small trap; any creature who moves over the snare must roll vs Mental +2 or take 1d4 harm and gain the tag Snared.

Veteran Vermin Catcher (Lvl 4)

Survivability: 34

Armor: 2 (reinforced leathers)

Harm: 1d6 + 1 (spiked catch pole or acid sprayer)

Predator Points: 2

Dodge: 10

Attack: 12

Mental: 10

Physical: 12

Abilities

Feral Tracker. May declare any vermin-type creature in the scene as focused. Gains +1 to Attack and Dodge stats and deals an extra 1d4 harm against that target for the rest of the scene.

Vermin Lore. This tag allows the Vermin catcher to know all basic vermin lore and lets the GM make a mental +d6 roll against a TN to know more obscure knowledge.

Resistant to the Plague. Gains a +2 to Physical score from effects that would cause harm and give negative tags from disease, poison, or vermin.

Actions

Area Cleanser (1PP). Throws a volatile alchemical cleanser within medium range. This creates a cleansing gas. All creatures in short range from the spot make a resistance roll vs Mental +2 or take 1d4 harm and gain the Disoriented tag. If a creature starts their turn or takes any action that moves through the area where the cleanser is they also have to make the resistance roll. This lasts until the end of a turn where they didn't start or enter the cleansing gas area. The cleansing gas lasts until the end of the scene.

Hook and Drag. Make a spiked catch pole attack. If it's successful, deal 1d4 harm, pull the target into Close range, and the target gains the Off Balance tag.

Trap Toss. Hurls a spring-snare or glue bomb up to medium range. Target makes a resistance roll vs attack; on failure, gains the Hindered tag for 1 round.

Quick Snare. Sets a small trap; any creature who moves over the snare must roll vs Mental +2 or take 1d4 harm and gain the tag Snared.

Captain Vermin Catcher (Lvl 7)

Survivability: 62

Armor: 3 (ratbone plate with alchemical weave)

Harm: 2d6 + 3 (Dual Rat Stabbers)

Predator Points: 4

Dodge: 12

Attack: 12

Mental: 13

Physical: 12

Abilities

Master of Traps. As a free action once per scene, may declare any terrain feature (pit, barrel, door, sewer grate) to be rigged with a trap. First enemy interacting with it must make resistance roll vs Mental or take 6d6 harm and gain the Hindered tag.

Alchemical Immunity. Immune to harm or effects from Guild-standard acids, poisons, or bombs.

Feral Tracker. May declare any vermin-type creature in the scene as focused. Gains +1 to Attack and Dodge stats and deals an extra 1d4 harm against that target for the rest of the scene.

Vermin Lore. This tag allows the Vermin catcher to know all basic vermin lore and lets the GM make a mental +d6 roll against a TN to know more obscure knowledge.

Resistant to the Plague. Gains a +2 to Physical score from effects that would cause harm and give negative tags from disease, poison, or vermin.

Actions

Sweeping Burn. Picks a spot within medium range to throw a fireburst flask. All creatures in short range from the spot make resistance roll vs Mental; on failure, take 4d6 harm and are Burning (1d4 harm at the beginning of their turn until they put it out, TN 13.)

Net (1PP). Pick a spot in short range to deploy a weighted net lined with bone hooks. All creatures in Close range from the spot must make resistance roll vs Attack or become Entangled and take 1d6 harm.

Trap Toss. Hurls a spring-snare or glue bomb up to medium range. Target makes a resistance roll vs attack; on failure, gains the Hindered tag for 1 round.

Quick Snare. Sets a small trap; any creature who moves over the snare must roll vs Mental +2 or take 1d4 harm and gain the tag Snared.

Quick Action

Cleansing Authority. (1 PP) Can command up to five lesser guild members (lvl 3 and below) in the scene and give them a move and an action.

Interrupt

Commanding Jab. After a successful attack, may order an ally close to the target they just struck to immediately strike or move without provoking an opportunity attack.

Pickpocket (Lvl 1)

Survivability: 10

Armor: 0

Harm: 1d3 (sap, shiv, or fist)

Dodge: 10

Attack: 5

Mental: 8

Physical: 8

Abilities

Light Fingers. May attempt to steal a one slot's worth of items or a coin pouch from a distracted target. Target makes a resistance roll vs dodge.

Quick Footed. Dodge and physical increase by 1 when fleeing or moving through crowds or tight spaces.

Actions

Snatch and Dash. Attempt a steal. Target makes resistance roll vs dodge. On a miss, the pickpocket takes the item and immediately moves. On hit, the pickpocket drops the item and tries to flee. Action roll vs Dodge to grab them.

Cheap Shot (Close). Attack to the gut or leg. Target makes resistance roll vs Attack. On miss target gains tag, bum leg or wind knocked out of them.

Pickpocket Pack Leader (Lvl 3)

Survivability: 18

Armor: 0

Harm: 1d4+3 (Dagger)

Dodge: 12

Attack: 6

Mental: 12

Physical: 9

Abilities

Sticky Fingers. When engaged in close quarters or in a crowd, the pickpocket can steal an item without needing to roll if the target is distracted or unaware. Against alert targets, the target gets a resistance roll against Dodge.

Slippery Escape. May disengage and try to break line of sight and hide with a single move action, as long as there's crowds, alleyways, or other places to hide.

Low-Level Underworld Ties. Knows fences, snitches, and gang runners. May trade info or stolen goods in exchange for favors or leverage.

Back Alley Gut Jab. If target is unaware and the pick pocket deals harm with their dagger, they deal an extra 2d6 harm.

Actions

Cut and Run. On a successful close attack, the pickpocket steals an item (GM choice: coin pouch, potion, papers) instead of doing harm. Can then immediately move without triggering reactions.

Distraction Swarm. Whistles to summon four street urchins who cause a scene. All creatures the pickpocket pack leader decides to include within the scene must make a resistance roll vs Mental or be distracted. Can only be done once per scene.

Interrupts

Feign Weakness. When hit by a close attack, the pickpocket can take 1d4 less harm and collapse theatrically. The attacker must make a resistance roll against Mental or gain the tag, They're no threat.

Magistrate Family Guard (Lvl 3)

Survivability: 24

Armor: 3 (chain shirt with family crest, shield)

Harm: 1d8 + 2 (halberd, longsword, or heavy club)

Dodge: 9

Attack: 12

Mental: 9

Physical: 12

Abilities

Loyal to the Last. Gains +1 to Attack and Dodge when defending a member of the family.

Formed Defense. When standing within short range with at least one other guard, gains +1 Armor.

Authority of the Seal. Can command griffons or servants to step aside, give information, or surrender small items. Target makes a resistance roll vs Mental to refuse but then may suffer other consequences.

Actions

Shield Bash. (Only if they have a shield) Bashes a close target with their shield. Target makes a Resistance roll vs Physical; on failure, is Off Balance being at disadvantage to all rolls and losing their quick action until the end of their next turn.

Hold the Line. (Only if they have a halberd or similar pike) The guard shouts a command and braces. Until their next turn, any enemy moving into Close range must make resistance roll vs Physical or take 1d8+2 harm and stop at Short range from the Guard.

Interrupts

Sacrifice. When struck the guard can sacrifice their shield by having it become damaged to increase their armor by 10 for the incoming attack. The guards armor rating is reduced by 1 after that. This can be done once then the guard needs to have their shield fixed or acquire a new one from the family.

Liche' Initiate (Lvl 1)

Survivability 10
Armor 0
Harm 1d6 + 1 (name of primary attack)

Dodge 5
Attack 5
Mental 10 (12)
Physical 10

Abilities

Studied in the Old Ways. The Liche' initiate has studied the basic text and teachings of the old ways and has a 12 mental score when it comes to religious information about the old ways.

Tough. When it comes to being attacked by blunt weapons, objects, and fists the liche' can use their Physical stat as the TN instead of dodge.

Actions

Armor of the Old Ways. (1/rest) The liche' initiate touches themselves or an ally and grants them 2 armor as nature seeks to protect them.

Interrupts

Stone Block. The liche can double the difficulty die to defend against one incoming action roll against them that could be defended by pulling stone from a stone surface.

Liche' Corpse Collector (Lvl 3)

Survivability 30
Armor 0
Harm 1d8 + 3 (Mace)

Dodge 6
Attack 9
Mental 12 (14)
Physical 12

Abilities

Studied in the Old Ways. The Liche' Corpse Collector has studied the basic text and teachings of the old ways and has a 14 mental score when it comes to religious information about the old ways.

Tough. When it comes to being attacked by blunt weapons, objects, and fists the liche' can use their Physical stat as the TN instead of dodge.

Hearty. Resistant to diseases and poisons. Increases TN to be affected by poisons and diseases by 2.

Actions

Armor of the Old Ways. (2/rest) The liche' initiate touches themselves or an ally and grants them 2 armor as nature seeks to protect them.

Grab and/or Throw. The liche is adept at grabbing bodies and moving them around. They make anyone they grab or throw have disadvantage to resist them and deal 2d4 harm when successfully grabbing or throwing creatures around.

Interrupts

Stone Block. The liche can double the difficulty die to defend against one incoming action roll against them that could be defended by pulling stone from a stone surface.

Liche' Grave Tender (Lvl 5)

Survivability 50
Armor 0
Harm 1d8 + 3 (Mace)

Dodge 7
Attack 10
Mental 16
Physical 14

Abilities

Studied in the Old Ways. The Liche' Corpse Collector has studied the basic text and teachings of the old ways and has a 14 mental score when it comes to religious information about the old ways.

Tough. When it comes to being attacked by blunt weapons, objects, and fists the liche' can use their Physical stat as the TN instead of dodge.

Hearty. Resistant to diseases and poisons. Increases TN to be affected by poisons and diseases by 2.

Actions

Armor of the Old Ways. (3/rest) The liche' initiate touches themselves or an ally and grants them 4 armor as nature seeks to protect them.

Stone Manipulation. The liche can manipulate stone and earth in a variety of small ways. The most common is to create tags to hinder enemies or alter the terrain. If the earth is used to also harm someone while hindering it deals 2d4 harm. The liche must have their inverted cross to channel their power or they can't use this magical ability.

Interrupts

Stone Block. The liche can double the difficulty die to defend against one incoming action roll against them that could be defended by pulling stone from a stone surface.

Green Griffon Squad Member (Lvl 1)

| | |
|----------------------------------|------------|
| Survivability 10 | Dodge 7 |
| Armor 1 | Attack 7 |
| Harm 1d6 + 1 (Short Blade, club) | Mental 7 |
| | Physical 7 |

Abilities

Group Fighting. If the griffon is close to any other griffon from their squad they get a +1 to their Dodge, Attack, Mental and Physical scores.

Green Griffon Squad Leader (lvl 2)

| | |
|----------------------------|-------------|
| Survivability 20 | Dodge 7 |
| Armor 2 | Attack 7 |
| Harm 1d6 + 2 (Short Blade) | Mental 8 |
| | Physical 10 |

Abilities

Group Fighting. If the Griffon Squad Leader is close to any other griffon from their squad they get a +1 to their Dodge, Attack, Mental and Physical scores. Being close to another griffon allows for the use of *Take the Blow* and *Ground and Pound*

Action

Ground and Pound. The Griffon Squad Leader attacks a target, attempting to bring them to the ground. If successful the target takes 1d4 + 2 harm, is grounded, and any griffon close to the Griffon Squad Leader can move close to the target and make an attack as an interrupt.

Interrupt

Take the Blow. The Griffon Squad Leader can take the harm from an attack that hits any single griffon close to them. Before they take the harm their armor increases to 4.

Storyteller Guild Bard (lvl 3)

| | |
|---------------------|------------|
| Survivability 18 | Dodge 9 |
| Armor 0 | Attack 6 |
| Harm 1d4+1 (Dagger) | Mental 12 |
| | Physical 9 |

Abilities

Entertainer. The bard has a 14 for their mental score when it relates to performing.

Action

Distraction. The bard uses song, speech, or sound to distract a creature. If that creature fails their resistance roll against the bard (14+DD) they gain the tag distracted until the end of their next turn.

Interrupts

Not the face. If a creature tries to harm the bard with an attack while close the bard will quip or do something unexpected to throw off the attack so it doesn't hit quite as hard. The bard takes half harm from the attack.

Priest of Hermes (lvl 2)

| | |
|-------------------|----------------|
| Survivability 16 | Dodge 8 (10) |
| Armor 0 | Attack 8 (10) |
| Harm 1d6+2 (Club) | Mental 11 (13) |
| | Physical 8 |

Abilities

Preacher. If the priest is speaking of the religion of Hermes they have a 13 for their mental score.

Action

Speed. The priest casts a spell to enchant themselves. It grants themselves the fast tag and a dodge and attack score of 10. If they cast this on another NPC it gives them the same enchantment. If cast on a PC it gives the fast tag and a +1 to agility for the scene.

Templar of Herme's (lvl 6)

| | |
|----------------------------------|----------------|
| Survivability 48 | Dodge 14 |
| Armor 2 (Chain Shirt) | Attack 11 (13) |
| Harm 2d8 + 3 (Duel Short Swords) | Mental 11 (16) |
| Predator Points 3 | Physical 11 |

Abilities

Preacher. If the templar is speaking of the religion of Hermes they have a 16 for their mental score.

Quickened Bladework. The templar is quicker than most with their Duel Short Swords after spending so much time hastened with magic. Any attacks with their swords are at 13 for their attack score.

Fleet Feet. The Templar has the fast tag

Speed Advantage. If the templar is hastened and attacks a slowed target they deal an extra 2d8 harm when a resistance roll is failed against them. Even when its successful they deal 1d8 harm.

Actions

Hastened. The templar casts a spell to enchant themselves. They become supernaturally fast. This tag pushed them to speeds difficult for others to use as their body and mind has trained for this. If cast on other people this is a negative tag and just moving requires an insight or agility reaction roll, whichever is lower, at TN 14 or they can't control their speed.

Slowed. The templar casts a spell to slow down others. They need to touch their target and it's a mental resistance roll or they gain the tag slow which causes a disadvantage of +2 to all physical actions and makes their speed slow.

Mask Thieves (lvl 3 minion)

| | |
|-------------------------------------|------------------|
| Survivability 1 hit | Dodge 8 |
| Armor NA | Attack 8 |
| Harm 1d4+1 (Clubs, knives, daggers) | Mental 4 (8) |
| | Physical 11 (13) |

Abilities

Shank. If another Mask is close a hit deals an extra 1d6 harm

Thieves. When in the middle of a heist their physical stat is increased to 13 and their mental stat is increased to 8

Actions

Bail. Mask thieves know when to get out. They add +2 to any action to escape from a situation.

Sanitary Excavator Novice (lvl 1)

| | |
|-------------------------------|------------|
| Survivability 6 | Dodge 7 |
| Armor 1 | Attack 7 |
| Harm 1d8 (Grime hook, Short) | Mental 6 |
| | Physical 8 |

Abilities

Tags. Dead Nose, Sure Footed

Sanitary Excavator Journeyman (lvl 3)

| | |
|---------------------------------|-------------|
| Survivability 24 | Dodge 10 |
| Armor 2 | Attack 8 |
| Harm 1d8+1 (Grime hook, Short) | Mental 9 |
| | Physical 11 |

Abilities

Tags. Dead Nose, Sure Footed, Shit Eater Handler, Sewer Navigator

Actions

Call Shit Eater. If the difficulty die is a 5 or a 6 the Sanitary Excavator can call a nearby Otyugh. If Out of an action scene and they have time they can call an Otyugh.

Sanitary Excavator Master (lvl 6)

| | |
|---------------------------------|-------------|
| Survivability 48 | Dodge 10 |
| Armor 2 | Attack 8 |
| Harm 2d8+1 (Grime hook, Short) | Mental 9 |
| | Physical 11 |

Abilities

Tags. Dead Nose, Sure Footed, Shit Eater Handler, Sewer Navigator, Excavator Lorekeeper

Actions

Call Shit Eater. If the difficulty die is a 5 or a 6 the Sanitary Excavator can call a nearby Otyugh. If Out of an action scene and they have time they can call an Otyugh.

Interrupt

Slick Spot. Only in sewers when attacked. Add 3 to a dodge after a roll has been made. If the attacker misses the attacker falls and gains the tag covered in filth.

Metal Bar Thug (lvl 5)

| | |
|--------------------------|-------------|
| Survivability 60 | Dodge 9 |
| Armor 1 | Attack 13 |
| Harm 1d6 + 5 (Metal Bar) | Mental 5 |
| | Physical 15 |

Abilities

Tough. Copper has 10 extra toughness

Action

Wild Bashing. Copper beats a target with his metal bar repeatedly. The target can defend but if the target fails they defend again at Copper's attack -1. This repeats until with cumulative -1s until Copper misses the target. After the wild bashing Copper has the tag Off Balance until his next turn. This tag means any hit against Copper deals an extra 1d4 harm.

Punching Thug (lvl 5)

| | |
|---------------------------------|-------------|
| Survivability 60 | Dodge 9 |
| Armor 1 | Attack 13 |
| Harm 2d3 + 4 (Throwing Punches) | Mental 5 |
| | Physical 15 |

Abilities

Tough. Borin has 10 extra toughness

Puncher. Borin gets +1 to his Attack when punching

Interrupts

Counter Punch. (Recharges if the Challenge die is a 1 or a 6.) Borin can take a hit from a melee attack, letting it automatically hit him for half harm, this allows him to counter punch the person who hit him. Target is at disadvantage. If the target fails to defend Borin slugs the target for 6d4 + 5 damage, knocks them down and gives them the tags Prone and Dizzy.

Dietrich Black Market Dealer (lvl3)

Survivability 22 Dodge 10
Armor 1 (padded leathers) Attack 9
Harm 1d4 + 2 (concealed dagger, Close) Mental 12
Physical 10

Abilities

Tags. Silver Tongue, Dietrich Loyalist, Fence

Black Market Connections. Knows how to source contraband; once per scene can produce a useful illicit item.

Actions

Cheap Shot (Close). Target makes resistance roll vs Physical or takes 1d4 + 2 harm and is Staggered.

Distracting Offer. The black market dealer attempts to stall a target with words; target makes a resistance roll vs Mental. On failure, target gains the tag distracted by offer.

Interrupts

Slippery Bribe. When targeted by an attack, the black market dealer can spend coins or offer favors. The attacker either makes a resistance roll vs Mental. On failure, attacker tells the black market dealer what they want and the black market dealer tells them they can provide it and then must try. If the black market dealer can't, the attacker hesitates and the TN to hit is increased by 2. The attacker is now immune to this ability for the rest of the scene.

Wulfhard house guard (lvl 3)

Survivability 26 Dodge 9
Armor 5 (chainmail, wooden shield) Attack 10
Harm 1d8 + 1 (Longsword, Close) Mental 9
Physical 12

Abilities

Tags. Bodyguard, Wulfhard Loyalist, Intimidating

Formed Defense. Gains +1 Armor if within Short range of another Wulfhard guard.

Actions

Shield Bash (Close). Target resists vs Physical or takes 1d4+3 harm and is Off Balance.

Interrupts

Shield Wall. Can raise shield when ally within Close range is attacked; increase ally's TN to be hit by +2 for that attack.

Sacrifice. When struck the guard can sacrifice their shield by having it become damaged to increase their armor by 10 for the incoming attack. The guard's armor rating is reduced by 1 after that. This can be done once, then the guard needs to have their shield fixed or acquire a new one from the family.

Priest of Odin (lvl 4)

Survivability 28 Dodge 9
Armor 1 (robes with hidden padding) Attack 9
Harm 1d6 (sacrificial blade, Close) Mental 13
Physical 10

Abilities

Tags. Priest, Zealot, Wulfhard Loyalist

Odin's Fury. Once per scene, gains +2 Attack and 2d6 harm for one strike.

Actions

Cursed Invocation (Far). Target resists vs Mental; on failure, target becomes cursed. Cursed targets have disadvantage on all rolls and any failures on any rolls cause the target to take 1d4 harm.

Fanatical Rally. Allies within Short range gain +2 Mental for the scene.

Interrupts

Death Blessing. When reduced to 0 survivability, grants ally within Short range +2 Attack for the remainder of the scene.

Wulfhard Hammerbearer (Lvl 5)

Survivability 52 Dodge 11
Armor 2 (reinforced brigandine) Attack 12
Harm 2d6 + 2 (great warhammer, Close) Mental 10
Physical 14

Abilities

Tags. Bodyguard, Hammerbearer, Wulfhard Loyalist, Knee Breaker

Smash Through. Ignores 2 Armor when attacking.

Actions

Knee Breaker (Close). Target resists vs Physical or takes 1d10 +1 harm and is hobbled.

Sweeping Strike (Close). Attack all enemies in Close range; harm 1d6 +2 each.

Interrupts

Hammer Parry. May block a Close attack aimed at another within Reach; reduce incoming harm by half.

Lore

The hammerbearer's are the elite warriors of the Wulfhard family. They are each gifted with a great hammer and the reinforced brigandine of the Wulfhard family. This is a prestigious position in the family and only members of the family and those given special positions and titles outrank the hammerbearers.

Grimhagen Alchemist (Lvl 4)

Survivability: 28

Armor: 1 (alchemical-resistant coat)

Harm: 2d4 + 2 (Needle Strikes)

Dodge: 7

Attack: 10

Mental: 13

Physical: 10

Abilities

Alchemical Arsenal. The Alchemist has access to a rotating selection of bombs. Can use each once per rest:

Firebomb (burning): 1d4 harm and tag On Fire. Deals 1d4 harm when an on fire targets turn starts or at the end of the round if an object. TN 14 to put out. It is a chemical fire.

Acid Flask: Ignores armor, reduces target's armor by 1 until it can be repaired, and deals 1d4 harm.

Tear Gas: Creates a cloud of tear gas that covers a short distance from where the chemicals land. Anyone in the cloud makes a TN 13 resistance roll or gains watery eyes until the scene is over or overcome in some other way.

Glue Grenade: On hit, target is glued to the spot. TN 13 to change the tag to covered in glue until its cleaned off

Master of Reagents. The alchemist can combine unstable reagents to create one of the following effects once. They can't do this again until they return to their lab. If they're in their lab they can use these every time it's their turn.

Explosive Toss. Lob an alchemical bomb at a spot within medium range. It explodes in short range. Anything in range makes a Resistance roll vs attack or target takes 3d6 Harm and is blown short range away and knocked down.

Poisoned Needle Injection. Close attack. If the resistance roll is failed the target takes 1d3 harm and makes a resistance roll against mental. On a failed resistance roll, the target takes the tag nerve poison. They suffer disadvantage on all rolls due to nerve agent and are slow until the end of the scene or something else removes the tag.

Interrupts

Counter Fumes. When targeted by an attack, unleash counter-agent vapors. Forces the attacker to reroll their best two dice.

Goblin

Goblins are creatures of deception and deceit. What they really want is to feel a sense of belonging but each of them has something that triggers a base instinct to kill deep inside of them. This is a curse their people gained when their homeworld was destroyed by Erlig. Those who escaped eventually made it to this world, but none remember those times.

Goblins will often replace an individual in society, sometimes killing them and taking their spot and other times just slipping into the role of someone who has died that they observed. They live that way until they're triggered. Then they harm a bunch of people, probably people they've come to know and care about, potentially killing them, before escaping. Depending on the aftermath the goblin may try and make amends or seek a new place to belong.

Goblin (lvl 4)

Survivability 40

Armor 0

Predator Points: 5

Harm 2d4 + 4 (Claws and Teeth)

Dodge 13

Attack 10

Mental 10

Physical 7

Abilities

Frenzy. Determine the goblins trigger. When triggered the goblin enters a state of frenzy. This lasts for three rounds. They attack the closest person to them three times each round and gain the tag fast.

Congenial. (1PP) Goblins are masters at blending. Increase the TN on any roll made against a goblin to avoid suspicion, lie, or blend into Avalonian society, by 2.

Quick

Shapeshift. As a quick action, the goblin can shift their appearance to any humanoid creature they wish to mimic. Changing size, shape, heritage to fit how they wish to appear.

Speedy. They take two moves on their turn instead of one.

While Frenzied

Quick Claws. (1 PP) Make an attack as an interrupt after being harmed.

At 0 Survivability

Reducing a goblin to 0 survivability just causes them to try and flee. They're often quicker than most people so they usually get away.

Weaknesses

Cold Iron. If struck by cold iron the Goblin is taken out of its frenzy.

Killing a Goblin

Dismemberment. If they're caught they can be killed by being dismembered but it's a long and painful process. They must be separated into seven pieces and then the seven pieces must be separated into seven pieces again. All the while the magic of the goblin trying to pull itself back together while screaming, wiggling, and trying to escape.

Cold Iron. Stabbing a goblin in the chest or head with Cold Iron when it's at 0 survivability will kill it.

Brain Gorgers

Called The Enemy by the Liché and Dark Spawn by the Church of Odin, these creatures are said to be things that Erlig and his followers brought into the world to aid them during the Soul War. Then, during a key battle (historians disagree as to which battle it was), the Gorgers turned on their allies in support of their own agenda.

Slave masters able to control the minds of anyone they come in contact with, these horrible octopoid-visaged beings are said to literally devour the brains of their foes. It is said that certain warlocks and wizards who research and preform darker magics risk the Spawn's attention. And, once the Spawn is interested in you, there is only one way for them to slake their hunger for knowledge.

***THE REAL STORY** - Brain gorgers are servants created by Erlig, an elder being from outside, that were sent into this world through a madness-induced summoning ritual by the dwarven warlock Travok Oathbreaker. This ritual allowed a temporary portal for the brain gorgers to pass through into the caverns and tunnels of the dwarven kingdom of Thorbrindor below Avalon. This act spelled doom for the dwarves, and almost utterly eliminated them from the world.*

The goal of the brain gorgers is to find a way to open a permanent portal to the outside. This would allow their patron to bring it's eternal darkness to the world; enslaving everyone to the brain gorgers as they are so bound to their foul god. Their hunger for this knowledge drives them to devour the minds of nearly every being they encounter.



Brain Gorger (lvl 10)

Survivability 88

Armor 10 (magic)

Harm 3d6 + 3 (Tentacles, Close)

Predator Points 7

Dodge 14

Attack 14

Mental 17

Physical 11

Abilities

Tags. Magically Resistant, Knows the Secret Histories, Darksight, Levitates, Telepathic

Actions

Mind Magic (far). Target uses Psyche to resist vs Mental or is afflicted by one of the following effects:

- Tagged with **In Your Head**
- If tagged with **In Your Head** this turns into a consequence, **Dominated**. Dominated characters must do what the brain Gorger orders them to do, even if that's letting them eat their brains.
- Pick up to 10 targets within far range and **mesmerize** them. Mesmerized characters are confused about their surroundings gaining disadvantage on all rolls
- Any mental effect you think a Brain Gorger would have but reduce the mental score to apply it by 2 and if harm is associated with it make it 3d6 against a single target or 2d6 if applying the effect to more than 1 target up to a maximum of 5.

If the Gorger takes any harm roll 5d6. As long as a 5 or 6 is rolled any effect remains. There are other ways for characters to throw off the mental intrusions of the Brain Gorgers, but that is left to the GMs discretion.

Brain Rip (close). A character who is unable to defend themselves from a Brain Gorger and is attacked by a brain rip is killed. Paralyzed, unconscious, and dominated, or the most likely ways for this to occur.

Interrupts

Floating Dodge. As long as the Brain Gorger is floating they can cause a character who is attacking them to reroll any one die after they're done rolling and spending Grit Points.

At 0 Survivability

If not in contact with uncorrupted earth the Brain Gorger can shift away as a free reaction when reduced to 0 survivability.

If in contact with uncorrupted earth they'll try to escape it as they can't use any of their mind magic.

Uncorrupted earth. This is any earth or rock that has been within the lamplight of the city of Avalon for at least one lighting and dousing of the lamps. It maintains this property for up to three days.

Weaknesses

Uncorrupted Earth. If the Brain Gorger is touching uncorrupted earth their armor is reduced to 0, and they can't use their Mind Magic, and anyone afflicted by mind magic gets another Psyche resistance roll with advantage vs the Gorger's mental score.

Killing a Brain Gorger

You can kill them by reducing them to 0 survivability, making sure they're in contact with uncorrupted earth, and then impaling them in their brain. Stabbing them in the brain like this can only be accomplished when they gorger is at 0 Survivability. Otherwise their tentacles and magic keep objects from piercing their brains.

Doppelgangers

If the stories of some discredited, disgraced, and persona non grata actors and musicians are to be believed, the Order of Comedians, Play Actors, Dancers and Songsters is under the control of a clan of doppelgangers bent on using the clan as a mechanism for their spying and assassination efforts.

Others say that based on some of the interest that key members of the guild have shown in collecting ancient documents and artifacts from the Soul War, there may indeed be something sinister happening. Especially when the items they've obtained are all related to the most certainly mythological brain gorgers and elder species of dwarves and elves.

Clearly, according to the guild's leadership, all such claims are utter nonsense. They are actors, comedians, dancers, and singers of the highest order. Anything else is nothing but lies.

***THE REAL STORY** - Doppelgangers are the escaped slaves of the brain gorgers. The shape-shifting species was brought into the world alongside the brain gorgers for use as spies, assassins, and infiltrators. The gorgers had successfully utilized doppelgangers in previous world dominating efforts, but this time their servants rebelled and escaped. Something in this world's magical field disrupts the gorgers' ability to control the minds of doppelgangers. Once that was realized, the shapeshifters slew some of their former masters and fled into the city of Avalon where they fight an urban guerrilla war against their former captors.*

It is true that the doppelgangers have taken over the guild as it is the perfect cover for their information gathering efforts. Through the guild they are able to locate the places where the gorgers have started to assert their power. Once such a family, guild, or house is found, the doppelgangers swiftly move against them. They are loyal allies to anyone who opposes the gorgers.

Doppelganger Infiltrator (lvl 3)

Survivability 24

Armor 1 (Leather)

Harm 1d6 + 3 (Short Blade, Close)

Predator Points 3

Dodge 12

Attack 9

Mental 12

Physical 10

Abilities

Tags. Actor, Silver Tongue, Perfect Body Control

Shapeshifter. The doppelganger can take the shape of anyone they've seen and make a perfect copy.

- If they touch them they can gain their mannerisms and some surface memories.
- If they manage to get some of their blood and drink it they know everything about them and can mimic them perfectly.

Sneak Attack (close). A character who is unable to defend themselves from a Doppelganger takes an extra 1d6 harm.

Actions

Unexpected Attack (close). If the doppelganger attacks anyone who is unaware of their nature they increase their attack score to 12. If they succeed they deal an extra 1d6 harm and a consequence to the target.

Interrupts

Body Shift. The doppelganger can move their body in almost supernatural ways. They can cause a character who is attacking them to reroll any one die after they're done rolling and spending Grit Points.

Doppelganger Elite (Lvl 6)

Survivability: 40

Armor: 1

Harm: 2d6+3 (psychic blade, mimic strike)

Predator Points: 5

Dodge: 12

Attack: 13

Mental: 15

Physical: 12

Abilities

Perfect Mimicry. The doppelganger can assume the physical form, voice, and minor habits of any humanoid it has observed for at least 1 hour. Observing for 24 hours allows near-perfect impersonation (including handwriting and accent). It's a resistance roll vs mental to notice subtle inconsistencies.

Identity Theft. By touching a sleeping, unconscious, or restrained target for 10 uninterrupted seconds, the doppelganger can extract a memory echo, gaining a temporary advantage in impersonation or one known secret. (GM discretion.)

Reactive Form. Once per scene, when struck at Close range, the doppelganger melts, moves, and reforms at Medium range. The attacker makes a resistance roll vs Dodge or is knocked prone.

Actions

Mimic Strike. Attack mimics the target's own fighting style or voice. Resistance roll vs Mental. On miss: Take 2d6 harm and gain the tag confused. If the strike reduces the target to 0, the doppelganger may immediately assume their form without need for observation. The doppelganger gains a +2 to their stats vs confused targets.

Quick Actions

Whisper of the Familiar (1PP). Targets all PCs within medium range who know the impersonated form. Resistance roll vs Mental. On miss: Gain tag confused. This tag goes away at the beginning of the doppelgangers next turn.

Interrupts

Melt and Flee (1PP). When hit, the doppelganger dissolves into a puddle of gray flesh and vanishes through a crack or down a drain. This means the doppelganger will escape unless the terrain is sealed.

When reduced to 0 survivability

Identity Collapse (Once per rest). There are multiple personas fighting for control within the doppelganger as their form glitches violently between identities. All non doppelgangers who see this make a Psyche resistance roll vs Mental. On miss: Gain tags unsettled and confused.

Then the doppelganger restores all their survivability, and increases their Attack, Dodge, and Physical scores by 2 but reduces their mental score by 4.

Doppelganger Leader (lvl 7)

Survivability 56

Armor 1 (Leather)

Harm 2d6 + 3 (Pugilism, Close)

Predator Points 6

Dodge 15

Attack 12

Mental 15

Physical 13

Abilities

Tags. Actor, Silver Tongue, Perfect Body Control, Leader of shapeshifters

Shapeshifter. The doppelganger can take the shape of anyone they've seen and make a perfect copy.

- If they touch them they can gain their mannerisms and some surface memories.
- If they manage to get some of their blood and drink it they know everything about them and can mimic them perfectly.

Sneak Attack (close). A character who is unable to defend themselves from a Doppelganger takes an extra 2d6 harm.

Actions

Unexpected Attack (close). If the doppelganger attacks anyone who is unaware of their nature they increase their attack score to 12. If they succeed they deal an extra 2d6 harm and a consequence to the target that fills up two consequence slots.

Call in reinforcements (far). If there are people around the leader can call for three doppelganger infiltrators to assist them who are near by.

Interrupts

Body Shift. The doppelganger can move their body in almost supernatural ways. They can cause a character who is attacking them to reroll any one die after they're done rolling and spending Grit Points.

At 0 Survivability

The doppelganger leader spends a predator point to restore 10 survivability and takes a negative tag as a free action. They can then use the following action on their turn:

Escape Plan. The Doppelganger leader spends a predator point and enacts their escape plan. The characters make intellect resistance rolls vs a TN of 17. If half of the characters, rounding up, succeed this turns into a three segment chase. If they fail the doppelganger leader gets away.

Coins

Class Features



☐ **Expert Points** _____ / _____

- You can spend a single expert point on any roll. This must be declared before the roll. This provides advantage on the roll.
- Expert points refresh after a rest
- When your adrenaline spikes you gain an expert point. This most often happens at the beginning of an action sequence (Chase/fight) The GM decides when an action sequence begins and if you get the adrenaline spike expert point. Context Matters.

☐ **Danger Sense.** Add your Intuition to Agility resistance rolls.

☐ **Insightful Fighting.** *Quick Action.* Make an Intuition roll against a creature you can see vs the creatures mental score. With a hit gain the following benefits:

- As long as you keep attacking only this target, you have advantage on your attack rolls.
- You can now choose to spend an expert point to add your stunt die to the harm you deal with an attack against this target.

□ In The Know

- When looking for where to find information about a person, place, or thing you always find out something. A rumor, a bit of info, a lead of some sort. This means if you miss on a check to gather information you always get the success with a cost result. This means the GM may put a cost in time, coin, violence, or some other resource. But at least you still have a lead.
- When you need to make a check to gather information about a person, place, or thing in Avalon you have advantage.

☐ **Here It Comes.** You are never surprised when violence occurs. It doesn't mean you're always the quickest to react but at least you know it's happening.

☐ **Extra Attack.** You can attack twice, instead of once, whenever you use your action to Attack.

☐ **Unerring Eye.** You sense the presence of illusions - both mundane and magical, shapechangers not in their original form, visible trickery, and magic designed to deceive the senses within a short range of you, provided you can perceive them.

You sense that an effect is attempting to trick you, there's something off, something you can't always quite put into words. You gain no insight into what is hidden or into its true nature but at least you know something's up. Make the GM aware that you have this ability because they're the ones that need to inform you this is occurring.

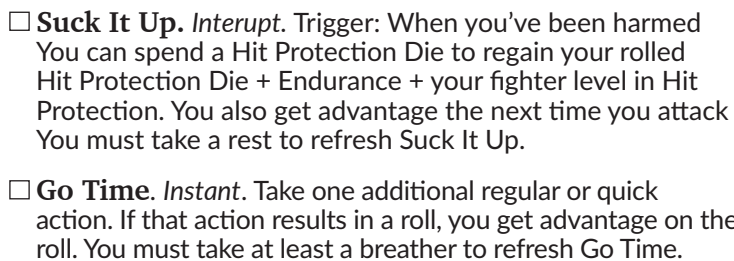
☐ **Exceptional Expert.** If you have no Expert dice at the beginning of your turn you gain one.

Expert Talents

[illegible]

Coins

Class Features



- ☐ **Extra Attack One.** You can attack twice, instead of once, whenever you use your regular action to Attack.
- ☐ **Extra Attack Two.** You can attack three times, instead of twice, whenever you use your regular action to Attack.

Fighter Talents

[illegible]

Coins

Class Features



❑ **Sneak Attack.** When you seek to harm and you have the upper hand, advantage, a tag that makes sense, ect, you can deal an extra harm. The weapon needs to have the light or precise tag or be a bow or crossbow.

☐ **Shadespeak.** Secret language of the criminal organizations of the Streets of Avalon

❑ **Quick Actions.** You can use the quick action to do one of the following in a objective based scene: move, withdraw, or hide if you have some reasonable way to get out of sight.

☐ **You Only Clipped Me.** You can anticipate when harm is coming your way. When you fail a resistance roll from an attack and take harm you can use your interrupt to halve the harm against you.

☐ **Picking Things Up.** You can pick two more trainings.

☐ **Get Out of the Way.** You take no harm when succeeding on Agility resistance rolls.

☐ **I'm Just That Good.** Pick three of your previously selected: general trainings, individual item kits/tools trainings, or weapon trainings to be exceptional in.

☐ **Mentally Tough.** You add your training bonus to Psyche resistance rolls.

☐ **Elusive.** Anytime you would be disadvantaged when making a resistance roll against a physical attack, you ignore the disadvantage.

☐ **Better Good Than Lucky.** You gain the tag **Better Good than Lucky**. You can use this tag once per day. When you do you roll an extra d6 on all resistance and action rolls for the rest of the scene/sequence as you show off how good you really are. If you roll any 1's you can reroll them once, ignoring the critical failure rule. If you critically fail the reroll then your screwed, something bad happens to you, and you gain the condition **unlucky**. The tag's ability refreshes at the end of a rest.

[illegible]

Coins

Class Features



Magic User Spells Prepared

- ☐ **Spellcasting.** You gain the following benefits:
 - You gain spell points equal to $3 + (\text{Level} \times 2) + \text{Psyche}$.
 - A Spellbook (pg 46) containing all the spells from your magical path along with your rituals and your general understanding of the complexities of magical theory.
 - You can prepare a number of spells totaling your Intellect +1. You can change them when you finish a rest.
 - A magical focus which grants the following benefits:
 - o You can put one more spell point into a spell from your magical path.
 - o You can roll with advantage when casting a spell from your magical path. You can do this a number of times per day equal to your Intellect. This ability recharges with a rest.
 - You learn spells in the following ways:
 - o Each time you level up add a spell from any magical path.
 - o You can learn them by finding people or resources to teach them to you, probably for a hefty cost.
 - ☐ **Ritual Magic.** You can cast magic through ritual. This can provide a variety of effects. You tell the GM what you're trying to achieve and the GM chooses one or more from the following costs depending on the effect and scope of the spell.
 - It's going to take one or more moments, a scene, several scenes, hours, days, weeks, months to pull off.
 - It'll cost you an amount of spell points determined by the GM.
 - It will require _____ to do it.
 - This ritual requires a roll.
 - First you must _____.
 - You'll need help from _____.
 - You and your allies will risk danger from _____.
 - Any other requirements the GM deems fit the situation.
 - ☐ **Magical Path.** _____
 - ☐ **The Sight.** You can let your vision slip into the aetheric spectrum.
 - ☐ **Complex Ritual Casting** You get rerolls equal to your training bonus during the process of complex rituals.
 - ☐ **Learned.** Choose one.
 - Gain training in one of the following skills: Arcane Studies, Doctoring, History, Insight, Investigation, or Religion
 - Become exceptional in a skill you're already trained in.

Magic User Talents

Magic User Talents

House of Bone Spells

Alter Self

Casting Time: 1 regular action

Range: Personal

Components: V, S

Cost: 2 Spell Point

Duration: Concentration, up to 1 hour

You assume a different form. When you cast the spell, choose one of the following options, the effects of which last for the duration of the spell. While the spell lasts, you can switch from one option to another by spending a spell point and using a regular action.

Aquatic Adaptation. You gain the tag **Aquatic**. You adapt your body to an aquatic environment, sprouting gills and growing webbing between your fingers. You can breathe underwater and are not hindered by being in the water.

Change Appearance. You transform your appearance. You decide what you look like, including your height, weight, facial features, sound of your voice, hair length, coloration, and distinguishing characteristics, if any. You can make yourself appear as another creature, though none of your statistics change. You are unable to appear as a creature of a different size than you, and your basic shape stays the same; if you're bipedal, you can't use this spell to become quadrupedal, for instance. This gives you the tag **I look like** _____. You fill in the blank with what or who you look like.

At any time for the duration of the spell, you can spend a spell point and use your action to change your appearance in this way again.

Natural Weapons. You grow claws, fangs, spines, horns, or a different natural weapon of your choice. Your unarmed strikes deal 1d6 bludgeoning, piercing, or slashing harm, as appropriate to the natural weapon you chose, and you are trained with the natural weapons created as part of this spell.

Cobbleskin

Casting time: 1 Regular Action

Range: Touch

Components: V,S,M*

Cost: 2 Spell Point

Duration: 10 minutes (Concentration)

You touch a willing creature. Until the spell ends, the target's skin has the consistency of cobble stones and appears as such. The target's armor increases by 3 for the duration of the spell.

*A handful of cobblestone chips

Cure Wounds

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

A living creature you touch feels more rejuvenated. They spend a hit protection die and add 1d6 + your Psyche to the roll. A character needs a hit protection die to spend to allow for this spell to have an effect.

Conversely, you can make an agility action roll to touch an undead creature. If successful you can spend a Hit Protection die to deal the following:

(HP Die + 1d6 + psyche) x 2 harm

Empower

- (x) Each point you spend restores another 1d6 Hit Protection
- (1) Increases the range to medium
- (2) increase the harm you deal to undead from x2 to x3

Enhance Physical Ability

Casting time: 1 Action

Range: Touch

Components: V,S

Cost: 2 Spell Point

Duration: 1 minute (Concentration)

You touch a creature and bestow upon it a magical enhancement. The target's Endurance, Strength, or Agility increases by 1, to a maximum of 5, for the duration of the spell.

Empower

- (3) Increase a stat by 2, to a maximum of 5.
- (2) Increase a second stat by 1, to a maximum of 5.
- (3) Break the maximum of 5. When the spell ends the target takes a physical condition related to the stat increased.



Misty Cloud Form

Casting Time: 1 regular action

Range: Touch

Components: V, S, M (a bit of gauze and a wisp of smoke)

Cost: 3 Spell Point

Duration: Concentration, up to 1 hour

You transform a willing creature you touch, along with everything it's wearing and carrying, into a misty cloud for the duration. The spell ends if the creature drops to 0 Hit Protection. An incorporeal creature isn't affected.

While in this form, the target's only method of movement is a slow flying speed. The target can enter and occupy the space of another creature. The target has advantage on Strength, Agility, and Endurance resistance rolls. The target can pass through small holes, narrow openings, and even mere cracks, though it treats liquids as though they were solid surfaces. The target can't fall and remains hovering in the air even when stunned or otherwise incapacitated. The target takes half harm from sources that could harm a cloud, which are at the GMs discretion.

While in the form of a misty cloud, the target can't talk or manipulate objects, and any objects it was carrying or holding can't be dropped, used, or otherwise interacted with. The target can't attack or cast spells.

Empower

- (1) The transformed creature you touch can speak
- (2) You can transform an unwilling creature. You must make a Psyche action roll vs their Will score at the end of each of the creature's turns to keep them transformed.

Harm Transference

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 2 Spell Points

Duration: Instantaneous

You touch a creature and can transfer some of the harm you've taken to them. Mechanically this means you deal them 1d8 + psyche in harm and restore the same amount of hit protection.

Empower

- (4) You can transfer a lasting physical condition you have to another creature. If this is an NPC it means they have the condition you had.

Note: Casting this on an undead creature causes you damage and the undead creature to regain survivability.

Haste

Casting Time: 1 action

Range: Medium

Components: V, S, M (a shaving of licorice root)

Cost: 3 Spell Points

Duration: Concentration, up to 1 minute

Choose a willing creature that you can see within range. Until the spell ends, the target's speed is increased to fast, they have advantage on any Agility resistance rolls, and gain an additional regular action on each of their turns. That action can be used only to Fight (one melee or ranged attack only), or do something else that would take six seconds. Any spell you cast while Hasted is at disadvantage.

When the spell ends, the target can't move or take actions until after its next turn, as a wave of lethargy sweeps over it.

Empower

- (1) The target can ignore the lethargy effect.
- (3) Ignore the "Any spell you cast while Hasted is at disadvantage."

Lesser Restoring

Casting time: 10 minutes

Range: Touch

Components: V, S, M*

Cost: 1 Spell Points

Duration: Instantaneous

You touch a creature and can end either one disease or one sticky negative physical tag afflicting it.

Empower

- (x) For every spell point you spend you can restore a lost physical attribute point but not a spell burned attribute point. Never a spell burned attribute point.
- (4) Make a Psyche + Chiurgeon check at TN14. If you succeed you can remove one physical condition. If you fail, that physical condition becomes worse, either taking two condition slots or the GM creates a new condition from you failing to heal them.

*If this is a disease then there must be a sacrifice made of a healthy animal such as a bull, ox, horse, or cow. This is to confer the health of the animal to the diseased person.



Mark of Blood

Casting time: 1 quick action

Range: Medium

Components: V

Cost: 2 Spell Points

Duration: 1 minute (Concentration)

You choose a creature you can see within range and they become outlined in blood red in your vision. Until the spell ends, you deal an extra 1d6 harm to the target whenever you deal harm to the target. If the target drops to 0 hit protection before this spell ends, you can use a quick action to outline a new creature.

Empower

- (1) You deal 1d8 harm instead of 1d6 harm.
- (3) You deal 2d6 harm instead of 1d6 harm.

*You can combine the two above empowers to deal 2d8 harm instead of 1d6 harm.

Reinforced Limbs

Casting time: 1 quick action

Range: Personal

Components: V

Cost: 2 Spell Points

Duration: 1 minute

You reinforce your limbs with your will. For the duration, you gain the following benefits:

- You become trained with unarmed strikes.
- You can use your Psyche instead of Strength for the harm rolls of melee attacks using your unarmed attack
- Your harm with unarmed strikes becomes a d6.
- Your unarmed attacks have a magical force component to them.

Empower

- (1) Increase your unarmed harm to d8
- (1) Add one of the following elements to your unarmed strikes: Fire, Cold, or Lightning.

Resistance

Casting Time: 1 regular action

Range: Touch

Components: V

Cost: 1 Spell Point

Duration: up to 1 minute

You touch one willing creature. Once before the spell ends, the target has advantage on a resistance roll. The spell then ends.

Empower

- (2 - Concentration) The target has advantage on Strength, Agility, or Endurance resistance rolls for up to 1 minute. Your choice.
- (x) You can add an extra creature as a target for each spell point spent.

Speedy

Casting Time: 1 quick action

Range: Self

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 10 minutes

This spell allows you to move at an incredible pace.

You gain the following benefits:

- Your speed increases to **Fast**.
- When you cast this spell, as a quick action on each of your turns until the spell ends, you can take the withdraw action or another move action.
- Where speed would matter to an action or resistance roll, you have advantage.

Empower

- (1) You can target a creature other than yourself in close range

Spider Climb

Casting Time: 1 regular action

Range: Touch

Components: V, S, M (a drop of bitumen and a spider)

Cost: 2 Spell Points

Duration: Concentration, up to 1 hour

Until the spell ends the target gains the tag **Sticky**. This means one willing creature you touch gains the ability to move up, down, and across vertical surfaces and upside down along ceilings, while leaving its hands free. Its speed on these surfaces is the same as its normal movement. That doesn't mean they're accustomed to being upside down, hanging off walls, and doing other physical activities in these positions, but they can now at least attempt them. Plus climbing is normal movement for creatures with the **Sticky** tag.

Unwound

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 2 Spell Points

Duration: Instantaneous

You touch a living creature that has 0 Hit Protection and taken a condition. The creature can spend a Hit Protection dice if they have one to regain that amount of Hit Protection and remove a condition instantly. This spell must be cast within one round or ten seconds of the condition being taken to have an effect.

Empower

- (1) It can be cast within 1 minute of the condition being taken instead of six seconds.

House of Flame Spells

Blastwave

Casting Time: 1 action

Range: Close

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

A wave of thunder explodes from you. Make an intellect action roll against a physical resistance. This is against each creature that's close to you. On a hit each creature takes 2d6 harm and is pushed a short distance away from you, or half as much harm and is not pushed on a miss.

In addition, unsecured objects within the area of effect are automatically a short distance away from you by the spell's effect, and the spell emits a thunderous boom.

Empower

- (1) You choose one direction to blast
- (x) You can omit a target or object from the spells effect for each spell point you spend

Earthen Pillar

Casting time: 1 Action

Range: medium

Components: V,S

Cost: 1 Spell Points

Duration: Instantaneous

You cause a 5 foot diameter pillar of earth to spring up within range. The earthen pillar is 10 feet tall and made of whatever earth is nearby. If there is no earth nearby the spell can't be cast.

Make an intellect action roll. Any creature that's hit on the area where the pillar erupted from is launched into the air. Upon landing they take 1d6 bludgeoning harm, and are prone next to the pillar. On a miss they are standing where they choose to be adjacent to the pillar.

The pillar of dirt persists after the spell has been cast. The earthen pillar can take 25 harm before it's knocked over or a psyche resistance roll by the caster is required if someone attempts to use physical might to knock it over.

Empower

- (2) You can make a second pillar of earth at the same time as the first.

Elemental Coating

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute

You wreath a weapon in elemental energy. This coating lasts for one minute and any damage done with the weapon also has the elemental energy. You can choose from acid, cold, fire, lightning, or force. A weapon gains that element as a tag. If the caster attempts to put a second elemental coating on the weapon there may be some interesting interactions, let the GM know what you're attempting to do and then they'll decide if it's possible and what you might need to do to make the spell work.

Empower

- (2) Add a 1d6 damage of the elements damage when dealing damage with the enchanted weapon
- (x) Each point allows you to coat another weapon with elemental energy. This becomes a concentration spell.

Elemental Manipulation

Casting Time: 1 action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute

When you learn this spell, pick an element. Air, Earth, Fire, Wind. You can manipulate this element in a variety of ways. Whatever effect you choose to create the GM will let you know if it's possible but if its intent is to cause damage along with an effect then you'll use your stunt die to inflict that damage.

- As a general guideline a small effect — moving fire from a lamp to the palm of your hand or creating a small water construct and having it dance — wouldn't require a roll.
- Causing a continuous gust of wind to push someone away from you would be your spell casting action roll.
- Causing a localized earthquake under a building to bring it down is beyond the scope of the spell and falls more into ritual magic.

You can only learn this spell once

Empower

- (1) Increase the duration of the spell to 10 minutes. It becomes a concentration spell.

Encasing Frost

Casting time: 1 action

Range Medium

Components: V, S

Cost: 2 Spell Point

Duration: Instantaneous

The spellcaster blasts the target with icy cold wind and sleet. Make an intellect action roll against a target within range. If the target is wet the caster has advantage on the intellect action roll. On a hit they take 1d6 cold harm and gain the tag **Frozen**. This means they're frozen in place and can not take actions on their turn but have DR 10.

On a miss deal the target half harm. Any damage dealt to a frozen character breaks them out of the encasing frost.

At the beginning of the frozen characters they resist the spell. (See Resisting Spells in Magic User Section)

Empower

- (4) The encasing frost doesn't grant damage reduction and the next attack to hit the creature in encasing frost is automatically a critical hit.

Firebolt

Casting Time: 1 action

Range: Long

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

You hurl a bolt of fire at a creature or object within range. Make a ranged spell attack against the target. On a hit, the target takes 1d10 fire damage. A flammable object hit by this spell ignites if it isn't being worn or carried.

Empower

- (2) Add an addition 1d10 damage to the spell
- (3) Fire two additional bolts

Lightning Grasp

Casting Time: 1 quick action

Range: self

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute, concentration

Lightning envelops your hand that can be delivered with a touch or through a conductor. If the lightning is discharged into a creature it deals 1d8 harm, and the creature can't use interrupt actions until the start of its next turn. Once the lightning has been discharged the spell ends.

Empower

- (2x) The spell's harm increases by 1d8 for each two spell points you push into the spell.

Wave of Fire

Casting Time: 1 action

Range: Close

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

As you hold your hands with thumbs touching and fingers spread, a thin sheet of flames shoots forth from your outstretched fingertips. Make an intellect action roll. This is against each creature that's within close reach to you. A creature takes 1d6 harm from fire if they're hit, or half as much harm if on a miss.

On a critical, the caster may choose to have the fire ignite any flammable objects or creatures in the area of the spell. They gain the tag **On Fire** and if it's a creature that creature will take the magic user's stunt die in damage at the beginning of the magic user's turn if the tag is still persisting.

Empower

- (x) You deal an extra 1d6 per spell point you push into the spell.



House of Light Spells

Armor of Hardened Light

Casting Time: 1 Regular action

Range: Touch

Components: V, S, M (a light source)

Cost: 1 Spell Point

Duration: Concentration, up to 10 minutes

You create a protective barrier of hardened light around a willing target. This increases their armor by 1.

Empower

- (2) You don't have to concentrate on the spell
- (2) The target's armor increases by 2 instead of 1
- (4) The targets armor increases by 3 instead of 1

Color Blast

Casting Time: 1 action

Range: Medium

Components: V, S, M

Cost: 1 Spell Point

Duration: Instant

You blast a number of creatures equal to your Psyche score with prismatic light. This is an Intellect action roll against them. The GM decides which score is the most relevant to defend with. A creature who is struck by the spell has the **blinded** tag until the end of your next turn.

Empower

- (1) The creature is outlined in prismatic light, even if invisible, and has the **lit up** tag making them easier to strike with attacks.
- (1) The **blinded** and/or **lit up** tag's duration is 1 minute or until the spell is resisted.
- (1) The color blast deals your stunt die in harm.

Illusion

Casting Time: 1 Regular Action

Range: Medium

Components: S, M (a bit of fleece)

Cost: 1 Spell Point

Duration: 1 minute

You create a sound or an image of an object or person within range that lasts for the duration. The illusion also ends if you dismiss it as an action or cast this spell again.

If you create a sound, its volume can range from a whisper to a scream. It can be your voice, someone else's voice, the din of a tavern crowd, a band of musicians playing, or any other sound you choose. The sound continues unabated throughout the duration, or you can make discrete sounds at different times before the spell ends.

If you create an image of an object—such as a chair, a mug of ale, or a spinning dart board—it must be no larger than a 5-foot cube. The image can't create sound, light, smell, or any other sensory effect. Physical interaction with the image reveals it to be an illusion, because things can pass through it.

If a creature uses its action to examine the sound or image, the creature can determine that it is an illusion. You must make an Intellect resistance roll vs their mental score. If a creature discerns the illusion for what it is, the illusion becomes faint to the creature.

Empower

- (1) You can include both sound and an image in the spell and also add smell and temperature effects. Not enough to cause harm but enough to make it feel real.
- (1) You increase the duration to 10 minutes.
- (2) You increase the duration to 1 hour
- (1) You increase the size and scope of your illusion out to a 20 foot cube.
- (x) You can create multiple illusions. Each spell point you spend allows you to create another illusion with a single casting of the spell.
- (1) Hook your illusion to a creature, place, or thing. The illusion will move with the target. To be an effective overlay it must be very close to the size of the thing it's covering. If this is the case then physical contact with the illusion will trigger an Intellect resistance roll by the caster to see if their spell can hide what they're trying to hide vs the person who's observing's mental score instead of just revealing it as an illusion.



Invisibility

Casting Time: 1 action

Range: Touch

Components: V, S, M (a shaving of an eyeball)

Cost: 2 Spell Points

Duration: Concentration, up to 1 hour

A creature or object you touch becomes invisible until the spell ends. Anything a creature is wearing or carrying is invisible as long as it is on the creature's person. The spell ends when a creature takes a hostile action, usually attacking someone but the GM might determine the magic can hold in certain situations. The spell also ends when the invisible creature uses magic since magic interferes with the spell.

Empower

- (2) You don't have to concentrate on the spell
- (3) You can cast the spell on a number of targets equal to your Psyche score but the spell only lasts for a number of minutes equal to your Psyche.
- (4) If the invisible creature takes overly hostile actions or uses magic then the concentrating magic user makes a concentration check.

Light

Casting Time: 1 action

Range: Touch

Components: V, M (a firefly or phosphorescent moss)

Cost: 1 Spell Point

Duration: 1 hour

You touch one object that is no larger than medium sized. It has the following properties until the spell ends:

- The object sheds light in medium range.
- The light can be colored as you like.
- Completely covering the object with something opaque blocks the light.
- The spell ends if you cast it again or dismiss it as an action.
- Casting light on an object held by an unwilling creature requires an Agility or Fighting action roll as part of the action of casting the spell.

Empower

- (x) You can fire the light as a bolt of hardened light within medium range. Make an Intellect action roll against the target's Dodge stat. If you succeed you deal 1d6 magical bludgeoning damage per spell point you add to the spell.
- (1) You can change the type of damage to piercing or slashing.
- (1) You can change the range of the spell to medium.
- (1) You create a flash of light. If this is in an attempt to distract or temporarily blind then the spell requires an Intellect action roll. The flash can only blind creatures within short range of the flash and only until the end of the magic users next turn.

Mesmerizing Pattern

Casting Time: 1 action

Range: Long

Components: S, M (a glowing stick of incense or a crystal vial filled with phosphorescent material)

Cost: 3 Spell Points

Duration: Concentration, up to 1 minute

You create a mesmerizing display of colorful lights. This display is no larger than 30-feet on a side. Make an Intellect action roll. Compare it to each creature who sees the patterns Mental Score. On a hit, the creature gains the tag **mesmerized**. While mesmerized a creature can only stare at the pattern. They resist the spell at the beginning of their turns. Once a creature shakes off the magical effect they can no longer be mesmerized by this pattern and any attempts to mesmerize them within the next 24 hours are made at disadvantage.

The tag is also removed from an affected creature if they take any damage or if someone else uses an action to shake the creature out of their stupor.

Empower

- (1) You can exclude a number of creatures from the mesmerizing pattern equal to your Psyche stat.
- (2) You have advantage against anyone trying to resist your spell.

Prescient Attack

Casting Time: 1 Regular action

Range: Personal

Components: S

Cost: 1 Spell Point

Duration: Concentration, up to 1 round

You extend your hand and point a finger at a target in range. Your magic grants a brief insight into the target's defenses and future movements. You gain the tag **prescient attack**. Your next attack, or action if the GM allows it, against that target has advantage and ignores their armor.

Empower

- (1) You grant someone else insight into a target instead of yourself
- (1) You cast prescient attack as a quick action
- (2) Prescient attack applies to your action rolls made that round.
- (5) A number of allies equal to your Psyche gain the effects of prescient attack.



Skybeam

Casting Time: 1 action

Range: Long

Components: V, S, M (several seeds of any moonseed plant and a piece of opalescent feldspar)

Cost: 2 Spell Points

Duration: Concentration, up to 1 minute

A beam of light shines down on a target. Until the spell ends, dim light fills the cylinder.

When a creature is enveloped by the beam, either by the caster moving it upon them or the creature willingly entering the beam, it is engulfed in flames. Make an Intellect action roll against their Dodge score. On a hit, the creature takes 2d8 magical harm. On a miss the creature dodges away from the beam.

On each of your turns after you cast this spell, you can use an action to move the beam a medium distance in any direction.

Empower

- (3) As you move, the beam is kept a relative distance from yourself at the time of the casting.
- (1) You deal your stunt die + psyche as additional harm.

Weapon of Light

Casting time: 1 Regular Action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 1 minute

You create a weapon of hardened light. You choose the kind of weapon it is and you're trained to use it even if you don't have training with the weapon. When attacking with this weapon you use your intellect to hit instead of your fight score and your Psyche score adds to the damage instead of your Agility or Strength score.

Empower

- (1) You can make the casting time a quick action
- (1) It is no longer a concentration spell
- (2) The weapon floats near you. You can use a quick action to have it attack a target within medium range. The weapon can't take opportunity actions.



Liche' Spells

Armor of the Old Ways

Casting time: 1 action

Range: Touch

Components: V, S, M (a piece of a broken shield)

Cost: 1 Spell Point

Duration: Concentration: 10 minute

You touch a willing creature who isn't wearing armor and nature seeks to protect them until the spell ends. The target gains 1 armor.

Empower

- (2) You don't have to concentrate on the spell
- (2) The target's armor increases by 2 instead of 1
- (4) The targets armor increases by 3 instead of 1

Cobbleskin

Casting time: 1 Regular Action

Range: Touch

Components: V,S,M*

Cost: 2 Spell Point

Duration: 10 minutes (Concentration)

You touch a willing creature. Until the spell ends, the target's skin has the consistency of cobble stones and appears as such. The target's armor increases by 3 for the duration of the spell.

*A handful of cobblestone chips

Cure Wounds

Casting Time: 1 action

Range: Touch

Components: V, S

Cost: 1 Spell Point

Duration: Instantaneous

A living creature you touch feels more rejuvenated. They spend a hit protection die and then roll their hit protection die plus 1d6 and add your Psyche to the roll. The character recovers that much hit protection. A character needs to have a hit protection die to spend to allow for this spell to have an effect.

Conversely, you can make a fighting action roll to touch an undead creature. If successful you can spend a Hit Protection die to deal the undead the following harm:

- (HP Die + 1d6 + psyche) x 2 harm

Empower

- (x) Each point you spend adds another 1d6 to the roll
- (1) Increases the range to medium
- (2) increase the harm you deal to undead from x2 to x3

Elemental Manipulation

Casting Time: 1 action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: 1 minute

When you learn this spell, pick an element. Air, Earth, Fire, Wind. You can manipulate this element in a variety of ways. Whatever effect you choose to create the GM will let you know if it's possible. If its intent is to cause damage along with an effect then you'll use your action die to inflict that damage.

As a general guideline a small effect — moving fire from a lamp to the palm of your hand or creating a small water construct and having it dance — wouldn't require a roll.

Causing a continuous gust of wind to push someone away from you would be an action roll.

Causing a localized earthquake under a building to bring it down is beyond the scope of the spell and falls more into ritual magic.

You can only learn this spell once.

Empower

- (1) Increase the duration of the spell to 10 minutes. It becomes a concentration spell.

Enhance Physical Ability

Casting time: 1 Action

Range: Touch

Components: V,S

Cost: 2 Spell Point

Duration: 1 minute (Concentration)

You touch a creature and bestow upon it a magical enhancement. The target's Endurance, Strength, or Agility increases by 1, to a maximum of 5, for the duration of the spell.

Empower

- (2) Increase a second stat by 1, to a maximum of 5.
- (3) Increase a stat by 2, to a maximum of 5.
- (3) Break the maximum of 5. When the spell ends the target takes a physical condition related to the stat increased



Life Shunt

Casting time: 1 Action

Range: Touch

Components: V, S, M*

Cost: 3 Spell Point

Duration: Instantaneous

You touch a creature that has died within the last minute and blast them with your life energy. That creature returns to life with 1 hit protection. This spell can't return to life a creature that has died of old age, nor can it restore any missing body parts. The target of this spell has their Hit Protection Dice permanently reduced by 1 and carries the tag **recently deceased**. The loss of Hit Protection Die doesn't affect their maximum Hit Protection but they are more frail for the rest of their life.

Restoring Food

Casting time: 30 minutes

Range: Touch

Components: V, S, M*

Cost: 1 Spell Points

Duration: Instantaneous

You make food that a creature eats which ends either one disease or one sticky negative physical tag afflicting it.

Empower

- (4) You can remove one physical condition
- (2) You gain the tag **Fortified**. This lasts until you take a rest or when you choose to remove it to give yourself advantage on an Endurance action or resistance roll and restore 5 hit protection.

*You need the materials to cook a meal.

Weapon of the Earth Spirit

Casting time: 1 Regular Action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 1 minute

You create a weapon from the spirit of the earth. You choose the kind of weapon it is and you're trained to use it even if you don't have training with the weapon. When attacking with this weapon you use your Intuition to hit instead of your Fighting and your Psyche adds to the damage instead of your Agility or Strength score.

Empower

- (1) You can make the casting time a quick action
- (1) It is no longer a concentration spell
- (2) The weapon floats near you. You can use a quick action to have it attack a target within medium range. The weapon can't take opportunity actions.

Verdant Growth

Casting Time: 1 action

Range: Medium

Components: V, S

Cost: 1 Spell Point

Duration: Concentration, up to 1 minute

Foliage grows in a small area, a 3 foot cube. You choose what the foliage looks like but it can only do as much as a 3 foot cube area of plants could do. This can only potentially convey a tag and if it could do harm it only does your stunt die in harm. This is left to the GMs discretion.

Empower

- (1) Increase the area to a 10 foot cube.
- (1) You don't have to concentrate on the spell.
- (2) The plants are **entangling** and gain advantage to grasp those within their area. Entangling means those in the area are subject to the casters roll to avoid or escape being entangled which causes them to be stuck in that spot and have disadvantage on any actions they take.
- (2) If the plants can harm a target within their range they deal your stunt die plus 2d6 plus your Psyche in harm.

SESSION 0 WORKSHEET



- Read or Summarize Avalons Tone
- Read or Summarize the rules concept for the main or first framework you plan on running and mention the others if you plan or might include them.
- Talk about Safety Tools you want to use. We suggest
 - o Lines & Veils
 - o Script Change
 - o Stars & Wishes
- Cover the Characters & the Neighborhood
 - o Who's in charge / who's important
 - o bring 3-4 and allow the players to each create a location or person.
 - o Get your character concepts a little more fleshed out
- Pick a homebase and flesh it out.
 - o What kind of space do you operate out of?
 - o What's special about it?
 - o Do you all live here?
 - o Is someone else associated with this space? Lives here, works here, how are they associated?
 - o Ask more questions if you want until you're satisfied with the homebase.
- Build your characters
 - o Ask questions about their professions and how they fit into the characters previous and current life.