Skill System For Use With 2nd Edition AD&D

Also Includes Compiled & Revised Combat Rules from
*Player's Handbook, Complete Fighter's Handbook,
Player's Option: Combat & Tactics, Oriental Adventures
& Savage Coast Campaign Book*

Contents

Skills Summary

A character's skills represent a variety of abilities. As a character advances in level, he or she gets better at using some or all of her skills.

Getting Skills

A character gets a base allotment of 2, 4, 6, or 8 skill points for each new level, depending on the class to which that level was added. If the character gaining his or her 1st character level overall (that is, gaining his or her first level in any class), add his or her Intelligence modifier to the base skill point allotment for the class and multiply the total by four.

If you buy a class skill (such as Listen for a rogue or Spellcraft for a cleric), your character gets 1 rank (equal to a +1 bonus on checks with that skill) for each skill point. If you buy other classes' skills (cross-class skills), you get 1/2 rank per skill point. Your maximum rank in a class skill is your character level + 3. Your maximum rank in a cross-class skill is one-half of this number (do not round up or down).

Primary Ability

Every skill has a primary ability. The modifier from this ability is applied to all checks for use of the skill. The modifiers are given below:

Ability Score	Modifier
1	–5
2–3	–4
4–5	–3
6–7	–2
8–9	–1
10–11	0
12–13	+1
14–15	+2
16–17	+3
18–19	+4
20–21	+5
22–23	+6
24–25	+7

Skill Ranks

A character's number of ranks in a skill is based on how many skill points a character has invested in a skill. Many skills can be used even if the character has no ranks in them; doing this is called making an untrained skill check.

Ranks tell you how proficient your are and reflect your training in a given skill. In general, while anyone can get a lucky roll, a character with, say, 10 ranks in a given skill has a higher degree of training and expertise in that skill than a character with 9 ranks or fewer.

Skill Points per Level

Class	1st-level Skill Points	Higher-level Skill Points
Barbarian	(4 + Int modifier) × 4	4 + Int modifier
Bard	(6 + Int modifier) × 4	6 + Int modifier
Cleric	(2 + Int modifier) × 4	2 + Int modifier
Druid	(4 + Int modifier) × 4	4 + Int modifier
Fighter	(2 + Int modifier) × 4	2 + Int modifier
Monk	(4 + Int modifier) × 4	4 + Int modifier
Paladin	(2 + Int modifier) × 4	2 + Int modifier
Ranger	(6 + Int modifier) × 4	6 + Int modifier
Rogue	(8 + Int modifier) × 4	8 + Int modifier
Wizard	(2 + Int modifier) × 4	2 + Int modifier

Acquiring Skills At 1st Level

Follow these two steps to pick skills for your 1st-level character:

1. Determine the number of skill points your character gets. This number depends on his or her class and Intelligence modifier, as shown on the table ablove: Skill Points per Level. For example, Lidda is a 1st-level halfling rogue with an Intelligence score of 14 (+2 Int modifier). At the start of play, she has 40 skill points to spend (8 + 2 = 10, 10 × 4 = 40).

A character gets at least 4 skill points (1 × 4 = 4) at 1st level, even if he or she has an Intelligence penalty.

2. Spend the skill points. Each skill point you spend on a class skill gets you 1 rank in that skill. Class skills are the skills found on your character's class skill list. Each skill point you spend on a crossclass skill gets your character 1/2 rank in that skill. Cross-class skills are skills not found on your character's class skill list. (Half ranks do not improve your skill check, but two 1/2 ranks make 1 rank.) Your maximum rank in a class skill is 4. In a cross-class skill, it's 2.

Spend all your skill points. You can't save them to spend later.

Skills At Higher Levels

When your character attains a new level, follow these steps to gain new skills and improve those he or she already has:

1. Determine the number of skill points your character gets. A character gets at least 1 skill point at each new level, even if he or she has an Intelligence penalty.

2. You can improve any class skill that you've previously maxed out by 1 rank or any cross-class skill that you've previously maxed out by 1/2 rank.

3. If you have not maxed out a skill, you can spend extra skill points on it and increase its rank further.
First, find out what your character's maximum rank in that skill is. If it's a class skill, the maximum rank is the character's new level + 3. If it's a cross-class skill, the maximum rank is half of that number (do not round up or down).
You may spend the number of skill points it takes to max out the skill, provided that you have that many skill points to spend.

4. If you want to pick up a new skill for your character, you can spend skill points equal to his or her character level +3. These skill points buy 1 rank each if the new skill is a class skill or 1/2 rank each if it's a cross-class skill.
Regardless of whether a skill is purchased as a class skill or a cross-class skill, if it is a class for any of your classes, your maximum rank equals your total character level +3.

1 – Using Skills

Skill Checks

Unopposed Checks

Unopposed skill checks are made by rolling against a Difficulty Class (DC). You roll 1d20 + skill modifier.

Your skill modifier is your rank plus the ability modifier of the skill's key ability plus any special modifiers as noted on the skill, in feats, in spell effects, or with items.

Difficulty Class (DC) is defined by the Game Master as follows:

Situation	DC
Very Easy (just about anyone could succeed)	5
Easy (even untrained people succeed half of the time)	10
Difficult	15
Very Difficult (you need to be trained to even have a chance)	20
Extremely Difficult	25

A natural 20 is not an automatic success and a natural 1 is not an automatic failure.

The Game Master may modify the DC due to favorable or unfavorable conditions.

Opposed Checks

Sometimes a skill check is made against someone else instead of against a fixed difficulty. When this happens, your skill roll (1d20 + skill modifier) is made against their skill roll. The higher total wins. In the case of a tie, the character with the higher key ability score wins. If these are a tie, flip a coin or otherwise randomly determine who wins.

Time and Retries

Most skills define how long it takes to perform them. If this information is missing, the skill is most likely performed as a standard action.

Most skills allow you to try again if you fail, but some of them specifically say you cannot try again. Also, some skills have repercussions due to failure. For example, failing to disarm a trap may set it off and failing to convince someone of something may make it even more difficult to try again.

Take 10 and Take 20

When you are performing a skill where you can take your time, you can skip your die roll and simply assume you had rolled a 10. This is called "taking 10". You cannot take 10 in situations where you are threatened, hurried, or otherwise distracted.

When you are performing a skill that has no repercussions due to failure, so you could try again and again until you succeed, you are allowed to simply assume you will roll a 20 and calculate your skill roll that way. This is called "taking 20". The skill takes 20 times as long as normal to complete when you do this.

This document includes hints on whether or not a skill lends itself to taking 10 or taking 20.

Untrained Checks

Most skills allow you to try them even if you have no ranks in the skill. This is called making an untrained check. Your skill modifier for this check is calculated as normal and with zero ranks.

Some skills can only be attempted if you have at least one rank. These skills are marked as TRAINED ONLY in this document.

Degrees of Success

Success is defined as meeting the target DC. If you exceed the DC by 10 or more, you achieve a greater success and the GM may give you extra information or add to the skill's effect. If you exceed the DC by 20 or more, you achieve a perfect success and the GM may further add to the skill's effect.

If you have at least 10 ranks in a skill and you exceed the DC by 20 or more, you complete the task impossibly well. The GM may describe the skill as being completed in an incredible way.

If a player rolls a natural 20 and succeeds at a check, have them roll again. If the second roll succeeds, they have achieved a critical success. If a player rolls a natural 1, have them roll again. If the second roll also fails, they have made a critical failure. The definition of what happens during a critical success or failure is up to the Game Master.

Cooperation

Multiple characters can combine their efforts to succeed at a task. To aid someone else with a skill, make a skill check DC 10. If you succeed, you grant a +2 circumstance bonus to the person you are helping. The Game Master decides the maximum number people can help on any given task, and this is the maximum number of people that can attempt to help.

Optional Rule: The bonus for aiding someone is increased by +1 for every 10 points you beat the DC 10 by. For example, a roll of 20 through 29 would grant a +3 bonus.

Ability Checks

Sometimes you need to make a check and no specific skill seems to apply. In this case, choose the most appropriate ability score and make a check as if you were using a skill with 0 ranks that has that ability as the primary ability.

Skill Synergy

Many skills grant a +2 synergy bonus if you have 5 or more ranks in the skill. This bonus increases by +2 for every additional 20 ranks you have, so 25 ranks grants +4, 45 ranks grants +6, and so on.

Skills by Category and Class

General Skills

There are six general skills. They are: **Concentration, Hide, Listen, Move Silently, Search,** and **Spot.**

The Concentration, Listen, Spot, and Search skills relate to the character's ability to pay attention. These skills are considered in class for everyone on the basis that anyone can learn to pay attention.

Smell is not handled in the rules. Use the Listen skill for smell checks.

Career Skills

There are three very special skills that are actually sets of skills. These are: **Craft, Knowledge,** and **Profession.** Other skills that relate to what you do in life are: **Alchemy, Appraise, Decipher Script, Heal, Perform,** and **Spellcraft.**

The three skills Craft, Knowledge, and Profession are special. These are not single skills, but are instead categories of skills. Craft is used for any skill to create something. Knowledge is used for information skills. And Profession is used for roles that generate an income. These skills are sometimes difficult to separate, as it can be argued that someone in a craft or profession has knowledge of their area of focus, and that characters with knowledge of something should be able to put it into practice. The result is that these three categories are typically guidelines.

Special Purpose Skills

Some skills defy the ability to categorize them. They are: **Scry** and **Use Magic Device.**

Skills by Class

Below is a listing of the Classes and their in-class skills:

All: Concentration, Craft, Listen, Ride (Horse), Search, Spot, Swim

Warrior: Alertness, Animal Noise, Awareness, Blind-fighting, Caving, Climb, Endurance, Gaming, Handle Animal

> **Fighter:** Jump

> **Barbarian:** Intimidate, Intuit Direction, Jump, Survival

> **Ranger:** Animal Empathy, Heal, Hide, Intuit Direction, Jump, Knowledge (dungeoneering), Knowledge (geography), Knowledge (nature), Move Silently, Profession, Ride, Survival, Use Rope

> **Paladin:** Diplomacy, Heal, Knowledge (nobility & royalty), Knowledge (religion), Profession

Wizard: Alchemy, Knowledge (anatomy), Knowledge (arcana), Knowledge (architecture & engineering), Knowledge (dungeoneering), Knowledge (geography), Knowledge (history), Knowledge (local), Knowledge (nature), Knowledge (necrology), Knowledge (nobility & royalty), Knowledge (religion), Knowledge (the planes), Literacy, Profession, Scry, Spellcraft

Priest: Heal, Knowledge (anatomy), Knowledge (religion), Profession, Scry, Spellcraft

> **Cleric:** Bureaucracy, Diplomacy, Knowledge (arcana), Knowledge (history), Knowledge (necrology), Knowledge (the planes), Literacy

> **Druid:** Animal Empathy, Handle Animal, Intuit Direction, Knowledge (nature), Ride, Survival

> **Monk:** Balance, Diplomacy, Escape Artist, Hide, Jump, Knowledge (arcana), Knowledge (religion), Literacy, Move Silently, Perform, Profession, Tumble

Rogue: Alertness, Animal Noise, Appraise, Awareness, Balance, Begging, Bluff, Bureaucracy, Caving, Climb, Decipher Script, Diplomacy, Disguise, Escape Artist, Gaming, Gather Information, Hide, Intuit Direction, Jump, Knowledge (local), Loot, Move Silently, Perform, Pick Pocket, Profession, Sense Motive, Spellcraft, Tumble, Use Rope, Ventriloquism

> **Thief:** Disable Device, Forgery, Innuendo, Intimidate, Open Lock, Read Lips, Use Magic Device

> **Bard:** Alchemy, Knowledge (arcana), Knowledge (architecture & engineering), Knowledge (dungeoneering), Knowledge (geography), Knowledge (history) , Knowledge (nature), Knowledge (nobility & royalty), Knowledge (religion), Knowledge (the planes), Literacy, Scry, Speak Language

For example, a ranger could gain 1 rank in Alertness, Animal Empathy, or Heal for each skill point spent, but would gain 1 rank in Alchemy for every 2 skill points spent.

2 – Languages

Characters begin with fluency in their own language plus fluency in one language for each point of INT modifier they have. Skill points are used to add languages.

Additionally, Bards, Clerics and Wizards also have Literacy in their own alphabet plus one alphabet for every 2 points of INT modifier they have (rounded down).

Speak Language

Base Ability:	None
Special:	Each rank in this skill grants basic proficieny in an additional language.
Take 10/20?	Not applicable
In Class For:	Bard

Each rank in this skill grants basic proficiency in an additional language. Basic Proficiency grants a basic vocabulary and a smattering of grammar. An additional rank will improve Basic Proficiency to Intermediate Proficiency. Intermediate Proficiency allows conversations with occasional misunderstandings. A third rank will provide Fluency. Note that if Speak Language is not an in class skill, each rank requires 2 skill points.

All languages are rated by complexity: Simple (DC 5), Undemanding (DC10), Complex (DC15) & Abtruse (DC20).

Additionally, all languages are given a relatedness attribute: Close languages (i.e. Italian and Spanish) lowers the complexity of the related language by one step if you have Intermediate proficiency in the first language, or two steps if you are Fluent in the first language. Distant languages (i.e. English and French) lowers the complexity of the related language by one step if you are Fluent in the first language.

Literacy

Base Ability:	None
Special:	Each rank in this skill grants an additional alphabet.
Take 10/20?	Not applicable
In Class For:	Bard, Cleric, Monk, Wizard

Each rank in this skill grants an additional alphabet. Note that if Literacy is not an in class skill, this requires 2 skill points.

See the language table below for a list of alphabets.

Human Languages

Aerdi ("Common")

Speakers: (as their primary language): about 20 million.
Aerdi is the official language for all states from the Sea Barons through to the Nyr Dyv, and from the Iron League to the Pale and Ratik. Many of the Bandit Kingdoms use Aerdi as their primary language, and fluent speakers of Aerdi are common in Greyhawk and the Wild Coast (nb. because of its lucrative trading position, Greyhawk refuses to employ an "official" language - most of its citizens are bi- or tri-lingual. However most children are taught Aerdi first). Many dialects are beginning to appear, although all are mutually intelligible.
Complexity: Undemanding
Aerdi is very easy to speak badly. With a bit of luck, others may just think they are hearing a dialect they are unfamiliar with. High Aerdi however is Complex, as the Great Kingdom nobility are less forgiving of variation.
Closely related to: Ferrond
Distantly related to: Nyrondese, Velondi, Ancient Oeridian
Script: Common Alphabet

Keoish

Speakers: about 5 million.Keoish is the official language of all lands lying between the Crystalmists and the Lortmils, and Jeklea Bay and Bissel. Bissel and Ket are linguistic jigsaws, with primary Keoish speakers in the majority in Bissel and a substantial minority in Ket. Keoish (with significant Orcish influence) is also the prevalent tongue in the Pomarj and Wild Coast. Most citizens of Greyhawk have at least Intermediate proficiency in Keoish, as do the citizens of Dyvers. Interestingly, Keoish has become the universal language amongst sailors across the southern waters around to the Lordship of the Isles. Historically, the Aerdi heavily underestimated the importance of naval trade and warfare, and the first Aerdi naval powers west of the Tilvanot were the memebrs of the Iron League - a recent development.
Complexity: Complex. Many idiosyncrasies have arisen from the mingling of Oeridic and Suelitic languages.
Closely related to: none
Distantly related to: Ancient Oeridian, Ancient Suloise
Script: Keoish, a variant of Suloise Pictograms, including a unique phonetic alphabet for dealing with words of Oeridic origin (think Japanese - Kanji + Hiragana/Katakana).

Ferrond

Speakers: about 4 million.Ferrond is the official language of Furyondy/Veluna. From this base, it gains acceptance by speakers in Bissel, Ket, and Greyhawk. About half of the Bandit Kingdoms use Ferrond as the official language, although a change in the halls of power of a Bandit Kingdom is often followed by a linguistic change as well. Traders from Dyvers (which uses Ferrond as the official language) carry familiarity with Ferrond across the Nyr Dyv, but usually not fluency. Some parts of the Wild Coast also use Ferrond for day-to-day communication, although this is rare. Interestingly, Iuz himself uses Ferrond (liberally fortified with orcish influence) as the main language in his domain, and the Hierarchs of the Horned Society are rumoured to have come from a Ferrond-speaking Bandit Kingdom. As noted noted elsewhere, Blackmoor also speaks a (barely) recognisable form of Ferrond.
Complexity: Undemanding. For the same reasons as Aerdi.
Closely related to: Aerdi, Velondi
Distantly related to: Ancient Oeridian
Script: Common Alphabet

Baklava

Speakers: about 3-4 million.
The official language of Ekbir, Zeif, Tusmit and Ket. Also the primary language of some of the more Baklunish of the tribes of the Plains of the Paynims (that is, those tribes with minimal Oeridian influence, be it genetic or cultural).
Complexity: Undemanding
Closely related to: Ancient Baklunish
Distantly related to: Southern Baklunish
Script: The sinuous, fluid alphabet of Jezant.

Southern Baklunish

Speakers: about 2 million across the Plains of the Paynims and Ull
Complexity: Undemanding
Closely related to: none
Distantly related to: Baklava, Ancient Baklunish, Yachokh, Ancient Oeridian
Script: The sinuous, fluid alphabet of Jezant.

Fruz

Speakers: about 1 million.
   Official language of Schnai, Cruzki and Fruztii. Some speakers in Ratik and the Hold of Stonefist.
Complexity: Complex
Closely related to: Ancient Suloise
Distantly related to: Ancient Flan.
Script: Suloise Pictograms

Yachokh

Speakers: about 1 million in the Wolf and Tiger Nomads
Complexity: Undemanding
Closely related to: none
Distantly related to: Ancient Baklunish, Southern Baklunish, Ancient Oeridian, Spaenhah
Script: Jezant

Tenhah

Speakers: about 0.5 million in the Duchy of Tenh and the Hold of Stonefist
Complexity: Abtruse - this is a highly codified language!
Closely related to: Ancient Flan
Distantly related to: Shwanah
Script: Flanic Hieroglyphs.

Nyrondese

Speakers: about 0.5 million in backwater parts of Nyrond
Complexity: Undemanding
Closely related to: Ferral
Distantly related to: Aerdi, Ancient Oeridian.
Script: Common Alphabet.

Velondi

Speakers: about 0.3 million in backwater parts of Veluna and Furyondy
Complexity: Undemanding
Closely related to: Ferrond
Distantly related to: Aerdi, Ancient Oeridian
Script: Common Alphabet.

Spaenhah

Speakers: about 0.2 million in Perrenland
Complexity: Abtruse
Closely related to: none
Distantly related to: Ancient Flan, Yachokh, Shwanah
Script: originally Flanic Hieroglyphs, now Jezant.

Shwanah

Speakers: about 0.2 million in the Rovers and the Hold of Stonefist.
Complexity: Undemanding
Closely related to: none
Distantly related to: Ancient Flan, Tenhah, Spaenhah
Script: none originally, now Suloise pictograms in the Hold of Stonefist

Alad

Speakers: about 0.1 million in Geoff, Sterich and the Yeomanry.
Complexity: Complex
Closely related to: none
Distantly Related to: Ancient Flan.
Script: originally Flanic Hieroglyphs, now Keoish variant of Suloise pictograms.

Lendorian

Speakers: nil (as a primary language)
Complexity: Abtruse
Closely related to: none
Distantly related to: Ancient Suloise
Script: Suloise Pictograms

Ancient Flan

Speakers: nil.
   The language is extinct as a spoken tongue, but those with proficiency in the language are literate in Flanic hieroglyphs as used by the Ancient Flan. Sites with this language may be found anywhere in the Flanaess.
Complexity: Abtruse
Closely related to: Tenhah
Distantly related to: Spaenhah, Shwanah, Alad
Script: Flanic Hieroglyphs.

Ancient Suloise

Speakers: nil.
   Although the survival of Keoish and Fruz give an idea of what spoken Suloise may have been like, as with Ancient Flan, a purely concept driven script cannot preserve the pronunciation and vocabulary in the same manner that a phonetic alphabet can. Proficiency in Ancient Suloise gives literacy with the Suloise pictograms. In this case Fruz may be written and read, but not spoken. Keoish, due to its Oeridic influence may pose a little more of a problem. Sites with this language are usually found to the south or to the east of the Nyr Dyv.
Complexity: Abtruse
Closely related to: Fruz
Distantly related to: Lendorian, Keoish
Script: Suloise pictograms

Ancient Baklunish

Speakers: nil (as a primary language).
   Ancient Baklunish is still spoken in the courts of Ekbir and Zeif. Ket and Tusmit use Baklava even in formal ceremonies. Sites with Ancient Baklunish writings are uncommon east of the Yatils.
Complexity: Complex
Closely related to: Baklava
Distantly related to: Southern Baklunish, Yachokh.

Ancient Oeridian

Speakers: nil (and ignore Aerdi scholars and nobles who say otherwise!).
   Truly Ancient Oeridian, a single language, long ago died out leaving only tribal tongues such as Velondi, Aerdi and Nyrondese which arose from Old High Oeridian. Low Oeridian only remains in the influence it has had on the Northern and Southern Baklunish languages. (See part 4 of 6). Oeridic sites are more common to the north than to the south of the Nyr Dyv, and in any case Oeridian monuments are comparatively new, being at most about 1000 years old.
Complexity: Complex
Closely related to: none
Distantly related to: Aerdi, Nyrondese, Velondi, Ferrond, Yachokh, Southern Baklunish, Keoish (from this it can be seen how Aerdi scholars who define Ancient Oeridian as part of their language could justify the claim that "Common" was the only language spoken in the Flanaess!)
Script: an emergent form of the Common Alphabet, related to Jezant.

Non-Human Languages

Abyssal

Speakers: Demons and chaotic evil outsiders
Complexity: Undemanding
Closely related to: None
Distantly related to: Celestial, Infernal
Script: Infernal

Aquan

Speakers: Water-based creatures
Complexity: Abtruse
Closely related to: none
Distantly related to: Elven, Sylva, Undercommon
Script: Elven

Auran

Speakers: Air-based creaturesComplexity: Complex
Complexity: Abtruse
Closely related to: None
Distantly related to: Ignan
Script: Draconic

Celestial

Speakers: Good outsiders
Complexity: Complex
Closely related to: none
Distantly related to: Abyssal, Infernal
Script: Celestial

Draconic

Speakers: Kobolds, troglodytes, lizardfolk, dragon
Complexity: Complex
Closely related to: none
Distantly related to: Ignan
Script: Draconic

Drow Sign

Speakers: Drow (restricted languae)
Complexity: Undemanding
Closely related to: none
Distantly related to: none
Script: Drow Sign

Druidic

Speakers: Druids (restricted language)
Complexity: Complex
Closely related to: none
Distantly related to: none
Script: Druid

Dwarven

Speakers: Dwarves
Complexity: Complex
Closely related to: Giant, Gnome, Goblin, Orc
Distantly related to: Terran
Script: Dwarven

Elven

Speakers: Elves
Complexity: Complex
Closely related to: Sylvia, Undercommon
Distantly related to: Aquan
Script: Elven

Gnome

Speakers: Gnomes
Complexity: Complex
Closely related to: none
Distantly related to:
Script: Dwarven

Goblin

Speakers: Goblin, hobgoblin, bugbear
Complexity: Undemanding
Closely related to: Dwarven, Giant, Gnome, Orc
Distantly related to: Terran
Script: Dwarven

Giant

Speakers: Ettins, ogres, giants
Complexity: Simple
Closely related to: Dwarven, Gnome, Goblin, Orc
Distantly related to: Terran
Script: Dwarven

Gnoll

Speakers: Gnolls
Complexity: Simple
Closely related to: none
Distantly related to: none
Script: Common

Halfling

Speakers: Halfling
Complexity: Undemanding
Closely related to: none
Distantly related to: none
Script: Common

Ignan

Speakers: Fire-based creatures
Complexity: Abtruse
Closely related to: none
Distantly related to: Draconic
Script: Draconic

Infernal

Speakers: Devils and lawful evil outsiders
Complexity: Complex
Closely related to: none
Distantly related to: Abyssal, Celestial
Script: Infernal

Orc

Speakers: Orcs
Complexity: Undemanding
Closely related to: Dwarven, Giant, Gnome, Goblin

Distantly related to: Terran
Script: Dwarven

Sylva

Speakers: Dryads, brownies, leprechauns
Complexity: Complex
Closely related to: Elven, Undercommon
Distantly related to: Aquan
Script: Elven

Terran

Speakers: Xorn and earth-based creatures
Complexity: Abtruse
Closely related to: none
Distantly related to: Dwarven, Giant, Gnome, Goblin, Orc
Script: Dwarven

Undercommon

Speakers: Drow, mind flayers
Complexity: Complex
Closely related to: Evlen, Sylvan
Distantly related to: Aquan
Script: Elven

Language Table

Language	Typical Speakers	Alphabet
Abyssal	Demons and chaotic evil outsiders	Infernal
Aerdi (common)	Humans, halflings, half-elves, half-orcs	Common
Alad	Humans, halflings, half-elves	Keoish
Ancient Baklunish	Humans	Jezant
Ancient Flan	None	Flan
Ancient Oeridian	None	Common
Ancient Suloise	None	Suloise
Aquan	Water-based creatures	Elven
Auran	Air-based creatures	Draconic
Baklava	Humans, Half-Elves	Jezant
Celestial	Good outsiders	Celestial
Common (Aerdi)	Humans, halflings, half-elves, half-orcs	Common
Draconic	Kobolds, troglodytes, lizardfolk, dragon	Draconic
Drow Sign	Drow (restricted languae)	Drow Sign
Druidic	Druids (restricted language)	Druid
Dwarven	Dwarves	Dwarven
Elven	Elves	Elven
Ferrond	Humans, Half-Elves	Common
Fruz	Humans, Half-Elves	Suloise
Gnome	Gnomes	Dwarven
Goblin	Goblin, hobgoblin, bugbear	Dwarven
Giant	Ettins, ogres, giants	Dwarven
Gnoll	Gnolls	Common
Halfling	Halfling	Common
Ignan	Fire-based creatures	Draconic
Infernal	Devils and lawful evil outsiders	Infernal
Lendorian	None	Suloise
Keoish	Humans, Half-Elves	Keoish
Nyrondese	Humans, Half-Elves	Common
Orc	Orcs	Dwarven
Shwanah	Human	Suloise
Southern Baklunish	Humans, Half-Elves	Jezant
Spaenhah	Humans, Half-Elves	Jezant
Suloise	Humans, Half-Elves	Common
Sylva	Dryads, brownies, leprechauns	Elven
Tenhah	Human, Half-Elves	Flan
Terran	Xorn and earth-based creatures	Dwarven
Undercommon	Drow, mind flayers	Elven
Velondi	Human, Half-Elves	Common
Yachokh	Human	Jezant

3 – Skills

Alchemy

Base Ability:	INT
Special:	TRAINED ONLY
	Gnomes receive a +2 racial bonus
Take 10/20?	Yes 10 / Sometimes 20
In Class For:	Bard, Wizard

This skill is used to identify and create substances.

You must have proper equipment to use this skill. Having a full lab grants a +2 circumstance bonus to your checks.

Identify Substance: You can identify a substance or poison by spending 1 hour and 1 gp, then making a check against DC 25. You can spend 20 times as much time and money to take 20.

You receive a +5 on your check to identify a poison after casting Detect Poison.

You can do a quick identify taking a full round with no lab and no cost by making a check against DC 50. You cannot retry this check or take 20.

Make Substance: You can create a substance. See the Craft skill rules for time and cost. The check is done against a DC. The DC values are:

Substance	DC
Acid	15
Alchemist's fire	20
Antitoxin	25
Smokestick	20
Sunrod	25
Tanglefoot bag	25
Thunderstone	25
Tingertwig	20

You can voluntarily raise the DC by 10 (or a multiple of 10) prior to rolling. If you do so, this will speed the creation time (as per the Craft skill rules).

Make Augmented Substance: You can create a substance with superior effects. Use the rules to make a substance, but at +20 DC and 5 times the cost.

If you do this, the substance does double damage (if it did damage) or double duration (if it had a duration). A substance can be augmented more than once, with each requiring +20 DC and an 5 added to the cost multiplier. Remember that doubling the same thing twice actually triples it instead.

Preserve Raw Material: Some raw materials can only be used while "fresh". This usable time may be extended by with a check vs. DC 15.

Success: Raw materials are usable for 1 extra week, +1 week per 5 points the check succeeded.

Failure by 4 or less: Usability of the raw material remains the same.

Failure by 5 or more: Raw materials ruined.

This is one step in the process of making poison. See **Craft (poison-making)** for more details.

Alertness

Base Ability:	WIS
Special:	
Take 10/20?	No
In Class For:	Rogue, Warrior

Characters with this skill are exceptionally attuned to their surroundings, able to detect disturbances and notice discrepancies. A successful DC 15 check reduces a character's chance of being surprised by 1.

Animal Empathy

Base Ability:	CHA
Special:	TRAINED ONLY
	Druid and Ranger only
	If 5+ ranks, grants +2 synergy bonus to Handle Animal for animals.
	If 9+ ranks, grants +2 synergy bonus to Handle Animal for beasts
Take 10/20?	Sometimes 10
In Class For:	Druid and Ranger

This skill is used to keep a guard dog from barking, to get a wild bird to land on your outstretched hand, or to keep an owlbear calm while you back off. Also see Handle Animal skill.

Change Attitude: You can change the attitude of an animal by spending a minute with it. You must be within 30 feet of the animal. The check is done against a DC. The DC values are:

Initial		New Attitude		
Attitude	Hostile	Unfriendly	Indifferent	Friendly	Helpful
Hostile	-	20	25	35	50
Unfriendly	-	5	15	25	40
Indifferent	-	-	1	15	30
Friendly	-	-	-	1	20
Helpful	-	-	-		1

See the DMG for attitude definitions.

You have no penalty for animals, but receive a -4 penalty on your check to use this skill on beasts (such as owlbears) or magical beasts (such as blink dogs).

Animal Noise

Base Ability:	WIS
Special:	
Take 10/20?	No
In Class For:	Rogue, Warrior

Sometimes known as mimicry, this skill enables a character to imitate noises made by various animals or make other simple sounds. Such sounds are often used to signal others without alerting enemy forces. A successful DC 15 check means that only magic can distinguish the mimicry from the noise of a real animal. A failed check means the sound varies slightly from what it is intended to mimic. Even if the check fails, not everyone who hears the sound knows it is a fake. Those familiar with the sound being imitated recognize the fake automatically, but other listeners might have to make a successful Wisdom check to detect it.

Appraise

Base Ability:	INT
Special:	Dwarves receive a +2 racial bonus to appraise rare and exotic items
Take 10/20?	Yes
In Class For:	Rogue

This skill is used to identify the value of items.

Determine Value: You can determine the value of a common or

well known item by spending 1 minute and making a check DC 12. Success gives you a value within 10% of its true value. Failure means you estimate the value between 50% and 150% (2d6+3 * 10%) of its actual value. If untrained, failure means you do not know the value at all.

Rare and exotic items have a DC 15, 20, or higher. Success gives you a value within 30% of its true value (2d4+5 * 10%). Failure means you do not know the value at all. If untrained, success gives you a value between 50% and 150% (2d6+3 * 10%).

A magnifying glass grants a +2 circumstance bonus to your checks for small or highly detailed items. A merchant's scale grants a +2 circumstance bonus for items that are valued by weight. These bonuses stack.

You cannot retry this skill on the same item.

Detect Magic: As a full round action, make a check DC 50 to detect if the item is magical.

Awareness

Base Ability:	WIS
Special:	TRAINED ONLY
Take 10/20?	No
In Class For:	Rogue, Warrior

Characters with the awareness proficiency are light sleepers, always alert to danger and attuned to their immediate surroundings. They gain two key advantages:

First, if they're roused from slumber (during an attack at night, for example), they can react immediately, as if they had been awake. Provided a weapon is close at hand (a dagger placed beneath the pillow, for instance), they can even attack during the round in which they awaken. No DC check is required. This ability does not affect magical slumber, however, such as that created by a *sleep* spell or related magicks.

Second, characters with the awareness skill can detect and ward off the effects of a thief's backstabbing ability. If a thief is backstabbing a target with the awareness ability, and the target is otherwise uninvolved in combat, then the target is granted a DC 20 check. If the check fails, the backstabbing occurs normally. If the check succeeds and the target does not have initiative, the backstabbing proceeds, but the thief suffers a -2 attack penalty (damage bonuses still apply). If the check succeeds and the target has initiative, the target can wheel and attack the backstabbing rogue immediately, causing the rogue to lose all backstabbing bonuses and damage multipliers.

Balance

Base Ability:	DEX
Special:	Armor Check Penalty applies
	+2 synergy bonus if 5+ ranks in Tumble
Take 10/20?	Sometimes 10
In Class For:	Monk, Rogue

This skill is used to keep your balance while moving on uneven floors, tightropes, and ledges.

Walk on Precarious Surface: If you make the check, you can move at half speed for 1 round. Failure means you cannot move. Failure by 5 or more means you fall down or fall prone as appropriate. To move your full speed, you receive -5 on your check.

The check is done against a DC. The DC values are:

Surface	DC
Uneven Floor	10
7 to 12 inches wide	10
2 to 6 inches wide	15
1 to 2 inches wide	20
Up to 1 inch wide	40

Hair thin	60
Liquid or fragile surface	90
Cloud	120
Loose Graven, Wobbly Bricks or Stones	10
Awning, Dune Face, Snowdrift	15
Top of a vehicle traveling over a fairly smooth road	18
Top of a vehicle traveling over a rough road	20
Top of a vehicle traveling over a poor road, trail, or unimproved surface	22
Ship's deck in a storm, a Galloping Horse, Top of a vehicle traveling over a rocks, potholes, or rubble	25
Surface is angled	+5
Surface is slippery	+5

Moving on different Ship's surfaces & conditions:

Ship Surface / Condition	DC
Heeling Deck, Light Surf	10
Heavy Surf, Heavy Roll, Yardarm	15
Green Water (i.e., 1'+ of violent water on deck)	20

Difficulty Modifiers	DC
Wet Deck	+2
High Wind	+2
Icy Deck	+5
Severe Motion	+5
Underwater	–10

Circumstance Modifiers	DC
Body Brace	–5
One-Hand Brace	–7
Two-Hand Brace	–10

While on a tightrope (or similar surface), you are considered to be off balance, so opponents receive a +2 attack bonus.

You also make a check each time you are damaged.

Begging

Base Ability:	CHA
Special:	
Take 10/20?	Yes, Take 10 when used for 5 hours, Take 20 when used for 10 hours
In Class For:	Rogue

Characters with this skill can pose as convincing beggars and procure food, spare change, and the like. While beggars never become rich, each successful use of this skill results in enough money to meet a character's basic needs at the squalid state for a single day (see Table 22 in Chapter 6 of the DMG). Nonplayer characters always fork over a little something to successful beggars. Player characters are never affected by this ploy; they respond to characters with the begging skill as they see fit.

This skill enables characters to pose as beggars automatically; their real status is disguised. A DC 15 check determines whether a character actually receives any money or food. Characters who beg from the same NPC more than once suffer a -2 cumulative modifier for each attempt after the first. Location also modifies the proficiency check. In small towns, beggars incur a -2 penalty, and along trade routes the penalty becomes -5. Attempts to use the begging skill fail automatically in the wilderness, in the desert, and at sea. No penalty applies for begging in a city.

Begging is not a good way to become rich or powerful. It can, however, prove useful as a masquerade. Characters who wish to be "invisible" know that beggars are often ignored in public. In a crowded square, a bum either blends in or becomes a faceless

annoyance, much like a droning fly. However, even flies should pick their hangouts carefully. In the wrong spot, such as a palace court, such insects risk being cast out or bruskly swatted.

Blind-fighting

Base Ability:	STR
Special:	TRAINED ONLY
Take 10/20?	No
In Class For:	Warrior

A character with blind-fighting is skilled at fighting in conditions of poor or no light (but this skill does not allow spell use). In total darkness, make a DC 15 check, if the check is a success, the character suffers only a -2 penalty to his attack roll (as compared to a -4 penalty normally). Under starlight or moonlight, make a DC 10 check, if the check is a success, the character incurs only a -1 penalty. The character suffers no penalties to his AC because of darkness.

Furthermore, the character retains special abilities that would normally be lost in darkness, although the effectiveness of these are reduced by one-half (proficiency check are made at half the normal score, etc.). This proficiency is effective only against opponents or threats within melee distance of the character. Blind-fighting does not grant any special protection from missile fire or anything outside the immediate range of the character's melee weapon. Thus, AC penalties remain for missile fire. (By the time the character hears the whoosh of the arrow, for example, it is too late for him to react.)

While moving in darkness, the character suffers only half the normal movement penalty of those without this proficiency.

Furthermore, this skill aids the character when dealing with invisible creatures, reducing the attack penalty to -2 on a successful DC 20 check. However, it does not enable the character to discover invisible creatures; he has only a general idea of their location and cannot target them exactly.

Bluff

Base Ability:	CHA
Special:	If 5+ ranks, grants +2 synergy bonus to Diplomacy, Disguise (if you act the part), Intimidate, Innuendo (to send a message), and Pick Pockets.
	Rangers receive a bonus against their favored enemy
Take 10/20?	No
In Class For:	Rogue

This skill is used for acting, conning, fast talking, misdirecti on, and misleading body language. See Diplomacy for using reasoning and Intimidate for using threats.

Fast Talking or Misdirection (Opposed by Sense Motive): As a full round action, make a check opposed by the target's Sense Motive. Success has the target act the way you want usually for one round. This may or may not be long enough to get what you want done.

The following modifiers apply to the target's Sense Motive:

Situation	Mod
Target wants to believe you	-5
The bluff is believable and doesn't affect the target much	+0
The bluff is a little hard to believe or puts the target at risk	+5
The bluff is hard to believe or puts the target at serious risk	+10
The bluff is almost too incredible to consider	+20

Creating a Diversion to Hide (Opposed by Sense Motive): Make a check opposed by the target's Sense Motive. If successful, you may attempt a Hide check.

Seduction (Opposed by Sense Motive): This check is opposed by the target's Sense Motive. Use this skill to convince someone that your romantic intentions are real in order to persuade someone to

do a favor for you.

Instill Suggestion (Opposed by Sense Motive): Make a check as with fast talking where the target gets +50 on their Sense Motive to resist. If successful, the effect is the same as the Suggestion spell but it only lasts 10 rounds. It can be detected as if it were an enchantment.

Display False Alignment: As a full round action, make a check against DC 70. If successful, you can display a false alignment of your choice with no further effort until you next fall asleep or otherwise lose consciousness.

Disguise Surface Thoughts: Make a check against DC 100. If successful, you can change your apparent intelligence by as much as 10 points, and you can place any thought in your "surface t houghts" to be read by spells and other means.

Bureaucracy

Base Ability:	WIS
Special:	
Take 10/20?	Sometimes 10
In Class For:	Cleric, Rogue

Characters who boast this ability are skilled at dealing with large organizations such as local governments, court systems, and church hierarchies. Bureaucrats at heart, they can obtain favors, justice, and information when others would fail. The skill gives them knowledge of the system, patience with its component parts, and mental quickness in realizing whom to talk to and when. The bureaucracy skill is only effective when a character is dealing with organizations of 10 or more people. The governing of a good-sized city, the adjudicating of a docket of cases before a judge, the decisions of the official church—all require a large number of individuals, and the bureaucracy skill makes a difference. However, a group of village elders in a small town and the lord of an keep have no need of complex organizations; nor are they impressed by a character who has skill in handling them.

Paperwork and red tape are no problem for characters with this skill. They know the proper protocol in dealing with clerks. They can prepare (or make sure others prepare) the required documentation, and they can vouch that all such matters are performed correctly. The normal issuing time for any documentation or permit is halved, and cases for reviews are guaranteed quick attention. No skill check is required.

This skill also may be used to turn organized groups against a certain individual, or to make sure that important documents are lost, information is given to the wrong person, or casework is brought up too soon (or forgotten entirely while a prisoner languishes in a dungeon). This kind of bureaucratic maneuver requires a successful DC 18 check. If a natural 1 is rolled, the character attempting to pervert the wheels of truth and justice suddenly falls prey to the bureaucracy's own scrutiny. (At the DM's discretion, bribes may be required to set things right, or to prevent a short-term jail sentence.) Otherwise, a failed check doubles the normal amount of time for all decisions and/or issuances.

Caving

Base Ability:	INT
Special:	TRAINED ONLY
	If 5+ ranks, grants +2 synergy bonus to Knowledge (dungeoneering)
	Dwarves receive a +2 bonus
Take 10/20?	Sometimes 10
In Class For:	Warrior, Rogue

Caving provides knowledge of the underground. It helps the character distinguish between edible and poisonous insects and to be able to determine the safety and stability of tunnels, cavern ceilings, and the like.

Send Message: Can send messages underground using sound.

To send a signal, tap on a section of wall with a rock, hammer, or a piece of metal. The sound will echo through rock to a distance of 1d4 miles. The sound transmitted by this skill resembles morse code and it may be used to send extensive messages or short commands and instructions. To send a message, roll a DC 15 check. If successful, the message transmits as desired. If not, the message may be only partially understood or complete nonsense. It may even convey a meaning contrary to the message sent. Successful transmission of a message is no guarantee that it will be understood by the receiving end and DC 15 checks are required to correctly interpret the message. It is possible to fail to understand an incorrectly sent signal, yet still infer a message from it, one very different from what was intended.

Sound Analysis: Allows a character to gauge the size of underground areas by generating noise and analyzing the echoes that return. Using this skill, he can calculate distances up to one mile, and determine sound direction.

To use sound analysis, the character must work in absolute silence. The sound created must have a sharp, staccato quality. A howl or wail is ineffective, but a clicking sound, or loud "hey" works well.

The PC must make a DC 20 check. If the check is successful, he has correctly analyzed the size of the area in question to within plus or minus 25% of its height, width, and length. If the check fails, the echo has become garbled in its reverberations. No further attempts by the PC to analyze that area will succeed, though others with the skill may try.

A success by 5 or more means the character has learned not only the size of the analyzed area, but other details as well: the number of branching side passages, whether there is a straight or wandering corridor, and whether or not water exists.

The disadvantage of this ability is that, while it is useful for learning about a completely unknown area, it announces the characters to all creatures in hearing range. They will certainly be prepared, and may go looking for the intruders.

Underground Navigation: A character with this proficiency can determine direction underground and the shortest route to the surface. By careful analysis of air currents and contents, a character can even determine whether there are any pockets of poisonous gas in the air.

Fungi Recognition: Approximately 50% of underground fungi are poisonous. They may cause an upset stomach or be so poisonous they cause death.

If the character has plenty of light and an opportunity to study the fungus in question closely for 10 minutes, no proficiency check is required. If he is unable to see the fungus properly, often the case when using infravision, or has to make a hasty decision about edibility, a DC 20 check must be made.

Climb

Base Ability:	STR
Special:	Armor Check Penalty applies
	Halflings receive a +2 racial bonus
	+2 synergy bonus when using rope if 5+ ranks in Use Rope
Take 10/20?	Sometimes 10
In Class For:	Rogue, Warrior

This skill is used to climb up a wall or cliff.

Climb Wall or Cliff: If you make the check, you can move up, down, or across at quarter speed. Failure means you cannot move. Failure by 5 or more means you fall.

The check is done against a DC. The DC values are:

Surface	DC
Slope too steep to walk up	0
Knotted rope with a wall to brace against	0
Unknotted rope with a wall to brace against	5
Knotted rope with nothing near it	5
Anchor Chain	5
Rough wall with good handholds or ship's rigging	10
Natural rough wall with reasonable handholds or a tree	15
Unknotted rope with nothing near it	15
Wall with pitons (see below)	15
Semi-rough wall with narrow handholds	20
Ship's Hull	20
Semi-smooth wall, like bricks	25
Overhang or ceiling with handholds but no footholds	25

Modifiers	DC
A chimney or other place where you can brace against two opposite walls	-10
A corner where you can brace against two walls	-5
Slippery surface	+5
Accelerated Climb (move at ½ speed instead of ¼)	+5
Rapid Climb (move at normal speed)	+20

While climbing, opponents receive a +2 attack bonus and you lose your DEX bonus to AC.

You also make a check each time you are damaged.

Create Handholds: You install one piton into the wall three feet from your current position –or– you cut handholds / footholds from ice or soft rock with a tool. This takes 1 minute and reduces the wall's DC to 15.

Catch Self When Falling: You can catch yourself falling off a wall by making a check against 20 + the wall's DC. For a slope of 60 degrees or less, make a check against 10 + the wall's DC.

Other Notes: You can make your own handholds by pounding pitons into a wall. It takes one piton for every 3 feet moved and you can put in one per round. This makes the wall's DC 15.

Someone using a rope can haul someone up using their strength.

Concentration

Base Ability:	CON
Special:	–
Take 10/20?	No
In Class For:	All

This skill is used to avoid being distracted.

The check is done against a DC. The base DC values are:

Situation	DC
Damage taken	10 + damage dealt
Continuous damage taken	10 + half damage dealt
Failed saving throw	10
Entangled by spell (Animate Rope, Command Plants, etc)	15
Grappled or pinned	20
Cast a spell with somatic component while grappled or pinned	50 + spell level
Vigorous motion (bouncing wagon, moving mount, ship on rough water)	10
Violent motion (galloping horse, ship on storm tossed water)	15
Extremely violent motion (Earthquake spell)	20
Weather is heavy rain or sleet	5
Weather is wind-driven hail, dust, or debris	10
Casting defensively	15

If the check is being made to continue with a spell, add the spell's level to the DC.

Continue with Casting of a Spell: If the spellcaster fails the skill check, the spell is lost.

Continue with Concentration Maintained Spell: If the spellcaster fails the skill check, the maintained spell effect ends.

Continue with a Skill Use Attempt: If the Concentration check fails, the skill attempt also fails. An example of a skill attempt is to Open

Lock during a battle.

Craft

Base Ability:	INT
Special:	TRAINED ONLY
	This is not one skill. It is a set of skills.
	Dwarves receive a +2 racial bonus for work on stone or metal
Take 10/20?	Yes
In Class For:	All

This skill is used to represent training in a role where you make something. Crafts may be attempted unskilled. Also see Profession and Knowledge.

Craft skills include:

Armorsmithing	Furrier	Shipmaking
Basketweaving	Glassblowing	Stonecarving
Boat building	Illumination	Stonemasonry
Bookbinding	Instrument Making	Tailor
Bowmaking	Jeweler	Tatoo'ing
Blacksmithing	Leatherworking	Trapmaking
Calligraphy	Locksmithing	Weaponsmithing
Carpentry	Painting	Weaving
Chandler	Playwright	Woodcarving
Cobbling	Poisonmaking	Wordsmithing
Composing	Pottery	
Cooper	Sculpture	

You know the tools of your trade, how to perform the craft's tasks, how to supervise untrained helpers, and how to handle common problems. Note that untrained helpers typically cost 1 sp/day.

Improvised tools result in a -2 penalty. Proper tools have no bonus.

Masterwork tools grant a +2 circumstance bonus.

Earn Money: Make a check once per week of dedicated work. You receive 1/2 your check value in gold pieces for that week.

Make Item: You can make the type of item by spending 1/3 of the item's cost in raw materials. Then make a check once each week against the DC of the item. Each week, you partially complete or finish the item by contributing a number of silver pieces equal to the result of your check times the DC. When this total equals the cost of the item in silver pieces, the item is completed.

For inexpensive items, you may complete a number of items due to one week's work, instead of simply doing one item.

You can also make checks daily, completing in copper pieces instead of silver.

Failing a check mean you made no progress this week (or day). If you fail the check by 5 or more, you ruin materials and have to pay 1/6 of the item's cost again.

You can voluntarily raise the DC by 10 (or a multiple of 10) prior to rolling. If you do so, this will speed the creation time.

Masterwork Item: To make a masterwork item, you make two checks. First, make a check to make the item as normal. Then make a second check DC 20 in order to make it masterwork quality.

The DC and skill required for some tasks are:

Task	Skill Required	DC
Very simple item		5
Typical item		10
High quality item		15
Complex item		20
Armor or Shield	Armorsmith	10 + AC bonus
Paper (100 sheets)	Bookbinding	12
Papyrus (100 sheets)	Bookbinding	10
Parchment (100 sheets)	Bookbinding	10
Spellbook	Bookbinding	15
Longbow or Shortbow	Bowmaking	12
Composite Longbow or Shortbow	Bowmaking	15
Mighty Bow	Bowmaking	15 + 2/STR bonus
Song	Composing	12
Quartet or Quintet Composition	Composing	15
Symphony	Composing	20
Dramatic Monologue	Playwright	15
Comedic Play	Playwright	15
Dramatic Play	Playwright	15
Tattoos	Tattoo'ing	varies
Poisons (see below)	Poisonmaking	varies
Traps (see below)	Trapmaking	varies
Crossbow	Weaponsmith	15
Simple weapon	Weaponsmith	12
Martial weapon	Weaponsmith	15
Exotic weapon	Weaponsmith	18
Poem	Wordsmith	12
Novel	Wordsmith	15
Reference Book	Wordsmith	18
Epic	Wordsmith	20

Repair Item: Repair works like making the item in the first place. The base cost to repair is 1/5 of the item's cost.

Craft (Illuminating): An illuminator creates miniature works of art on paper, making tiny, detailed pictures for manuscripts and scrolls. Usually these illuminations include the first letter of a paragraph, section or chapter of a book. While commonly also calligraphers, illuminators concentrate on color and pictures that blend with the text.

Craft (poisonmaking): Making poison requires multiple steps that uses several skills (though a single person does not need to make all the checks).

Step1 – acquire materials

Step 1a – buy materials

Buy raw materials in the local area – **Gather Information (Purchase Poisonmaking Materials)**.

Step 1b – harvest materials

Find the animal / plant that provides the raw materials for the desired poison (i.e., Monstrous Scorpions for Monstrous Scorpion poison, etc.) – see **Knowledge (Nature - Animals, Fey, Giants, Monstrous Humanoids, Plants, & Vermin).**

Remove the part of the animal / plant used for making the poison – see **Survival (Harvest Poisonmaking Materials).**

Determine how long the raw materials will be viable – see **Knowledge (Nature - Determine Time until Spoilage).**

If the poison manufacturing will not begin before the raw materials will go bad, extend their viability – see **Alchemy (Preserve Raw Material).**

Step 2 – Manufacture poison

At this point, the creation of poison follows the standard crafting rules. Use the table in the Equipment Index to find the DC and Base Price of the desired poison.

Craft (tattoo'ing): Mark a person's skin with tattoos, scarification, and/or piercings.

The Tattoo Artist must make a Heal check vs. DC 10 or the subject takes 1 point of Constitution damage. This damage must be healed naturally, since magical healing would also "heal" (i.e., remove) the tattoo / scarification / piercing that had just taken place.

Category	DC	Cost	Time	Effect on App. Tribe	Effect on 'Civilized' People
Ornamental	10	up to 200 gp	1 day	—	—

Traditional	15	200 gp – 399 gp	1 day	+1 Diplomacy	—
Ceremonial	20	400 gp – 1,999 gp	3 days	+1 Diplomacy, +1 Intimidate	–1 Diplomacy, +4 Intimidate
Extreme	25	2,000 gp +	14 days	+1 Diplomacy, +3 Intimidate	–2 Diplomacy, +4 Intimidate

Craft (trapmaking): Use the Craft rules with the following DC's:

Trap CR	DC
up to 3	20
4 – 6	25
7+	30

Additional Components	DC Modifier
Proximity Trigger	+5
Automatic Reset	+5

A Booby Trap is a CR ½ Trap. It has a simple effect, such as a cord to trip someone or ring a bell. Setting up a Booby Trap requires a Craft (trapmaking) check vs. DC 20 and 1 minute's work. This can be accelerated to 1 Full Round by taking a –10 penalty on the check.

If the check misses by 5 or more, then the trapmaker sets the trap off on himself/herself.

Bobby traps require 50 gp worth of parts. Alternatively, the parts can be scrounged from the surrounding area with a Survival check vs. DC 20 and 10 minutes of work.

Decipher Script

Base Ability:	INT
Special:	TRAINED ONLY
	Bard and Rogue only
	If 5+ ranks, grants +2 synergy bonus on Use Magic item for scrolls
Take 10/20?	Yes
In Class For:	Rogue

This skill is used to identify the meaning of runes or to figure a little out about something written in a language you don't know.

Decipher Text: Spend one minute and make a check against DC 20 (simple message) , DC 25 (standard text), or DC 30+ (intricate, exotic, or very old writing). If successful, you know from context the general meaning. If it fails, make a WIS check DC 5 to avoid drawing a false conclusion.

You cannot retry this skill on the same piece of writing.

Decipher Scroll: Spend one minute and make a check against DC 50 + 5 times spell level to decipher a scroll as if you used Read Magic.

Diplomacy

Base Ability:	CHA
Special:	+2 synergy bonus if 5+ ranks in Bluff
	+2 synergy bonus if 5+ ranks in Sense Motive (stacks with the Bluff bonus)
Take 10/20?	No
In Class For:	Cleric, Monk, Paladin, Rogue

This skill is used to negotiate effectively and influence others with reason or charm. It includes persuasion, negotiation, etiquette, social grace, tact, and subtlety. See Bluff for using fast taking and Intimidate for using threats.

Change Attitude: You can use this skill to change someone's attitude on something. The check is done against a DC. The DC values are:

Initial Attitude	Hostile	Unfriendly	Indifferent	Friendly	Helpful
Hostile	-	20	25	35	50
Unfriendly	-	5	15	25	40
Indifferent	-	-	1	15	30
Friendly	-	-	-	1	20
Helpful	-	-	-	1	50

See the DMG for attitude definitions.

This mode of the skill does not work on player characters. It only applies to NPCs.

Negotiation: Make a check opposed by your opponent's Diplomacy. The rules do not define the effects of a successful roll, so this is left up to the GM.

This mode of the skill does not work on player characters. It only applies to NPCs.

Know How to Address Someone: You can make a check to determine the proper form of address for someone. The GM determines the DC.

Disable Device

Base Ability:	INT
Special:	TRAINED ONLY
	Only a Rogue can disarm magic traps.
Take 10/20?	Sometimes 10
In Class For:	Thief

This skill is used to disarm a trap, jam a lock, or rig a wagon wheel to fall off.

You can examine simple mechanical devices and disable them.

Disarm Trap or Sabotage Device: Make a check against a DC. The DC values (and time required) are:

Device Type	DC	Time
Simple device (jamming a lock)	10	1 round
Tricky device (sabotaging a wagon wheel)	15	1d4 rounds
Difficult device (disarm/reset a trap)	20	2d4 rounds
Very difficult (disarm a complex trap)	25	2d4 rounds
Magic trap or rune	25 + spell level	
Reduce time to 1 round (if was longer)	+20	

If you beat the DC by 10 or more, you can bypass the trap without disarming it. If you miss the DC by 5 or more, you trigger the trap or think you rigged something when you actually did not.

You receive a -2 penalty on your check if you try it without proper tools (for example, thieves' tools). You receive a +2 circumstance bonus if you use masterwork tools.

Other Notes: Fire Trap, Glyph of Warding, Symbol , and Teleportation Trap spells create traps that can be disarmed. Spike Growth and Spike Stones create traps that cannot be disarmed.

Disguise

Base Ability:	CHA
Special:	+2 synergy bonus if act part and if 5+ ranks in Bluff
Take 10/20?	Sometimes 10
In Class For:	Rogue

This skill is used to alter your appearance.

Alter Appearance (Opposed by Spot): Spend 1d3 times 10 minutes with appropriate props and/or makeup, then make a skill check. This check is opposed by the Spot check of others that have a reason to pay attention to you.

Someone that makes a Spot check in excess of your disguise will know you are wearing a disguise.

The modifiers to your check are:

Situation	Mod
Use a disguise kit	+2

Change only minor details	+5
Disguised as a different sex	-2
Disguised as a different race	-2
Disguised as a different age (per step)	-2
Disguised as a different class	-2
New height within +/- 10%	-0
New height within +/- 11% to 25%	-25
New height within +/- 26% to 50%	-50

Impersonation (Opposed by Spot): This use works just like Alter Appearance, except that you are trying to look like someone in specific. In this case, your opponents receive bonuses on their Spot checks depending on how well they know the person. The modifiers are:

Situation	Mod
Recognizes on sight	+4
Friend or associate	+6
Close friend	+8
Intimate	+10

Quick Study: Allows a character to temporarily learn enough about a skill, a job, or an area of scholarship to pass as someone who belongs to a related profession.

When using this skill, the character spends one week (eight hours a day) studying the skill she wishes to learn. At the end of the week, the character makes a DC 20 check (note that it is impossible to take 10 or 20 for this check). If successful, the character has a working knowledge of the field studied. Over the next several days, she will be able to pass as a practitioner of that skill, though not as an expert.

When she has completed this study and must utilize the skill, the character makes a normal DC check with an additional –5 penalty. One week after the character has completed her study, she suffers a –8 penalty because she has forgotten some details of the skill. Each week thereafter, she takes another cumulative –8 penalty.

This proficiency will not allow a character to demonstrate an expert level of ability with the skill being simulated. If the character undertakes a task that, in the DM's estimation, calls for an especially broad or deep knowledge of the subject, the DM can decide that the character cannot perform the task. The character can then make a normal Intelligence check; success means that she realizes that she's in over her head and cannot succeed.

Endurance

Base Ability:	CON
Special:	TRAINED ONLY
Take 10/20?	Sometimes 10 or 20
In Class For:	Warrior

A character with endurance proficiency is able to perform continual strenuous physical activity for twice as long as a normal character before becoming subject to the effects of fatigue and exhaustion. In those cases where extreme endurance is required, a successful DC 20 check must be made. Note that this proficiency does not enable a character to extend the length of time that he can remain unaffected by a lack of food or water.

Escape Artist

Base Ability:	DEX
Special:	Armor Check Penalty
	+2 synergy bonus to escape ropes if 5+ ranks in Use Rope
	If 5+ ranks, grants +2 synergy bonus to tie someone up with Use Rope
Take 10/20?	Sometimes 10 or 20
In Class For:	Monk, Rogue

This skill is used to slip bonds or manacles, to squeeze through tight spaces, or to escape the grip of a monster.

Make your check against a DC. The DC values are:

Type of Bonds	DC
Ropes	Opposed by binder's Use Rope check at +10
Grappler	Opposed by their grapple check
Net or similar spell (Animate Rope, Command Plants, Control Plants, Entangle)	20
Snare spell	23
Manacles	30
Masterwork manacles	35
Tight space (your head must fit)	30
Extremely tight space (smaller than your head down to 2 inches square for medium size; double or half this as appropriate for each size different)	80
Pass through Wall of Force	120

It is a standard action to escape a grapple. It takes a full round action to escape a net or Entangle spell. Escaping ropes and manacles takes 1 minute.

Squeezing through a tight space requires at least 1 minute.

Forgery

Base Ability:	INT
Special:	
Take 10/20?	Sometimes 10
In Class For:	Thief

This skill is used to forge official documents or signatures, to create authentic looking treasure maps, or to detect other forgeries.

Make Forgery (Opposed by Forgery): Your check is opposed by the other person's Forgery check.

Condition	Reader's Forgery Check Modifier
Type of document unknown to reader	–2
Type of document somewhat known to reader	+0
Type of document well known to reader	+2
Handwriting not known to reader	–2
Handwriting somewhat known to reader	+0
Handwriting intimately known to reader	+2
Reader only casually reviews the document	–2

A document that contradicts procedure, orders, or previous knowledge, or one that requires sacrifice on the part of the person checking the document can increase that character's suspicion (and thus create favorable circumstances for the checker's opposing Forgery check).

It takes 1 minute to forge a short, simple document and 1d4 minutes per page for longer documents. You receive a +8 bonus on your check if the handwriting used for the document is not important. You receive a +4 bonus on your check if only a signature is to be forged and you have a sample.

Forging a longer document in someone else's handwriting requires a large sample of their handwriting. You must be able to read/write in the language being used.

Detect Forgery (Opposed by Forgery): Detecting a forgery receives the following modifiers:

Task	Mod
Type of document is unknown to the reader	-2
Type of document is somewhat known to the reader	+0
Type of document is well known to the reader	+2
Handwriting is unknown to the reader	-2
Handwriting is somewhat known to the reader	+0
Handwriting is well known to the reader	+2
Reader wants to believe the document	-5
Document is believable and doesn't affect the reader much	+0

Document is a little hard to believe or puts the reader at risk	+5
Document is hard to believe or puts the target at serious risk	+10
Document is almost too incredible to consider	+20
Fake magic scroll or spellbook	+5
Document forged without a sample	+50

A person can only try to detect forgery on a document once. If they fail, further study will not change the result.

Gaming

Base Ability:	CHA
Special:	
Take 10/20?	No
In Class For:	Rogue, Warrior

The character knows most common games of chance and skill, including cards, dice, bones, draughts, and chess. When playing a game, the character may either play out the actual game (which may take too much time for some) or make a DC 15 check, with success indicating victory. If two proficient characters play each other, the one with the highest successful die roll wins. A character with gaming proficiency can also attempt to cheat, thus gaining a +1 bonus to his ability score. If the result of the check for the game is missed by 5 or more, however, the character has been caught cheating.

Gather Information

Base Ability:	CHA
Special:	
Take 10/20?	Yes. Taking 10 is allowed normally. Taking 20 requires 20 nights.
In Class For:	Rogue

This skill is used to make local contacts, learn or spread rumors and gossip, and general collection of information.

Learn General Information: By spending one evening and a few gold pieces (buying drinks and such), you can learn the major news items in an area, assuming there is no reason for someone to withhold it from you. Make one skill check for the evening. Your skill check determines how much you learn.

Learn Specific Information: To learn or acquire something specific, make a check against a DC set by the GM. This DC will be at least 15, but it may be much higher depending on what you want. Specific information might include the location of a ruined temple, the abilities of an item held by a prominent person, or a map of the palace.

You can use this skill to find out who's really in charge. It may not be the obviously leader making the decisions. Or find out whether the cloaked stranger that hired you really the duke's steward, and if so, does he really have his master's trust?

Avoid Suspicion: By taking a -20 penalty on your check, you can avoid any suspicions that might otherwise be aroused by pursuing sensitive information.

Urban Tracking: Allows you to locate and follow another creature's "trail" through an urban environment. A new check must be made each time the tracked party does something that make their trail hard to follow (intentionally or otherwise), such as going to a different part of town (minimum of one new check each hour).

Community Size	DC	Number of Checks Required
Thorp, Hamlet, or Village	5	1d3
Small or Large Town	10	1d4+1
Small or Large City	15	2d4
Metropolis	20	2d4+2
Conditions		Modifier
For every three creatures in the group being sought		-1

For every 24 hours the creatures have been missing / sought	+1
Tracked party matches community's Primary Racial Demographic	-2
Tracked party is "lying low"	+5
Tracked party does not match community's Primary or Secondary Racial Demographic	+2

Speed	Modifier
One hour per check	+0
30 minutes per check	+5

Purchase Poisonmaking Materials: Find the raw materials for making poison.

> Success by 5+: You find the materials at 1/6th the normal price.
> Success by 0 – 4: You find the materials.
> Failure by 4 or less: Can't find the materials.
> Failure by 5 or more: Can't find the materials and someone finds out you were looking (typically the authorizes or your intended target).

DC = 10 + Modifiers.

Animal-based Materials	DC
Currently in the target Animal's habitat	+0
Not in the Animal's habitat	+5
Animal's HD	+HD

Plant-based Materials	DC
Currently in the target Plant's habitat	+0
Not in the Plant's habitat	+5

Legality	DC
You are a member of a local Assassin or Thieves Guild	-2
Target poison is legal in the area	-4

General Alignment of Region / City	DC
Good	+2
Lawful	+2
Chaotic	-2
Evil	-2

Community Size	DC
In the wilds	+6
Thorp, Hamlet, or Village	+4
Small Town	+0
Large Town or Small City	-2
Large City or Metropolis	-4

This is one step in the process of making poison. See **Craft (poisonmaking)** for more details.

Handle Animal

Base Ability:	CHA
Special:	Training and Rearing are TRAINED ONLY Handling can be done Untrained. +2 synergy bonus for animals if 5+ ranks of Animal Empathy +2 synergy bonus for beasts if 9+ ranks of Animal Empathy If 5+ ranks, grants +2 synergy bonus to Ride
Take 10/20?	Yes
In Class For:	Druid, Warrior

This skill is used to raise, train, and work animals. Pick one type of animal (or creature) for each rank you have in this skill. Using any of the following skills on a wounded Animal (including nonlethal or ability score damage) increases the DC by +2.

These skills may be used on a creature that is not an Animal if it has an Intelligence of 1 or 2, but the DC is increased by +5.

Handle Domestic Animal: You can command a trained dog, drive labor animals, tend to tired horses, etc. To do so, make a check DC 10.

You can push an animal to do more than it is trained for or to get extra effort with a check DC 15.

Train Animal: By default, an Animal can know 3 Tricks per point of Intelligence score. Teaching a Trick requires one week of training followed by a Handle Animal check vs. the listed DC.

Trick	DC	Prerequisite	Description
Air Walk	25	—	The Animal can be the subject of the spell Air Walk without panicking.
Ambush	20	Attack trick	The Animal makes a Hide check and remains hidden until a creature it is trained to attack (but not something harmless (like a squirrel) or an ally) comes within a single move of it. At that point, it will move and attack. If the Master wants a specific creature / type of creature to be attacked, this requires a Handle Animal check vs. DC 20 (or the spell Speak with Animal), preferably with an article of clothing or fur to use as an example.
Assist Track	20	Track trick, Scent ability	On command, the Animal will use the 'Aid Other' action to attempt to grant his/her Master a +2 Circumstance bonus on Survival checks in order to 'track'.
Attack	20	—	The Animal will attack the designated Humanoid, Monstrous Humanoid, Giant, or Animal.
Attack Unusual	20	Attack trick	The Animal will attack the designated creature of any type (including Undead).
Avoid	15	—	The Animal will avoid the designated creature.
Bestow Venom	15	Deliver trick Vermin only	You can compel the vermin to give up some of its venom. The creature deposits its poison into a container you indicate, providing a single dose. A Handle Animal check to extract venom takes 1 minute. You can then attempt a DC 15 Craft (poison-making) check to refine this venom into a poison you can use
Bomb	20	Deliver trick Raptors only	The Animal flies over the indicated creature while holding an object in its talons and then drops it.
Circle	15	Guard trick	The Animal will keep the designated creature within a confined area by circling it. If the creature attempts to leave the area, the Animal will attack until it returns to the confined area.
Circle'	25	Seek trick Raptors only	The Master indicates a target to the Animal by making a Handle Animal check vs. DC 15. The Animal can only "remember" one target at a time. When ordered, the Animal hunts for the indicated creature in a 1 mile radius. If it finds the creature, it flies to a safe height and circles overhead (typically the Master will then track down the creature based on the Animal's location). If the Master hasn't arrived nearby after 1 hour, it returns to his/her last location.
Come	15	—	The Animal will come to its Master, even into unusual areas (including small spaces).
Defend	20	—	The Animal will automatically come to its Master's defense, or will defend a person designated by its Master.
Deliver	20	—	The Master gives the Animal an object to carry. The Animal goes to the indicated creature and then drops the object within the creature's reach.
Disarm	20	Attack trick	The Animal makes a Disarm attempt at +2 on a designated creature it is willing to attack & who is no more than one size category larger then the Animal. If the Animal's attack can carry the disarmed weapon (such as with a mouth), it ends up "holding" the weapon.
Dive	15	—	The Animal will jump into water from a height and swim underwater.
Down	15	—	The Animal will stop attacking on command. Without this trick, the Animal attacks until its opponent is defeated or it is driven off.
Fetch	15	—	The Animal will attempt to retrieve the designated object.
Find	25	Scent ability Seek trick Track trick	The Animal will track down a person known to it. This trick is often used to transporting messages. The Animal knows its Master, plus one additional person per point of Intelligence.
Guard	20	—	The Animal will stay in the designated location and keep others from approaching it.
Harass	15	Attack trick	The Animal growls, threatens, etc., the designated creature. If the Animal makes a successful attack roll on the creature, it takes no damage but receives a –4 penalty on attacks, saves, & skill checks for 1 round (Concentration check vs. DC 10 + Animal's HD + Master's Charisma modifier to resist).
Heel	15	—	The Animal will follow its Master, even into unusual areas (including small spaces).
Herd	20	Guard trick Canines only	The Animal patrols an area up to its base land movement on each side and keep creatures from leaving or entering. It gives a warning (typically growls) before attacking. The Master may also have the Animal get the creatures in the area of move in an indicated direction.

Trick	DC	Prerequisite	Description
Hold	20	Attack trick	The Animal will initiate a Grapple on the designated creature and attempt to perform a Hold.
Home	20	—	The Animal travels back to the place where it was trained.
Hunt	15	—	The Animal brings food back to its Master if it makes the appropriate Survival check.
Identify Scent	15	Scent ability, Track trick	Each time it learns this trick, the Animal memorizes three distinct smells (such as a breed of animal, a type of creature (e.g., Orc), a specific perfume, etc.). If the Animal smells one of these scents, it indicates which one with a distinctive bark, howl, etc.
Jump	15	—	The Animal will perform a jump as you direct. An aquatic animal will jump out of the water & into the air.
Mark	20	—	The Animal moveS to within 10' of the designated creature and stays that close, but attempts to keep out of reach. It makes noise so its Master always knows where the two are. If the Animal also knows the Seek trick, then the Animal can be ordered to watch an area for an attacker. If it sees someone attack (with a weapon or a spell) in its Master's direction, it 'marks' that foe.
New Skill, Difficult	30	INT 2+	Trainer must have 1+ rank in the Skill The Animal gains a new 'class skill' that it may spend future skill point upon. Skill choices include Bluff, Escape Artist, Intimidate, Search, Survival, & Tumble.
New Skill, Easy	25	INT 2+	Trainer must have 1+ rank in the Skill The Animal gains a new 'class skill' that it may spend future skill point upon. Skill choices include Balance, Climb, Hide, Jump, Listen, Move Silently, Spot, & Swim.
Perform	15	—	The Animal can perform simple tricks, such as barking on command & rolling over.
Recover	20	Seek trick	The Animal pulls the designated person that is unconscious, paralyzed, or otherwise unmoving to an area it believes to be safer.
Scent Fighting	20	Scent ability	The Animal may use a Move Action to locate a scent and then move in that direction (stopping if he/she gets to within 5' of the scent originator). Useful for locating Invisible or hidden creatures.
Seek	15	—	The Animal goes into the designated area and looks (and/or smells) for anything alive and/or animate.
Silence	10	—	The Animal makes no noise unless ordered to by its Master.
Special Movement	20	—	The Animal is trained to use a mode of movement not natural to it, usually granted by magic. For example, this trick would allow a target animal to make use of Spider Climb. Movement examples include flying, burrowing, climbing, or swimming.
Stalk	20	Attack trick	The Animal follows the designated creature and attempts to remain unnoticed. When the creature is injured or resting, the Animal attacks.
Stay	15	—	The Animal will stay in the designated location, but will allow other to approach.
Steal	20	Fetch trick	The Animal attempts to take an object away from the designated creature and return it to the Master.
Subdue	20	Attack trick	The Animal attacks the designated creature in order to do Subdual Damage.
Swim	15	—	The Animal will swim as you direct. Most animals know this trick for free. It only needs to be taught TO those that do not swim.
Throw	25	—	The Animal can pick up an object in its mouth, claws, etc., and throw it. Monkeys, Gorillas, etc., have a range increment of 10', all others have a range increment of 5'. The Animal receives a –4 penalty when targeting a creature or location. This trick does not grant proficiency, to throwing a Dagger (for example) would have an additional penalty.
Track	20	Scent ability	The Animal will attempt to track the presented sample scent.
Warn	20	Guard trick	If the Animal see, hears, or smells a creature with which it has not been trained to ignore, the Animal confronts the creature and makes a loud sound (bark, hiss, squawk, etc.). If the creature does not stop, the Animal attacks it.
Watch	20	—	The Animal will hide and stay quiet until called by the Master.
Work	15	—	The Animal will pull or push a Medium / Heavy load.

Train an Animal for a Purpose: Teach an Animal a collection of Tricks that allowing it to work well in a job, such as Guarding or Hunting. An Animal may only be trained to have one Purpose, though it can still learn individual Tricks, up to its Intelligence maximum.

Only one Handle Animal check must be made at the end of the training, which is still 1 week per Trick. The Animal must have enough Intelligence to learn all the Tricks.

Purpose	DC	Weeks	Description
Combat Riding	20	6	The Animal knows Attack, Come, Defend, Down, Guard, & Heel. Note: Warhorses &

	DC		Description
			Riding Dogs already have this training.
Fighting	20	3	The Animal knows Attack, Down, & Stay. Note: This Purpose can be upgrade to Advanced Fighting in 2 weeks with DC 20. This supersedes any additional tricks the Animal knew.
Fighting, Advanced	20	6	The Animal knows Attack, Down, Hold, Stay, & Subdue.
Fighting, Underground	20	6	The Animal knows Attack, Defend, Down, Heel, Scent Fighting, & Seek.
Fishing	20	6	The Animal knows Attack, Come, Dive, Down, Fetch, & Seek. Can be used with birds.
Guarding	20	4	The Animal knows Attack, Defend, Down, & Guard. Note: This Purpose can be upgrade to Defensive Guarding in 3 weeks with DC 20. This super-sedes any additional tricks the Animal knew.
Guarding, Defensive	20	6	The Animal knows Defend, Down, Guard, Hold, Subdue, & Warn.
Heavy Labor	15	2	The Animal knows Come & Work.
Helpmate	20	6	The Animal knows Come, Down, Fetch, Guard, Heel, & Stay.
Herding	20	6	The Animal knows Come, Down, Guard, Heel, Mark, & Seek.
Hunting	20	6	The Animal knows Attack, Down, Fetch, Heel, Seek, & Track.
Messenger	15	4	The Animal knows Come, Fetch, Seek, & Track. Typically has a canister is attached to hold messages.
Performing	15	5	The Animal knows Come, Fetch, Heel, Perform, & Stay.
Rescue	15	5	The Animal knows Fetch, Mark, Seek, Track, & Work.
Rescue, Aquatic	20	6	The Animal knows Come, Defend, Dive, Fetch, Seek, & Work. Works best with a strong swimmer.
Riding	15	3	The Animal knows Come, Heel, & Stay. Note: This Purpose can be upgrade to Combat Riding in 3 weeks with DC 20. This supersedes any additional tricks the Animal knew.
Thievery	20	6	The Animal knows Fetch, Heel, Home, Seek, Steel, & Work.

Rear Animal: You can raise a creature that is on your list to make it domesticated. You can train it during this same time, or train it later as a domestic animal. The DC's for creature types and time required to rear are:

Creature Type	DC	Time
Wild animal	15 + hit dice	1 year
Beast	20 + hit dice	1 year
Magical Beast	30 + hit dice	1 year
Vermin	35 + hit dice	6 months
Other	40 + hit dice	Varies

Some creatures are easier to train than the defaults listed above. See the creature's entry in the Monster Manual or appropriate source to see if any special DC applies.

Calm an Animal: When in an unusual environment (a horse in a storm-tossed ship's hold, an eagle underground), an animal can get very skittish. It is allowed a WIS save, but its Master may spend time calming the animal, which allows the animal to use the better of its own WIS save and its Master's Handle Animal (or Ride) check.

Unusual Environment: DC 10
Disturbing Environment: DC 15
Obviously Dangerous: DC 20

Success: Animal remains calm.
Failure by 9 or less: Animal is Shaken.
Failure by 10 or more: Animal is Panicked.

Heal

Base Ability:	WIS
Special:	+2 synergy bonus if 5+ ranks of Profession(Herbalist)
Take 10/20?	Yes 10 / Sometimes 20
In Class For:	Paladin, Priest, Ranger

This skill is used to prevent people from dying or to help heal wounds.

A healer's kit grants a +2 circumstance bonus to checks.

First Aid: As a standard action, make a check DC 15. If you suc-ceed, you can stabilize a character that is at negative hit points. That character does not gain hit points but will no longer be losing them.

Long-Term Care: By spending at least a day tending someone and making a check DC 15, you can double the rate of healing for hit points and ability points. This makes it 2 HP/day of light activity, 3 HP/day of complete rest, or 2 ability points/day. This is a light activ-ity for yourself, but you cannot tend yourself. You can tend up to 6 people at once.

Treat Poison: While treating a person, each time they make a save against poison, you also roll your Heal check as well. Use the higher of the two values.

Treat Disease: While treating a person, each time they make a save against disease, you also roll your Heal check as well. Use the higher of the two values.

Forensics: You can use this skill to determine how long a body has been dead, cause of death, and similar forensic studies. The DC for these checks are typically high.

Quicken Recovery: By spending an hour and making a check DC 50, you can allow someone to heal as if they had a full day of long term care. By making a check DC 100 instead, this acts as if they had a full week of long term care.

No patient can have healing quickened more than once a day (even by different healers). You can deal with up to 6 patients at once during the hour.

Hide

Base Ability:	DEX
Special:	Armor Check Penalty applies
Take 10/20?	Sometimes 10
In Class For:	Monk, Ranger, Rogue

This skill is used to avoid being seen or to tail someone. See the Move Silently skill to avoid being heard.

Creature size modifies the Hide check as follows: Fine=+16, Diminutive=+12, Tiny=+8, Small=+4, Medium=+0, Large=-4, Huge=-8, Gargantuan= -12, Colossal=-16.

Avoid Being Seen (Opposed by Spot): You can hide in shadows, darkness, and other similar conditions.

If you can take two full rounds to hide in a location, you may take

10. You must re-roll each round that you move. You may move half your speed per round with no penalty; you suffer a -5 penalty on your Hide check for the round for moving up to your full speed, and you suffer a -20 penalty while moving faster.

Tail Someone (Opposed by Spot): You can follow someone in a crowd without being noticed. This does require some way to not be noticed, such as a crowd or a series of hiding places. Hiding places are considered close if they are within your Hide rank in feet.

If following at 60 feet or closer, make one check every round. If following further away than 60 feet, make one check every 10 minutes.

If you fail and are spotted, you may make a Bluff check opposed by their Sense Motive. If you succeed, you are seen but the target does not know you are tailing them. The person receives a -5 modifier on Sense Motive if they are sure that nobody is following, +10 if they worried about being followed, and +20 if they are worried about being followed and know you are an enemy.

Sneak Up on Someone (Opposed by Spot): Use the rules for tailing to move close to someone. Once you are within your Hide rank in feet of that person, you can attack before being seen.

Sniping (Opposed by Spot): If you are hiding more than 10 feet from your opponent, you may make a ranged attack and then hide again, but this hide check is at -20.

Blend Into a Crowd (Opposed by Spot): You can use your Hide check to disappear into a crowd. If you are seen, you may be able to use a Bluff check as with tailing to look unimportant.

Hide While Invisible (Opposed by Spot): You can use your Hide check to hide from a See Invisibility spell while invisible, assuming there is something to hide behind.

Hide Another (Opposed by Spot): By making your Hide check at -30, you can hide another creature along with you that is of size no more than one category larger than you.

Innuendo

Base Ability:	WIS
Special:	TRAINED ONLY
	+2 synergy bonus to send message if 5+ ranks in Bluff
	+2 synergy bonus to intercept message if 5+ ranks in Sense Motive
Take 10/20?	No
In Class For:	Thief

This skill includes the use of subtext, hand signals, and other means to communicate a message while not appearing to do so.

Send Message: Make a check against DC 10 (simple message), DC 15 (complex message), DC 20 (very complex message) to convey a message without actually talking about it. The receiving person does not need to make a check. If you fail the check by 5 or more, false information is conveyed.

Intercept Message (Opposed by Innuendo): Make a check opposed by someone else's Innuendo check in order to intercept their message. You receive a -2 on your check for each key piece of background information you are not aware of. For example, intercepting talk about a plot to kill a visiting diplomat is done at -2 if you don't know about the diplomat. Failure by 5 or more results in you receiving false information.

Intimidate

Base Ability:	CHA
Special:	+2 synergy bonus if 5+ ranks in Bluff
Take 10/20?	No
In Class For:	Barbarian, Thief

This skill includes the use of verbal threats and body language to

convince someone to do something for you. See Diplomacy for using reasoning, and Bluff for fast talking.

Change Attitude: Make a check against DC 10 + target's hit dice + any save bonus against fear the target has. If successful, you change their behavior.

This mode of the skill does not work on player characters. It only applies to NPCs.

Using Strength: You can use your STR bonus instead of your CHA bonus if you accompany the intimidation with a show of brute strength.

Other Notes: A barbarian receives a +4 morale bonus while raging.

Intuit Direction

Base Ability:	WIS
Special:	TRAINED ONLY
	If 5+ ranks, grants +2 synergy bonus to Wilderness Lore to avoid getting lost.
Take 10/20?	No
In Class For:	Barbarian, Druid, Ranger, Rogue

Determine North: By concentrating for a minute and making a check DC 15, you can determine which direction is north. If you roll a natural 1, you get a false direction.

You only make this check once per day and it determines how accurate you are for the day.

Determine Direction to a Location: By concentrating for a minute and making a check, you can determine the direction (but not the best path) to a given location on the same plane.

The DC is:

Familiarity with location	DC
Very familiar	40
Studied carefully	60
Seen casually	80
Viewed once	100
Description only	120

Jump

Base Ability:	STR
Special:	Armor Check Penalty applies
	Halflings receive a +2 racial bonus
	+2 synergy bonus if 5+ ranks in Tumble
Take 10/20?	Sometimes 10
In Class For:	Barbarian, Fighter, Monk, Ranger, Rogue

This skill is used to leap over pits, over fences, or up to a tree limb.

This skill is not used like other skills. To use it, make a skill check. You automatically jump the minimum distance and distance for each point the check exceeds 10.

	Min Distance	Additional Distance	Max Distance
Running jump	5 ft	+1 ft / 1 point > 10	6 x Height
Standing jump	3 ft	+1 ft / 2 points > 10	2 x Height
Running high jump	2 ft	+1 ft / 4 points > 10	1.5 x Height
Standing high jump	2 ft	+1 ft / 8 points > 10	Height
Jump back	1 ft	+1 ft / 8 points > 10	Height

Distances are based on a movement rate of 12. For greater or lesser numbers, scale the results. For example, a creature with 9 MOV making a standing jump would have a min distance of 2.25 feet and only add 3/4 of the additional distance.

Knowledge

Base Ability:	INT

Must be Trained?:	No – up to DC 10
	Yes – DC 11 or above
Special:	See below
	This is not one skill. It is a set of skills.
Take 10/20?	Yes
In Class For:	See below

This skill is used to represent study of some topic. Also see Craft and Profession.

Answer Question: You cannot retry this check. These tasks are common to all subsets listed below.

Task	DC
Recall common knowledge	10
Recall basic knowledge	15
Answer Difficult Question	20
Answer Hard Question	25
Answer Difficult Question	30

Knowledge (anatomy)

Special:	+2 synergy bonus with Healing
	+2 synergy bonus with Craft (painting, sculpture, etc.)
In Class for:	Priest, Wizard

Knowledge of the human body, including the structure, function, and location of bones, muscles, organs, and other soft tissues: use table.

Knowledge (arcana)

In Class For:	Bard, Cleric, Monk, Wizard

Know about Ancient Mysteries, Magical Traditions, Arcane Symbols, and Cryptic Phrases: use table above.

Know about Constructs, Dragons, or Magical Beasts: DC = 10 + creature HD. One piece of useful info per 5 points the check exceeded the DC.

Deducing a Command Word: It is possible to deduce the Command Word for some magic items based on their decorations, creator, region, etc. This equates to a check vs. DC 30.

If this check fails, a second check vs. DC 25 may be attempted to provide a clue to the command word.

Knowledge (architecture & engineering)

In Class For:	Bards, Wizards

Know about Buildings, Aqueducts, Bridges, and Fortifications: use table above.

Find Weaknesses in a Stronghold: Find weaknesses in an observed stronghold (+5 Circumstance bonus with an accurate map) — one "strategic tip" for DC 20, two for DC 25, etc.

Design & Build a Ship: Design & supervise the construction of a ship.

Ship	DC	Yard Size	Build Time
Longship	10	Small	2 months
Cog	12	Small	3 months
Junk	12	Small	3 months
Caravel	15	Small	3 months
Dhow	15	Small	3 months
Galley	15	Medium	4 months
Trireme	18	Medium	8 months
Dromond	20	Medium	6 months
Greatship	22	Large	15 months
Elven Wingship	22	Medium	8 months
Ironclad	25	Large	18 months
Theurgeme	25	Medium	8 months

Modifiers	DC
Poor Work Force	+2
Terrible Work Force	+5
Poor Materials	+5

Rush Job (per month)	+5
Minor Magical Assistance	−5
Major Magical Assistance (4th lvl spells or higher)	−10

Knowledge (dungeoneering)

In Class For:	Bard, Ranger, Wizard

Know about Caverns and Spelunking: use table above.

Know about Aberrations or Oozes: DC = 10 + creature HD. One piece of useful info per 5 points the check exceeded the DC.

Knowledge (geography)

In Class For:	Bard, Ranger, Wizard

Know about Lands, Terrain, Climate, and Peoples: use table above.

Setting a Course: Make a plan to get from a start point to a destination. Success means you arrive at your destination. Failure by up to 5 means you arrive within 5d10 miles (for a close destination) or 5d100 miles (for a distant destination). Failure by 6 or more means you arrive within 10d10 miles (for a close destination) or 10d100 miles (for a distant destination).

Destination	DC
Close & Very Familiar	5
Distance & Very Familiar	10
Close & Studied Carefully	10
Distant & Studied Carefully	15
Close & Seen Once	20
Distant & Seen Once	25
Close but Uncertain	25
Distant but Uncertain	30
Mythic or Legendary	35

DC Modifiers	DC
Start point well known	+0
Start point uncertain	+5
Start point only guessed at	+10
Start point unknown	+20

Check Modifiers	DC
Excellent Chart	−2
Typical Chart	+0
Poor Chart	+2
Extremely Poor Chart	+5
False Chart	+10

Piloting: Follow a course.

Method for Determining Position	DC
Very familiar coast in sight	5
Coast studied carefully in sight	8
Unknown coast in sight	13
Open ocean, Clear weather	17
Open ocean, Poor visibility	25
Open ocean, Stormy weather	30
Open ocean, Gale or Hurricane	40

Modifiers	DC
One previous missed check	+2
Two previous missed checks	+5

Once three consecutive Piloting checks have failed, you are lost.

Knowledge (history)

In Class For:	Bard, Cleric, Wizard

Know about Wars, Colonies, Migrations, Founding of Cities, etc.: use table above.

Deducing a Command Word: It is possible to deduce the Command Word for some magic items based on their decorations, creator, region, etc. This equates to a check vs. DC 30.

If this check fails, a second check vs. DC 25 may be attempted to

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provide a clue to the command word.

Knowledge (local)

In Class For:	Rogue, Wizard

Must be bought for each area, such as Knowledge (local – Grey-hawk), Knowledge (local – Dyvers), etc.

Know about the Nearby Area: Know about Legends, Personalities, Inhabitants, Laws, Customs, Traditions, etc.: use table above.

Know about Local Humanoids: DC = 15 to understand what honors & punishments are indicated by a creature's tattoos, scarification, and/or piercings.

Find Your Way around the Underworld: Know enough about who is in favor, who has the actual power, etc., to function more efficiently in the local criminal organizations.

Obscurity	DC	Example
Common Knowledge	10	know the stories that are passed around about famous (and usually dead) criminals
Basic Questions	15	Recognize important (and openly known) underworld figures
Difficult	20	Know the basic structure of the major criminal organizations & how they interact
Hard	25	Know the important figures of the major criminal cartels & how their organizations are structured
Very Hard	30	You are privy to many dangerous people's secrets

Knowledge (nature)

Special:	+2 bonus if you have 5+ ranks in Survival.
In Class For:	Bard, Druid, Ranger, Wizard

Know about Season and Cycles, Weather, etc.: use table above.

Know about Animals, Fey, Giants, Monstrous Humanoids, Plants, & Vermin: DC = 10 + creature HD. One piece of useful info per 5 points the check exceeded the DC.

Finding Resources: Find materials of interest in a given area.

Obscurity	DC	Examples
Common Knowledge	10	Able to identify useful goods to harvest, such as valuable furs or prized wood
Basic Questions	15	Able to identify useful goods to harvest, such as valuable furs or prized wood
Difficult	20	Know the facts about valuable resources inherent in the area, including mineral likely to be near the surface
Hard	25	Recognize the inherent (including magical) value of any animal or plant you encounter, know what minerals will be near the surface and what minerals are likely to be deeper underground
Very Hard	30	Have a good guess about what species may live within the area with a simple survey, know what minerals are deep under the surface, etc.

Determine Time until Spoilage: DC = 12. Success indicates an understanding of how long a perishable material will remain usable.

This is one step in the process of making poison. See Craft (poison-making) for more details.

Knowledge (necrology)

In Class for:	Cleric, Wizard

Knowledge of undead creatures, including probable lairs, dining habits and history: use table above.

Identify undead creature: DC = 10 + creature HD. One piece of useful info per 5 points the check exceeded the DC.

Knowledge (nobility & royalty)

In Class For:	Bard, Paladin, Wizard

Know about Lineages, Heraldry, Family Trees, Mottoes, Personalities, etc.: use use table above.

Find Your Way around Court: Know enough about who is in favor, who has the actual power, etc., to function more efficiently in court, the bureaucracy, etc.

Size of Organization	DC
Minor Noble House	15
Average Noble House	20
Major Noble House	25
Entire Kingdom	30
You are a member of the target Noble House	–5

Success: +2 Circumstance bonus on Bluff, Diplomacy, & Gather Information check in relation to the target organization for 1 week.

Failure by 4 or less: No effect.

Failure by 5 or more: –2 penalty on Bluff, Diplomacy, & Gather Information check in relation to the target organization for 1 week due to your bad assessment.

Knowledge (religion)

In Class For:	Bard, Monk, Paladin, Priest, Wizard

Know about Deities, Mythic History, Ecclesiast Tradition, Holy Symbols, etc.: use table above.

Know about Undead: DC = 10 + creature HD. One piece of useful info per 5 points the check exceeded the DC.

Find Your Way around Church: Know enough about who is in favor, who has the actual power, etc., to function more efficiently with regards to a church and its hierarchy.

Size of Organization	DC
Single Parish	15
Town-sized Territory	20
City-sized Territory	25
Metropolis-sized Territory	30
Chaotic Religion	+5
Lawful Religion	–5
You are a member of the Religion	–5

Success: +2 Circumstance bonus on Bluff, Diplomacy, & Gather Information check in relation to the target organization for 1 week.

Failure by 4 or less: No effect.

Failure by 5 or more: –2 penalty on Bluff, Diplomacy, & Gather Information check in relation to the target organization for 1 week due to your bad assessment.

Identifying Martial Arts Style: Ability to recognize the fighting style of a Monk.

Obscurity	DC	Examples
Common Knowledge	10	Recognize a Monk vs. a Fighter in unarmed combat
Basic Questions	15	Know the general region that a martial arts style is taught in
Difficult	20	Determine the monastery of a martial artist when viewed in combat
Hard	25	Recognize a martial artist's style from a description; know the minor differences in a style upon viewing
Very Hard	30	Likely to know a martial artist's teacher (at least by reputation) and who that teacher's other students were

Knowledge (the planes)

In Class For:	Bard, Cleric, Wizard

Know about the Inner Planes, the Outer Planes, the Astral Plane, the Ethereal Plane, Magic related to the Planes, etc.: use table

above.

Know about Elementals & Outsiders: DC = 10 + creature HD. One piece of useful info per 5 points the check exceeded the DC.

Listen

Base Ability:	WIS
Special:	Elves, Gnomes, and Halflings receive a +2 racial bonus
	Half Elves receive a +1 racial bonus
Take 10/20?	Yes 10 / No 20
In Class For:	All

This skill is used to hear a noise. It can be used to oppose Move Silently checks.

The check is done against a DC. The base DC values are:

Task	DC
A creature using Move Silently	Their Move Silently check
An invisible creature (to know general direction; beat check by 20 to pinpoint location)	Their Move Silently check
People talking normally	0
People whispering	10
A person in medium armor walking quietly at 10 feet per round	5
An unarmored person walking quietly at 15 feet per round	10
A cat stalking	25
An owl gliding in for a kill	30
Defeat an illusion with an auditory component	80
Per 10 feet from the listener	+1
Through a door	+5
Through a stone wall	+15

(There should likely be penalties for distractions like background noise added here)

Smell: You may use this skill to also handle smell checks.

Other Notes: The subject of a Hypnotism spell suffers a -4 penalty. The subject of a bard's Fascinate ability suffers a -4 penalty. A ranger receives a +2 bonus against a favored enemy.

Loot

Base Ability:	DEX
Special:	TRAINED ONLY
Take 10/20?	No
In Class For:	Rogue

This proficiency represents a knack for grabbing the best loot in the shortest amount of time. A successful proficiency check allows a character to recognize and grab the most valuable combination of items that is feasible, given the situational limits of time and space.

Move Silently

Base Ability:	DEX
Special:	Armor Check Penalty
	Halflings receive a +2 racial bonus
Take 10/20?	Yes 10 / No 20
In Class For:	Monk, Ranger, Rogue

This skill is used to avoid being heard. See the Hide skill to avoid being seen.

Avoid Being Heard (Opposed by Listen): You can stand still or move without being heard. You must re-roll each round that you move. You may move half your speed with no penalty; you suffer a -5 penalty on your Hide check for the round for moving up to your full MOV, and you suffer a -20 penalty while moving faster.

Other Notes: The master of a cat familiar or owl familiar Receives a

+2 bonus.

Open Lock

Base Ability:	DEX
Special:	TRAINED ONLY
Take 10/20?	Yes
In Class For:	Thief

This skill is used to pick padlocks, finesse combination locks, and solve puzzle locks.

Open Lock: Make a check against a DC.

The DC values are:

Lock Type	DC
Very simple lock	20
Average lock	25
Good lock	30
Amazing lock	40

You receive a -2 penalty on your check if you try it without proper tools (for example, thieves' tools). You receive a +2 circumstance bonus if you use masterwork tools.

Perform

Base Ability:	CHA
Special:	
Take 10/20?	Sometimes 10
In Class For:	Monk, Rogue

This skill is used to put on a show using some form of artistic impression.

Each rank in this skill allows you to choose one form of expression that you can do. Some forms are:

Ballad	Flute	Ode
Buffoonery	Harp	Pan Pipes
Chant	Juggling	Recorder
Comedy	Limericks	Shalm
Dance	Lute	Storytelling
Drama	Mandolin	Trumpet
Drums	Melody	Voice Mimicry
Epic	Mime	

In addition, your Tumbling skill, using Balance to tightrope walk, and some spells (especially illusions) can be used as performances.

Put on a Show: To put on a show, make a check and compare to the DC below to find out how good your show was. The DC values and earning potential for the performance are:

Performance Level	DC	Earnings
Routine performance	10	1d10 cp/day
Enjoyable performance	15	1d10 sp/day
Great performance	20	3d10 sp/day
Memorable performance	25	1d6 gp/day
Extraordinary performance	30	3d6 gp/day

You receive a -2 on your check for each unimpressive performance you have previously done for an audience. They become prejudiced against your work.

A routine performance is generally poor and is commonly used when begging. An enjoyable performance is the minimum for an employed position. Regular great performances might get you invited to join a troupe or develop a local reputation. Regular memorable performances may draw noble patrons or develop a national reputation. Regular extraordinary performances may

draw attention from distant noble patrons or even extraplanar beings.

A masterwork instrument grants a +2 circumstance bonus.

Change Attitude: You can use this skill to change someone's attitude toward something. The check is done against a DC. The DC values are:

Initial Attitude	New Attitude				
	Hostile	Unfriendly	Indifferent	Friendly	Helpful
Hostile	-	40	45	55	70
Unfriendly	-	25	35	45	60
Indifferent	-	-	21	35	50
Friendly	-	-	-	21	40
Helpful	-	-	-	-	21

See the DMG for attitude definitions.

This mode of the skill does not work on player characters. It only applies to NPCs.

Voice Mimicry: Voice mimicry is the art of convincingly imitating the voices of other people. It is a very demanding skill, requiring intense training and practice.

A character with voice mimicry can imitate any accent he has heard. Success is automatic unless confronted by those who speak the mimicked accent (which then requires a DC 15 check).

It is more difficult to imitate a specific person's voice. Characters can only attempt to imitate voices they have heard. A DC 25 check must be made to determine if the imitation is detected. Success is certain if the listener is a stranger to the mimicked character. There is no modifier if trying to fool an acquaintance, -2 to fool a friend, -5 a close friend, and -7 for extremely close friends and relatives.

Pick Pocket

Base Ability:	DEX
Special:	TRAINED ONLY
	Armor Check Penalty
	+2 synergy bonus if 5+ ranks in Bluff
Take 10/20?	Sometimes 10
In Class For:	Rogue

This skill is used to cut or lift a purse, to palm an unattended object, or to perform a feat of legerdemain with an object no larger than a hat or loaf of bread.

Palm Object (Opposed by Spot): Use this to perform sleight of hand with an unattended object. As a standard action, make a check against DC 10. Your check is opposed by the Spot check of anyone that is watching you closely.

Steal Object (Opposed by Spot): Use this to take an object off of a person. As a standard act ion, make a check against DC 20 to take the object. Your check is opposed by the Spot check of the person you are taking the object from. If their result is higher, they know you took (or failed to take) the object.

A second attempt to steal from someone that saw you try before has a DC 30.

Stealing a sheathed weapon of size no more than your own size and hiding it on yourself is DC 50.

Conceal Weapon (Opposed by Spot or Search): Use this to conceal a weapon on yourself. As a standard action, make a check. Your check is opposed by the Spot check of anyone that observes you looking for weapons or by the Search check (at +4) of anyone that frisks you. Their check also received a -1 per 10 feet of distance between you and -5 if they are distracted.

The following modifiers apply to your check:

Situation	Mod
Tiny weapon	+4
Small weapon	+0
Each size larger than Small	-4
You are wearing a cloak or heavy clothing	+2
You have concealed scabbard, pockets, or straps to assist	+4
The weapon is concealed inside something else specifically designed for this (such as a sword cane)	+6
You want to draw the weapon as a standard action	+0

Disappear Object (Opposed by Spot): Use this to move an object or willing creature in plain sight to a location up to 10 feet away. As a standard action, make a check against DC 80, then make a Hide check to determine how well the object or creature is now hidden. Your check is opposed by the Spot check of anyone that is watching you closely.

Profession

Base Ability:	WIS
Special:	TRAINED ONLY
This is not one skill. It is a set of skills.	
Take 10/20?	Yes 10 / No 20
In Class For:	Monk, Paladin, Priest, Ranger, Rogue, Wizard

This skill is used to represent training in a role where you earn a livelihood by performing a service (as opposed to making something with a Craft). Also see Craft and Knowledge.

Profession skills include:

Apothecary	Guide	Sailor
Astrologer	Herbalist	Scribe
Boater	Herdsman	Siege Engineer
Bookkeeper	Innkeeper	Stablehand
Brewer	Lumberjack	Tanner
Cook	Miller	Teamster
Driver	Miner	Woodcutter
Farmer	Potter	
Fisher	Rancher	
Butcher		

You know how to practice your trade to make a living, how to use the tools of your trade, how to supervise untrained helpers, and how to handle common problems. Note that untrained helpers typically cost 1 sp/day. For example, a sailor knows how to tie knots, mend sails, and how to stand on a deck at sea.

Earn Money: Make a check once per week of dedicated work. You receive 1/2 your check value in gold pieces for that week.

Read Lips

Base Ability:	DEX
Special:	TRAINED ONLY
	Rogue Class Only
Take 10/20?	Sometimes 10
In Class For:	Thief

This skill is used to read lips.

Read Lips: You must watch the person for at least a minute, then make a check with DC 15 (higher for complex or inarticulate speech). If successful, then you understand the general content of the speech, but still miss some details. If the check fails, you can't read lips. If it fails by 5 or more, you gain inaccurate information.

You must concentrate for the whole minute and cannot move more than half speed each round. If you move more than half speed, the check is against +2 DC. You must understand the language and be within 30 feet of the person.

Mimic Speech: By making a read lips check with +20 DC, you can mimic the speech of the person you are watching, even if it is in an unfamiliar language.

Ride

Base Ability:	DEX
Special:	+2 synergy bonus if 5+ ranks of Handle Animal
Take 10/20?	Sometimes 10
In Class For:	Druid, Ranger (Ride Horse in class for all)

This skill is used to ride a mount.

Pick a type of mount (for example, horses) when you take this skill. Riding a different type of mount than your choice is done at -2 (minimum 0). Riding a very different type of mount is done at -5 (minimum 0).

Typical riding actions do not require a skill check. Only extreme ones do.

Riding without a saddle gives a -5 penalty.

Stay in Saddle: Make a check DC 5 when you take damage or when your mount rears or bolts. Failure means you fall off your mount. Riding with a military saddle gives a +2 circumstance bonus to stay in the saddle.

Soft Fall: Make a check DC 15 when you fall or jump off your mount. For horseback, if you succeed, you take no damage, and if you fail, you take 1d6 damage.

Fast Mount/Dismount: Make a check DC 20 (armor check penalty applies) to mount or dismount and still move. Failure means it is the only action you take this round.

Vault into Saddle: The character can leap or vault onto a moving horse upon making a successful DC 20 check. Failure indicates that the rider lies sprawled in the dust, suffering no damage other than battered pride.

Guide with Knees: Make a check DC 5 (each round). You have both hands free for use in combat this round.

Leap: Make a check DC 15 to have your mount leap an obstacle as part of its movement. Failure means you fall off your mount. Your mount's Jump attempt uses the better of its Jump skill bonus and your Ride skill bonus.

Snatch item from Ground: While seated, the rider can grab an item from the ground even if the horse is at a full gallop, upon making a successful DC 20 check. A handkerchief is easy to snare. A living target, however, has the opportunity to fight back. Should, for example, a damsel happen to punch her would-be rescuer, the horseman's attempt would fail.

Cover: Make a check DC 15 to drop down and hang on the side of your mount. You receive 1/2 cover, but cannot attack or cast spells. Failure means you do not get the cover benefit. Make a check DC 60 to do this and still be able to attack or cast spells. Failure means you do not get the cover benefit.

Control Mount in Battle: Make a check DC 20 to have an non-war-trained mount stay in control in combat. Failure means that controlling the mount is the only action allowed during the round.

Fight with Warhorse: Make a check DC 10 to have your mount fight this round without disrupting your attacks. Failure means your mount cannot attack.

Stand on Mount: Make a check DC 40 to take no penalties to attack while standing on your mount, even if it is moving.

Calm an Animal: When in an unusual environment (a horse in a storm-tossed ship's hold, etc.), an animal can get very skittish. It is allowed a Will save, but its Master may spend time calming the animal, which allows the animal to use the better of its own Will save and its Master's Ride (or Handle Animal) check.

Unusual Environment: DC 10
Disturbing Environment: DC 15
Obviously Dangerous: DC 20
Success: Animal remains calm.
Failure by 9 or less: Animal is Shaken.

Failure by 10 or more: Animal is Panicked

Swim a Mount: By making a Ride check vs. DC 10, you can urge your mount into deep water and begin to swim, with you remaining mounted.

If you fail your first Ride check, your mount won't enter the water (but you may try again).

If you fail the subsequent Ride checks, you slip off your mount and have to do your own swimming.

Leap into Water: By making a Ride check vs. DC 15, you can urge your mount into leap into deep water with you still riding on it.

If you fail by 5 or less, your mount won't jump (but you may try again).

If you fail by 6 or more, your mount won't jump, but you end up in the water.

Scry

Base Ability:	INT
Special:	Bard, Cleric, Druid, and Wizard only
	TRAINED ONLY
Take 10/20?	Yes
In Class For:	Bard, Priest, Wizard

This skill is used with a scrying spell or crystal ball.

Scry: This skill is used with a Scrying spell (as described with this spell) or with a Crystal Ball (as described with this item).

Detect Scry: This skill is used with Detect Scrying spells (as described with these spells). It can also be used untrained (and by non-spellcasters) to detect scrying.

Break Scrying (Opposed by Scry): If you know you are being scryed upon, make an opposed check against their Scry check to break the Scry.

Learn Scryer: If you know you are being scryed upon, make a check DC 50 to learn the name, location, and race of the scryer. Optionally, make this an opposed check with +30 to the scryer's check.

Return Scrying: If you know you are being scryed upon, make a check DC 70 to look back through their scry to scry on them. They can detect this as normal. Optionally, make this an opposed check with +50 to the scryer's check.

Search

Base Ability:	INT
Special:	Elves receive a +2 racial bonus
	Half Elves receive a +1 racial bonus
Take 10/20?	Yes
In Class For:	All

This skill is used to find secret doors, traps, hidden compartments, and other details that are not obvious. Also see the Spot skill.

You can search a 5 foot by 5 foot area or a 5 foot cube of goods in one round. You must be within 10 feet of the hidden thing to find it with a search attempt.

Find a Trap: A simple trap typically has a DC of 20 and can be searched for by anyone. Poorly made traps may have a lower DC. Traps with a DC over 20 can only be found by a Rogue. The only exception to this is that Dwarves may find more complex traps if the traps are made of stone, in which case the Dwarf also receives a +2 racial bonus on the check.

A magical trap has a DC of 25 plus the spell level used to create it. Explosive Runes, Glyph of Warding, Spike Growth, Spike Stones, Symbol, and Teleportation are considered magical traps.

Find a Secret Door or Hidden Compartment: A typical secret door or hidden compartment is DC 20, but a poorly hidden one may have a lower DC and a very well hidden one may have a DC 30. An Elf that passes within 5 feet of a secret door may make one Search check as a free action to notice the door.

Find an Object: This skill can be used to find a specific object in a pile of junk with DC 10.

Follow Tracks: This skill can be used to follow tracks if the DC is 10 or less. For more difficult tracking, you must have the Track skill.

Sense Magic: Make a check against DC 60 to detect a magical effect in the search area. You can't determine the number, strength, or type of magic.

Other Notes: The GM may roll secretly so the character does not know whether or not they succeeded with their check.

Sense Motive

Base Ability:	WIS
Special:	Rangers receive a bonus against their favored enemy
Take 10/20?	Sometimes 10
In Class For:	Rogue

This skill includes the use of subtext, hand signals, and other means to communicate a message while not appearing to do so.

Avoid Being Bluffed (Opposed by Bluff): Make a check opposed by someon else's Bluff check.

Hunch: Spend at least a minute (preferably longer) to assess a situation, then make a check with DC 20. If successful, you can get a feeling if someone is trustworthy, if someone is an imposter, or other general hints.

Sense Enchantment: Spend at least a minute (preferably longer) to assess a situation, then make a check with DC 25. If successful, you can tell if someone is influenced by an enchantment or other mind affecting effect.

Spellcraft

Base Ability:	INT
Special:	TRAINED ONLY
	+2 synergy bonus for scrolls if 5+ ranks of Use Magic Device
Take 10/20?	Yes
In Class For:	Priest, Rogue, Wizard

This skill is used to identify, learn, prepare, and enhance spells.

A specialist wizard has a +2 bonus when dealing with spells and effects from his or her school and a -5 penalty when dealing with spells and effects from a prohibited school.

Identify Spell: You can identify a spell in some form. This check is against a DC. The DC values are:

Task	DC
Identify a Glyph of Warding using Detect Magic	13
Identify a spell being cast (must hear or see it being cast). No retry. Being more than 30 feet away limits hearing. More than 60 feet away limits vision. +4 DC if out of range.	15 + spell level
Identify the school of magic involved in a single item or creature when using Detect Magic	15 + spell level
Identify a spell held in an inscribed rune	15 + spell level
Identify a Symbol using Detect Magic	19
Identify a spell that is already in effect (must see or detect the effects of the spell)	20 + spell level
Identify that a material was created or shaped by magic – No retry	20 + spell level
Understand a strange or unique magical effect	30 or higher

Learn and Prepare Spells: You can learn a new spell or prepare a spell. This check is against a DC. The DC values are:

Task	DC
Learn a spell from a spellbook or scroll (Wizards only). Can try a given spell only once until you gain another rank in this skill	15 + spell level
Prepare a spell from a borrowed spellbook (Wizards only). Only one try per spell per day.	15 + spell level
Decipher a written spell without using Read Magic	20 + spell level
Master a foreign spellbook's notations	25 + highest spell level in book

Enhance Spells: You can enhance a spell. This check is against a DC. The DC values are:

Task	DC
Draw a diagram to augment casting of Dimensional Anchor on a summoned creature (takes 10 minutes) – No retry	20
Draw a circle to increase caster level	20 + 5*increase of an area spell

Identify Magic Item: You can identify the properties of a magic item. This check is against a DC. The DC values are:

Task	DC
Recognize if a material is of magical crafting quality	20
Identify if a raw material has been prepared for magical crafting	25
Reveal all powers of a self-identifying magic item	20
Identify basic property of a magic item (only usable once per item)	50 + caster level
Identify all properties of a magic item (only usable once per item)	70 + caster level

Other: This check is against a DC. The DC values are:

Task	DC
Determine exact borders of a wild magic area	25

Spot

Base Ability:	WIS
Special:	Elves receive a +2 racial bonus
	Half Elves receive a +1 racial bonus
Take 10/20?	Yes
In Class For:	All

This skill is used to see something. Also see the Search skill.

Apply a -1 penalty per 10 feet of distance and a -5 penalty if the spotter is distracted.

See Someone Hiding (Opposed by Hide): You can see an ambush, someone lurking in shadows, or someone tailing you.

Notice an Invisible Creature: Make a check against the appropriate DC:

Task	DC
Living creature that is moving	20

Living creature standing still	30
Inanimate object	40
Non-living creature standing still	40

See Through a Disguise (Opposed by Disguise): You can tall that someone is not who they appear to be.

Detect Illusion: Make a check DC 80 to detect an illusion with a visual component.

Other Notes: The GM may roll secretly so the character does not know whether or not they succeeded with their check.

The subject of a Hypnotism spell suffers a -4 penalty. The subject of a bard's Fascinate ability suffers a -4 penalty. The Alertness skill grants a +2 bonus. A ranger receives a +2 bonus against a favored enemy.

Survival

Base Ability:	WIS
Armor Check?:	No
Special:	TRAINED ONLY
	+2 bonus if you have 5+ ranks in Knowledge (Dungeoneering) and you are underground.
	+2 bonus if you have 5+ ranks in Knowledge (Geography) and you are trying to avoid natural hazards & not get lost.
	+2 bonus if you have 5+ ranks in Knowledge (Local) and you are above ground & inside a city.
	+2 bonus if you have 5+ ranks in Knowledge (Nature) and you are above ground & outside a city.
	+2 bonus if you have 5+ ranks in Knowledge (The Planes) and you are on another plane of existence.
	+2 bonus if you have 5+ ranks in Search and you are Tracking.
	Rangers receive a bonus with this skill against their favored enemies.
In Class For:	Barbarian, Druid, Ranger

This skill is used to keep yourself safe and fed in the out-of-doors.

Surviving in the Wild: Deals with traveling and thriving in the wild for 1 day.

Situation	DC
Get along in the wild. Move up to one-half your overland speed while hunting and foraging (no food or water supplies needed). You can provide food and water for one other person for every 2 points by which your check result exceeds 10.	10
Gain a +2 bonus on all saves against severe weather while moving up to one-half your overland speed, or gain a +4 bonus if you remain stationary. You may grant the same bonus to one other character for every 1 point by which your Survival check result exceeds 15.	15
Keep from getting lost or avoid natural hazards, such as quicksand.	15
Predict the weather up to 24 hours in advance. For every 5 points by which your Survival check result exceeds 15, you can predict the weather for one additional day in advance.	15
Get along on the sea without provision. You can provide food and water for one other person for every 2 points by which your check result exceeds 20.	20

Making Camp: Base DC is 10 with the following adjustments.

Condition	Adjustment
Per party member after the 1st	+2
Inhospitable conditions (damp, uneven ground, dangerous flora)	+2
Area has been designed / modified for habitation by humanoid creatures (fire pits, etc.)	-4
Familiarity with local area / terrain	-2
Access to available stores and provisions (such as food, fuel, safe water) in the area	-2
Reuse of previous successfully established campsite	-4

Success: After 8 hours of rest, party members regain 1hp per level and Arcane spellcasters may prepare new spells

Success by 10 or more: As above, but half the food, wood for torches, etc., comes from the environment, not the party's stores.

Failure by 4 or less: No hit-points regained and Arcane spellcasters must make a Concentration check vs. DC 15 to regain spells.

Failure by 5 or more: No hit-points regained and Arcane spellcasters do not regain spells.

Trailblazing: You may improve a group's long-distance overland travel rate by finding more efficient routes.

Make a Survival check with a –2 penalty for every three people (not including you) after the first three that are being led.

Result	Improvement
up to 14	-no change-
15 – 24	+ ¼
25+	+ ½

Travel rate may never be better than "x1".

Tracking: Allows you to locate and follow another creature's trail. All other than Rangers subtract 10 from their roll.

A success allows you to follow tracks up to 1 mile. If the tracks cross a river, overlap with a different set of tracks, etc., you must immediately make a new check.

Situation	Modifiers
Very soft ground (holds deep and clear footprints, such as fresh snow and wet mud)	–10
Soft ground (hold frequent, but shallow footprints)	–5
Firm ground (holds only occasional or partial footprints or marks, such as normal outdoor surfaces or dirty indoor surfaces)	+0
Hard ground (does not hold footprints, such as rock, indoor floors, or a streambed)	+5
Every 3 creatures being tracked	–1
Tracked party moves at half speed to leave less of a trail	+5
Fine sized creature	+8
Diminutive sized creature	+4
Tiny sized creature	+2
Small sized creature	+1
Medium sized creature	+0
Large sized creature	–1
Huge sized creature	–2
Gargantuan sized creature	–4
Colossal sized creature	–8
Every 24 hours since the trail was made	+1
Every hour of rain since the trail was made	+1
Fresh snow cover since the trail was made	+10
Overcast or moonless night	+6
Moonlight	+3
Fog or precipitation	+3
Tracker moving at ½ speed	+0
Tracker moving at full speed	+5
Tracker moving at twice normal speed	+20
Tracking in water	+10

Locate North: If you have at least 5 ranks in Survival, you always know which direction is north.

Surviving Underground: Gain a +2 bonus on all saves against underground hazards (trapped gasses, heat from lava, etc.) while moving up to one-half your overland speed, or gain a +4 bonus if you remain stationary.

You may grant the same bonus to one other character for every 1 point by which your Survival check result exceeds 15.

Surviving in a City: Deals with scrounging for food and shelter in a city with no money or resources for 1 day.

Situation	DC
Get along in an urban setting without paying for food or services. You can provide relatively clean water and fresh food for one other person for every 2 point by which your check result exceeds 10.	10

Locate a relatively warm and dry place to stay in for a 24 hour period.		15
Keep from getting lost in confusing streets with which you are not familiar.		15

Creating a Trail Sign: Leave markers for others that will follow the same route that do not make unnatural changes to the environment (such as chopping down plants in your path, cutting marks into trees, painting on rocks, etc.).

The creator of the Trail Sign determines how obvious it is (i.e., the Trail Sign's initial DC, minimum DC 0).

Message	DC
Simple Message (up to 4 words, such as "Go This Way" or "Hazard")	10
Difficult Message (5 to 10 words, such as "West 4 days, then Left at the Bluff")	15

Success: The Trail Sign provide the desired message.

Failure by 4 or less: The Trail Sign provide no message.

Failure by 5 or more: The Trail Sign proved the wrong message.

Finding a Trail Sign: Recognizing a Trail Sign for what it is when you see it. May be found with either a Survival or Spot check. A Search check may also be used, but the character must be searching the actual location of the Trail Sign (i.e., not looking at it from a distance).

The base DC for finding a Trail Sign is set when it is created. The DC is then modified by the table below, though the minimum modified DC is 10 (i.e., setting the initial DC lower than 10 make the Trail Sign more resistant to the modifiers below).

Situation Modifier	DC Modifier
Every 24 hours since the Trail Sign was made	+1
Every hour of Rain since the Trail Sign was made	+1
Free snow cover since the Trail Sign was made	+10
Poor Visibility – single worst of the following	
Overcast, Moonless Night	+6
Moonlight	+3
Fog, Precipitation	+3

Reading a Trail Sign: Once a Trail Sign has been found, the reader must attempt to interpret what the Trail Sign is supposed to say.

Message	DC
Simple Message (up to 4 words, such as "Go This Way" or "Hazard")	10
Difficult Message (5 to 10 words, such as "West 4 days, then Left at the Bluff")	15

Success: Reader understands the desired message (if Create Trail Sign check succeeded) or reader knows that the Trail Sign was incorrectly made and is meaningless (if Create Trail Sign check Failed).

Failure by 4 or less: Reader does not understand the message.

Failure by 5 or more: Reader misunderstands the message (if Create Trail Sign check succeeded) or reader receives an incorrect message (if Create Trail Sign check Failed).

Finding Parts for a Booby Trap: Making a Booby Trap (see page 16) (i.e., a CR ½ Trap, such as a tripline) requires parts. These can be found (as opposed to buying) by making a Survival check vs. DC 20.

Harvest Poisonmaking Materials: When a creature / plant that produces poison has been killed, harvesting the poison requires a Survival check vs. the same DC it will take to create the poison (see the Equipment Index for specific DC's).

Situation Modifier	DC Modifier	Misc.
Harvesting a Plant-based poison and you have 5+ ranks of Know(nature)	–2	—
Creature does not leave a body behind after it dies / is destroyed (e.g., a Shadow)	+5	Material must be collected within 1 round of the creature's destruction

If the check is successful, you acquire (check result * 1 gp) of raw material. The raw material remain useful for 1d6 days (exact number determined by a **Knowledge (Nature - Determine Time until Spoilage)** check.

This is one step in the process of making poison. See **Craft (poison-making)** for more details.

Swim

Base Ability:	STR
Special:	
Take 10/20?	Sometimes 10
In Class For:	All

If you make the check, you can move at half speed, or you can move at quarter speed and attempt another action. Failure means you cannot move. Failure by 5 or more means you start to drown.

You receive -1 on your check for each 5 pounds of equipment, and -1 (cumulative) for each round you are underwater.

The check is done against a DC. The DC values are:

Water Type	DC
Calm water	10
Rough water	15
Stormy weather	20
Up a waterfall	80

For each hour swimming, make a Swim check DC 20 or take 1d6 subdual damage due to fatigue.

Dive: Dive without taking damage.

Dive Height	Min Depth	DC	Damage (nonlethal)	Damage (lethal)
10'	10'	15	—	—
20'	10'	15	—	—
30'	10'	15	1d3	—
40'	20'	15	2d3	—
50'	20'	20	2d3	1d6
60'	20'	20	2d3	2d6
70'	30'	20	2d3	3d6
80'	30'	20	2d3	4d6
90'	30'	20	2d3	5d6
100'	30'	20	2d3	6d6
110'	30'	25	2d3	7d6
120'	30'	25	2d3	8d6
160'	30'	30	2d3	12d6
210'	30'	35	2d3	17d6
240'+	30'	35	2d3	20d6

If the water is not the 'Min Depth' deep, +5 DC and treat the Dive Height as +30' for purposes of damage on a failure.

Extra Breath: By making a Swim check vs. DC 15, you can add 4 to the number of rounds you can hold your breath.

Tumble

Base Ability:	STR
Special:	TRAINED ONLY
	Armor Check Penalty applies
	+2 synergy bonus if 5+ ranks in Jump
	If 5+ ranks, grants +2 synergy bonus to Balance and Jump
Take 10/20?	Sometimes 10
In Class For:	Monk, Rogue

Climb Wall or Cliff: This skill can be used to climb up a wall or cliff. You cannot use this skill if your speed has been reduced due to armor or other encumbrance.

The following modifiers apply for poor conditions:

Situation	Mod
Bad lighting (torches or similar)	-2
Begin or end in darkness	-4
Pitch black	-6
Light debris on floor	-2
Moderate debris on floor	-4
Heavy deb ris (like a trash pit)	-6
Dusty or uneven floor	-2
Crumbling floor	-4
Unworked stone floor or natural cavern	-6
Wet floor	-4
Standing water or deep puddles	-6

Performance: You can use your Tumble check to perform as per the Perform skill.

Treat Fall as Shorter: Make a check against the following DC:

Situation	DC
Make fall 10 feet shorter	10
Make fall 20 feet shorter	30
Make fall 30 feet shorter	45
Make fall 40 feet shorter	60
Ignore falling damage	100

Defensive Fighting: If you have 5+ ranks in Tumble, you receive +6 dodge bonus to AC (instead of +4) when parrying.

If you have 25+ ranks in Tumble, you receive +10 dodge bonus to AC with total defense.

These bonuses increase by +1 and +2 respectively for every additional 10 ranks of Tumble you have.

Free Stand: Make a check DC 35 to stand from being prone as a free action. Failure means it was an action as normal.

Climb Vertical Surface: Make a check DC 50 to bounce up to 20 feet up a pair of vertical surfaces that are within 10 feet of each other.

Use Magic Device

Base Ability:	CHA
Special:	TRAINED ONLY
	Bard and Rogue only
	+2 synergy bonus on scrolls if 5+ ranks of Spellcraft
	+2 synergy bonus on scrolls if 5+ ranks of Decipher Script (stacks with the Spellcraft bonus)
Take 10/20?	No
In Class For:	Thief

This skill is used to activate magic items that you could not otherwise activate.

The actions below overlap the action of activating the item. If the action has any long-running effect, you have to check once every hour to see if you can maintain the emulation.

If you fail to activate an item by 10 or more, then a mishap occurs. The default mishaps are to either hit the wrong target or to do 2d6 damage to you.

Emulate Class Feature: Make a check DC 20. If you succeed, you can activate a magic item that requires you to have a specific class feature, such as the ability to turn undead. Your effective level in that class is your result minus 20.

Emulate Spell Ability: Make a check DC 20. If you succeed, you can use a magic item as if you have a specific spell on your class' spell list (which happens for scrolls and wands). Your effective caster level is your result -20.

Emulate Ability Score: Make a check DC 25. If you succeed, you can activate a magic item that requires you to have a specific ability score or better. Your effective ability score becomes equal to your check minus 15.

Emulate Race: Make a check DC 25. If you succeed, you can activate a magic item that requires you to be of a specific race. You can only emulate one race at a time.

Emulate Alignment: Make a check DC 30. If you succeed, you can activate a magic item that requires you to have a specific alignment. You can only emulate one alignment at a time.

Activate Blindly: Make a check DC 25. If you succeed, you can activate a magic item that requires you to know an activation word, thought, or action. You receive +2 on this check if you have activated the item before.

Decipher Spell: You can decipher a spell, just like when using the Spellcraft skill, but your DC is 25 + spell level.

Use Rope

Base Ability:	DEX
Special:	+2 synergy bonus to tie someone up if 5+ ranks of
Escape Artist	
Take 10/ 20?	Sometimes 10
In Class For:	Ranger, Rogue

This skill is used to tie knots, untie knots, and to tie people up.

Silk rope grants a +2 circumstance bonus. The Animate Rope spell also grants a +2 circumstance bonus. These bonuses stack.

Tie or Untie a Knot: A firm knot is DC 10. A specialized knot, such as a slip knot, is DC 15. Tying a rope around yourself one handed is DC 15. Tying a unique knot that only you know how to untie is DC 60 (this does not affect Escape Artist checks).

Tying Up a Person (Opposed by Escape Artist): Use the knot DC to see if you tie them up at all. Then your check is opposed by their Escape Artist skill.

Splice Rope: Splicing two ropes together is DC 15 and takes 5 minu tes. This time can be reduced to a move action by making a check DC 50 instead.

Animate Rope: Make a check DC 80 to make a rope you are holding act as if it had the Animate Rope spell on it. Make a check for each command given. This does not grant the bonus for using an animated rope to your checks.

Repelling: By fixing a rope at the top of a cliff, etc., you may lower yourself down quickly and then use the rope to stop at a desired distance.

When Repelling, you must make a Climb check (DC is determined by the Surface) –and– a Use Rope check (DC is determined by the desired Speed).

Surface	Climb DC
Any surface	10
Surface is slippery	+5
No surface to brace against	+10

Speed	Use Rope DC
Descend 2x your Base Land speed	10
Descend 4x your Base Land speed	20

Success on both checks: Descend the desired distance at the desired speed and then stop.

Failure on either check: Descend the desired distance and then go into an uncontrolled fall unless you make a Use Rope check vs. (previous Use Rope DC + 5).

If you succeed you stop at the desired distance, but take 1d6 damage.

If you fail, you go into an uncontrolled fall. If on your next turn you have not yet hit bottom (and are still holding the rope), you make a new Use Rope check vs. (previous Use Rope DC + 10) to stop yourself and take 3d6 damage.

Ventriloquism

Base Ability: CHA
Special:
Take 10/ 20?   Sometimes 10
In Class For: Rogue

The character has learned the secrets of "throwing his voice." Although not actually making sound come from somewhere else (like the spell), the character can deceive others into believing this to be so. When using ventriloquism, the supposed source of the sound must be relatively close to the character. The nature of the speaking object and the intelligence of those watching can modify the character's chance of success. If the character makes an obviously inanimate object talk (a book, mug, etc.), a -5 penalty is applied to his ability score. If a believable source (a PC or NPC) is made to appear to speak, a +2 bonus is added to his ability score. The observer's intelligence modifies this as follows:

Intelligence	Modifier
less than 3	+6
3-5	+4
6-8	+2
9-14	0
15-16	-1
17-18	-2
19+	-4

A successful DC 15 check means the character has successfully deceived his audience. One check must be made for every sentence or response. The character is limited to sounds he could normally make (thus, the roar of a lion is somewhat beyond him).

Since ventriloquism relies on deception, people's knowledge of speech, and assumptions about what should and shouldn't talk, it is effective only on intelligent creatures. Thus, it has no effect on animals and the like. Furthermore, the audience must be watching the character since part of the deception is visual ("Hey, his lips don't move!"). Using ventriloquism to get someone to look behind him does not work, since the voice is not actually behind him (this requires the ventriloquism spell). All but those with the gullibility of children realize what is truly happening. They may be amused–or they may not be.

4 - Weapon Proficiencies

Acquiring Proficiencies

Even newly created, 1st-level characters have proficiencies. The number of proficiency slots that a character starts with is determined by his group, as shown in Table 34. Each proficiency slot is empty until the player "fills" it by selecting a proficiency. New proficiencies are learned the same way.

Proficiency Slots

Group	Weapon Proficiencies		
	Initial	#Levels	Penalty
Priest	2	4	-3
Rogue	2	4	-3
Warrior	4	3	-2
Wizard	1	6	-5

Thereafter, as the character advances in experience levels, he gains additional proficiency slots. The rate at which he gains them depends on the group he belongs to. The table above lists how many weapon proficiency slots the character starts with, and how many levels the character must gain before he earns another slot.

Initial Weapon Proficiencies is the number of weapon proficiency slots received by characters of that group at 1st level.

 # Levels tells how quickly a character gains additional proficiency slots. A new proficiency slot is gained at every experience level that is evenly divisible by the number listed. Rath (a warrior), for example, gains one weapon proficiency slot at every level evenly divisible by 3. He gets one new slot at 3rd level, another at 6th, another at 9th, and so on.

Penalty is the modifier to the character's attack rolls when he fights using a weapon he is not proficient with. Rath, a dwarf, chose to be proficient with the warhammer. Finding himself in a desperate situation, he snatches up a flail, even though he knows little about it (he is not proficient with it). Using the weapon awkwardly, he has a -2 penalty to his chance to hit.

Multi-class characters can use the most beneficial line on the table above to determine their initial proficiencies and when they gain new proficiencies.

Intelligence and Proficiencies

You may take extra weapon proficiencies when first created equal to the number of extra languages the character gets from high Intelligence (see Table 4, page 19, Player's Handbook).

Weapon Groups

There are two types of groups: Tight Groups and Broad Groups. A Broad Group or Tight Group must be selected at first level. Groups cannot be gained after 1st level.

Tight Groups

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

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

Broad Groups

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

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

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

Axes, Picks & Hammers
Axes: Battle Axe, Hand/Throwing Axe, Hatchet, Two-Handed Axe, Sword-Axe, Mace-Axe.
Hammers: War Hammer, Maul, Sledge
Picks: Footman's Pick, Horseman's Pick, Pick.
Unrelated: Adze

Bows
Composite Long Bow, Composite Short Bow, Daikyu*, Long Bow, Short Bow.

Club, Maces & Flails
Clubs: Belaying Pin*, Club, Great Club, War Club, Morning Star
Maces: Footman's Mace, Horseman's Mace, Mace-Axe, Tetsubo (metal club)
Flails: Footman's Flail, Horseman's Flail, Kau sin ke (multi piece rod), Nunchaku, Three-piece-rod

Crossbows
Hand Crossbow, Heavy Crossbow, Light Crossbow

Daggers & Knives
Dagger, Stiletto, Main-Gauche, Parrying Dagger, Knife, Katar

Lances
Heavy Horse Lance, Light Horse Lance, Jousting Lance, Medium Horse Lance

Polearms
Spear-Like Polearms: Awl Pike, Partisan, Ranseur, Spetum
Poleaxes: Bardiche, Halberd, Voulge
Bills: Bill-Guisarme, Guisarme, Glaive-Guisarme, Guisarme-Voulge, Hook Fauchard
Glaives: Glaive, Fauchard, Naginata, Nagimaki, Fauchard-Fork
Beaked: Bec De Corbin, Lucern Hammer
Staves: Bo Stick, Jo Stick, Staff
Unrelated: Military Fork, Tetsubo*, Lajatang

Spears & Javelins
Spears: Spear, Long Spear*, Awl Pike
Javelins: Javelin, Pilum, Dart
Unrelated: Harpoon, Trident, Brandistock, Sang kauw (double headed spear)

Swords
Ancient: Broadsword, Sapara, Khopesh, Sword-Axe, Short Sword
Roman: Broadsword, Drusus, Gladius, Spatha
Middle Eastern: Short Sword, Scimitar, Great Scimitar, Tulwar
Oriental: Cutlass, Katana, Wakizashi, No-Dachi, Ninja-To
Short: Shot Sword, Gladius, Drusus, Sapara, Dagger, Tulwar
Medium: Broadsword, Long Sword, Cutlass, Sabre, Falchion, Estoc
Large: Bastard Sword, Claymore, Two-Handed Sword, Great Scimitar, No-Dachi
Fencing Weapons: Rapier, Sabre, Main-Gauche, Parrying Dagger

Unrelated Weapon: Chain, Gunsen (iron fan), Kiseru (metal tobaco pipe), Sai, Siangkam, Tui-fa (Tonfa)

Ambidexterity

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

proficiency to Ambidexterity.

Quick Draw

Warriors and rogues may purchase the quick draw proficiency. This proficiency allows a character to more quickly use a ranged weapon during combat.

To use this proficiency, a character must make a successful Dexterity check. If the check fails, the character fails to perform a quick draw in that round but suffers no other adverse effects. On the other hand, if the check succeeds and the character is firing a bow, crossbow, or firearm of any type, the character gains a -2 bonus on initiative. Obviously, this is important only if the difference between initiatives for the two sides equals 2 or less.

A character with this proficiency who is also specialized in the use of a bow, crossbow, or firearm can still fire first in a round (before initiative is rolled), if the character has an arrow nocked and drawn or a crossbow or firearm loaded and cocked and a target in sight. In this case, the -2 initiative bonus applies to the character's next shot if the character gets a second shot in the same round, given the weapon type and the situation.

Weapon Specialization

Only Warriors can take weapon specialties. a character can only take one specialization when he is first created, but may specialize in more weapons as he gains new slots. To specialize in a particular weapon, the character must devote an extra weapon proficiency slot to it. (In the case of bows or crossbows, it takes two extra slots.) The exact benefits of weapon specialization vary with the particular weapon involved. Generally, the types of benefits fall into one of four categories: melee weapons, missile weapons, bows, and crossbows.

Melee Weapons

Specializing in a melee weapon provides a character with two main benefits: first of all, he gains a +1 bonus to attack rolls and a +2 bonus to damage rolls with that weapon; secondly, he gains an extra attack once per two rounds. A 1st-level fighter normally attacks once per round, but a 1st-level long sword specialist attacks three times per two rounds.

Missile Weapons

This category includes slings and thrown weapons. Generally, specialists gain an increased rate of fire with these weapons and a +1 bonus to attack rolls. If a character specializes in a weapon that can be used either for melee or as a missile weapon (spears, daggers, hand axes, etc.), he gains the melee benefit described above when using the weapon for hand-to-hand combat and the increased rate of fire for using the weapon for ranged attacks.

Refer to the table below for the exact number of attacks available to the specialist for the various types of missile weapons.

Bows

Characters who specialize in the bow gain a +1 bonus to hit at any range (normal range penalties still apply, of course), an increased rate of fire, and a new range category: point-blank. Point-blank is any shot of 30 feet or less. At point-blank range, the character gains a +2 to damage. In addition, bow specialists can automatically fire first as a very fast action if they have their target covered. This supercedes the specialization rules found in the Player's Handbook

Crossbows

Specialists with crossbows gain a +1 bonus to hit at any range, an increased rate of fire, and a point-blank range category, just like archers. For crossbows, point-blank range extends out to 60 feet. Crossbow specialists have a +2 bonus to damage rolls against any

target at point-blank range. In addition, they share the archer's quick-shot benefit when covering an enemy.

Specialist Attacks Per Round

Specialist Weapon	Level of Character		
	1-6	7-12	13+
Melee Weapons	3/2	2/1	5/2
Blowgun	2/1	5/2	3/1
Bolas	1/1	3/2	2/1
Bows	3/1	4/1	5/1
Hand Crossbow	3/2	2/1	5/2
Light Crossbow	3/2	2/1	5/2
Heavy Crossbow	2/3	1/1	4/3
Stonebow	1/1	3/2	2/1
Repeating Crossbow	2/1	5/2	3/1
Thrown Dagger/Knife	3/1	4/1	5/1
Thrown Dart	4/1	5/1	6/1
Firearms			
Arquebus	1/3	1/2	1/1
Matchlocks	1/2	1/1	3/2
Snaplocks	1/1	3/2	2/1
Wheelock Belt Pistol	1/1	3/2	2/1
Wheelock Horse Pistol	1/2	1/1	3/2
Javelin	3/2	2/1	5/2
Sling	3/2	2/1	5/2
StaffSling	1/1	3/2	2/1
Shuriken	3/1	4/1	5/1
OtherThrownWeapons	1/1	3/2	2/1

Weapon Mastery

There are swordsmen, and then there are swordsmen. A warrior who devotes his life to the study of martial combat and the characteristics of a single type of weapon can become a weapon master – a fighter whose precision, quickness, and skill are virtually unequaled anywhere.

Weapon masters are rare characters. Only single-classed fighters can ever achieve weapon mastery, and even then they do so with time, study, and sacrifice. To achieve mastery in a weapon, a character must first specialize in the use of that weapon. Then, at any time after he reaches 5th level, he can spend another proficiency slot to become a weapon master. He can continue to devote proficiency slots to the study of his chosen weapon, but can't progress faster than the rate at which he gains new weapon proficiency slots. So, a character who becomes a master at 5th level couldn't acquire his second slot of mastery until 6th level, his third until 9th level, and so on.

Generally, only weapons that require some skill to handle or that have a history of cultural identification are chosen by weapon masters. Swords of any kind are the most common weapons mastered, followed by bows and then axes or spears. Polearms, crossbows, and firearms are the subject of weapon mastery only in rare cases. The DM can decide that a weapon isn't appropriate for mastery at his discretion, but he should do so before a character chooses to specialize in it.

Mastery

If a fighter spends another proficiency slot on a melee weapon he already specializes in, his attack and damage bonuses increase to +3 and +3, respectively. For bows and crossbows, his point-blank bonuses increase to +3/+3 as with melee weapons, and he gains an additional +1 to hit at all other range categories, for a total of +2. (Remember, this bonus doesn't take range modifiers into account, so the archer has a total of +2 at short, +0 at medium, and -3 at long range, if the penalties are factored in.)

A marksman who chooses to master a firearm gains an additional +1 bonus to hit, cumulative with the effects of specialization for a total bonus of +2 to hit. As with bows and crossbows, this is still reduced by range penalties. In addition, the marksman ignores heavy armor at all ranges as if he were firing at a short-range target. See Firearms in Chapter Seven for more information.

High Mastery

By spending a second slot on mastery, a character can become a high master By this time, the character has spent four slots on a single weapon and is at least 6th level. High masters increase

the speed factor of their chosen weapon by one category; for example, a slow weapon (sp 7-10) in the hands of a high master is automatically considered to be of average speed (sp 4-6). High masters also score critical hits on rolls of 18 or higher rather than 20 that hit their opponent.

High masters who specialize in bows, crossbows, slings, or firearms (in addition to the above) gain a new range category: extreme range. For all weapons, extreme range is 1/3 farther than long range. For example, if a weapon has a normal maximum range of 18 squares, in the hands of a master it can shoot 24 (1/3 x18=6, 18+6=24) squares. Extreme range shots have a -10 penalty to hit before adjustments are made for the effects of mastery.

Grand Mastery

High masters who spend one more slot on learning their weapon of choice can become grand masters. Grand masters are capable of feats of swordplay that border on the fantastic. Grand masters gain one additional attack per round above and beyond a specialist's rate of attacks for their level, so a 12th-level melee weapon grand master would attack 3 times per round with his weapon of choice.

Grand masters also increase the amount of damage when they employ their chosen weapon. The weapon's base damage die is increased to the next greater die size against all opponents. A long sword thus inflicts ld10/1d20 points of damage in the hands of a grand master. If the weapon causes multiple dice of damage, all of them are increased. Thus, a two-handed sword in the hands of a grand master inflicts 3d8 points of damage on large targets. Needless to say, grand masters are extremely dangerous opponents.

Style Specialization

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

Fighting Styles

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

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

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

The Four Fighting Styles

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

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

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

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

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

in the other. Note: Read the Player's Handbook, page 96, for the rules on Attacking with Two Weapons.

All Warriors start play knowing how to use all four styles. Priests start play knowing how to use Single-Weapon, Two-Hander, and Weapon and Shield styles. Rogues start play knowing how to use Single-Weapon, Two-Hander, and Two-Weapon styles. Wizards start play knowing how to use Single-Weapon and Two-Hander styles. Characters cannot learn new styles after they're created;

these are the styles they are limited to by their choice of character class.

A character can use a weapon style he knows with a weapon he does not know how to use. For example, wizards know Two-Hander style . . . so they can learn to use a quarterstaff. If a wizard who doesn't have Proficiency with a quarterstaff picks one up, he can still use the weapon in two hands. However, he suffers the –5 attack penalty required by his unfamiliarity and his character class.

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

Specializing In the Styles

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

Guidelines

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

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

Multiple Style Specializations

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

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

Limitations on Style Specialization

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

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

Below are descriptions of the four Fighting Styles.

Single-Weapon Style

Single-Weapon style means that the character wields a one-

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

Advantages

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

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

Disadvantages

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

Style Specialization

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

Additionally, he can devote an extra proficiency to Single-Weapon Style and have a total +2 AC when fighting in this style. That's the limit, though: He cannot devote more than two proficiencies (for a total of +2 AC) with Single-Weapon Style.

Two-Hander Style

Two-Hander Style involves carrying and wielding a weapon with both hands. Naturally, many weapons (including polearms, the great axe, the two-handed sword, and others) require two-handed technique. Other weapons (such as bastard sword, javelin, and spear) have it as a listed option.

Advantages

The main advantage of two-handed weapon technique is that it allows the character to wield large two-handed weapons which can do substantial amounts of damage.

A second advantage is that, if you are using a two-handed weapon, the Disarm maneuver (see "Melee Maneuvers," below) is only of partial use against you.

A single successful Disarm against a two-handed weapon user won't knock the weapon out of the wielder's hands; it will merely knock his weapon askew and make him take some time to recover, so he automatically loses initiative on his next round.

However, two Disarm maneuvers successfully made against the character in the same round will knock the weapon loose.

Disadvantages

As with single-weapon use, two-handed weapon technique has the drawback that the user cannot wear or use a shield, or gain the shield's AC bonus.

Style Specialization

You can, by devoting a weapon proficiency to it, take a Style Specialization with Two-Hander Style.

Style Specialization with Two-Hander Style gives you a very specific benefit: When you're using a weapon two-handed, that weapon's Speed Factor is reduced by 3.

For example, a fighter with Two-Hander Style Specialization and wielding a Bastard Sword can wield his weapon faster in two-handed style than in one-handed style. Used in one hand, the Bastard Sword has a Speed Factor of 6. In two hands (normally), it has a Speed Factor of 8. But used in two hands by someone with Two-Hander Style Specialization, it has a Speed Factor of (8–3) 5.

This is because when a fighter wields such a weapon with both

hands on the hilt, he has more leverage on the blade and can move it faster. That's what Style Specialization in Two-Hander Style will do for the character: It teaches him how to use the weapon much faster and more aggressively than someone with less specialized training in the weapon.

One-Handed Weapons Used Two-Handed

Some players don't realize that many other one-handed weapons can also be used two-handed. Since these weapons don't do any more damage two-handed, there usually isn't much reason to use them this way; however, with Style Specialization in Two-Hander Style, now there's a reason.

If you specialize in Two-Hander Style and then use a one-handed weapon in two hands, you also get a bonus of +1 to damage. Thus, if you take a Two-Hander Style Specialization, when using a long sword two-handed, you do 1d8+1 damage instead of the base 1d8 (or 1d12+1 vs. large targets, instead of the base 1d12).

The one-handed weapons which can be used two-handed in this fashion include: Battle axe, Club, Footman's flail, Footman's pick, Horseman's flail, Horseman's mace, Horseman's pick, Morning star, Long sword, Warhammer.

Weapon and Shield Style

This is the classic technique of using a one-handed weapon and carrying a shield on the other arm.

Advantages

The principal advantage of Weapon and Shield Style is that you get the AC bonus of a shield; this is especially good when you can find a magical shield which confers a better AC bonus.

A second advantage is that the character can use the Shield-Rush maneuver (below, under "Melee Maneuvers").

Disadvantages

The disadvantage to Weapon and Shield Style is that the left arm (right arm, for left-handed characters) is dedicated to the shield and is not much use for anything else. If the character is disarmed, all he has to wield offensively is his shield, until he can get back to his weapon. If he is pinned in combat, he can't use his shield hand for grappling.

Style Specialization

If you devote a weapon proficiency slot to specialization in Weapon and Shield Style, you receive one extra attack per round . . . only when using a shield on the shield-hand, that is. You can use that extra attack only for the Shield-Punch and Parry maneuvers (see under "Melee Maneuvers," below).

As with the normal "Attacking with Two Weapons" rules (see the Player's Handbook, page 96), when striking with both hands in a single combat round, the character suffers a –2 to attack rolls with his weapon and a –4 to attack rolls with the Shield-Punch or Parry. (If you're ambidextrous, as described above under "Off-Hand Weapons Use," that's a –2 with weapon and –2 with shield.) If you devote a second weapon proficiency slot to Weapon and Shield Style Specialization, that penalty drops to with the weapon and –2 with the shield. (If you're ambidextrous, that penalty is 0 with weapon and 0 with shield.)

On any round when you perform two maneuvers, you do not get the AC bonus for the shield for the rest of the round. If you swing your sword and perform a Shield-Punch in the same round, you do not get your shield's AC bonus if anyone attacks you later in the round.

Two-Weapon Style

With this popular style, the fighter has a weapon in each hand—usually a longer weapon in his good hand and a shorter one in his off-hand. Unless the character has Style Specialization in this style, the second (off-hand) weapon must be shorter than the primary weapon.

Advantages

One great advantage to this style is that you always have another

weapon in hand if you drop or lose one. A single Disarm maneuver cannot rid you of your weapons.

Disadvantages

The principal disadvantage to this style, as with some other styles, is that you don't gain the AC benefit of a shield.

Style Specialization

If you devote a weapon proficiency slot to style specialization with Two-Weapon Style, you get two important benefits. First, your attack penalty drops; before, it was a –2 with your primary weapon and –4 with your secondary, but with Specialization in Two-Weapon Style it becomes 0 with your primary weapon and a –2 with your secondary weapon. (If you're already ambidextrous, as per "Off-Hand Weapons Use," above, that penalty is 0 with primary weapon and 0 with secondary weapon.) Second, you're allowed to use weapons of the same length in each hand, so you can, for example, wield two long swords.

When fighting with two-weapon technique, you can choose for both weapons to try the same maneuver (for example, two strikes, or two disarms), or can have each try a different maneuver (one strike and one parry, one pin and one strike). If the two maneuvers are to be different, each receives a –1 attack penalty.

Though rangers don't suffer the off-hand penalties for two-weapons use, they do not get a bonus to attack rolls if they devote a weapon proficiency slot to Two-Weapon Style. They do get the other benefit, of being able to use weapons of equal length.

Fighting Schools & Secret Maneuvers

Secret Maneuvers

Secret maneuvers are fighting maneuvers that PCs must spend a great deal of time learning and perfecting. Still, the hard work pays off grandly in the end. These special maneuvers can mean the difference between a mundane win and a grandiose victory – and sometimes even between life and death.

Secret maneuvers each cost one weapon proficiency slot. A PC may begin play with one secret maneuver only if he is a full member of a fighting school. (See "Fighting Schools" below for more details.) These maneuvers can be performed only against humanoids or other creatures using weapons. The DM should also feel free to expand the list of passes for each school or even add new schools, using these as guidelines.

Learning Secret Maneuvers

Any PC can learn a secret maneuver if he joins a fighting school. A PC must accumulate one month's worth of training with a master and make a successful Intelligence check to learn the maneuver. If the check fails, the PC cannot try to learn that maneuver again until the next level of experience, but the proficiency slot is not lost. A PC learns a maneuver only on a specific weapon. Once a PC has learned a maneuver, however, spending one more proficiency slot on it would allow him to perform that maneuver with any one-handed sword he is already proficient in.

To learn a Difficult Maneuver, a PC must have already mastered two Basic Maneuvers. To learn a Master Stroke, he must have already mastered two Difficult Maneuvers. To learn a Death Move, he must have already mastered two Master Strokes. A PC can never have more Difficult Maneuvers than Basic Maneuvers, more Master Strokes than Difficult Maneuvers, or more Death Moves than Master Strokes.

To determine which maneuver a PC's master chooses to teach him, refer to the list of maneuvers for his school and roll for a maneuver that he is eligible for. If it is his first maneuver, roll for a Basic Maneuver. If he already knows two Basic Maneuvers, roll for either a Basic Maneuver or a Diff icult Maneuver (PC's choice). A PC can always go back and learn a lower level maneuver.

These special combat moves are almost always taught by a master swordsman. A PC cannot teach a move until he has known it for

at least five levels of experience, and even then he must acquire permission from his school.

Stealing Secret Maneuvers

Secret Maneuvers are just that – secret. One does not want to use them in public for fear that another swordsman might see and copy them. Generally, a swordsman would use such moves only in combats to the death, or at least duels held in secret.

Allowing someone to steal a move is not only dishonorable, but it can also be grounds for punishment by that school. Stealing Maneuvers, while not dishonorable, does anger the members of the school from which it is stolen.

A PC can steal only moves that he would be capable of learning. For example, a PC who knows only one Basic Maneuver could not steal a Master Stroke. In order to steal someone's move, the PC must see the Maneuver used firsthand with no distractions (such as being in battle). A PC fighting nearby could not see the Maneuver well enough to copy it. Even if it was used against him personally, a PC would not be able to duplicate the move. The PC must also be proficient in the weapon that was observed.

If all of these qualifications are met, then the PC can attempt an Intelligence check to see if he understands the move; if this check is successful, the PC must practice the move until he reaches the next level of experience. At that point, the PC must make another Intelligence check at a -4 penalty to actually master the move. If this check is successful, the PC has completely mastered that secret Maneuver. If this check fails, however, the PC must continue the training and attempt another Intelligence check at a -3 penalty upon reaching the next level. The attempt gets easier each time.

A stolen Maneuver still requires spending a proficiency slot. If the PC does not have one available at the time, he must wait to master the move until he does.

Using Secret Maneuvers

The rapier is the most appropriate weapon for these moves, but any one-handed sword will suffice. Rapiers receive no penalty; other swords receive a -1 penalty to all secret Maneuver attacks. DMs must use common sense in deciding which Maneuvers can be performed with some swords.

When a player rolls at least five points higher than his target number in an attack, this counts as an exceptional hit. In combat, any time a PC makes an exceptional hit against an opponent, he has the option to use a secret Maneuver. The degree of success necessary for each type of move is given below.

Secret Maneuver Exceptional Hits

	Attack Roll Must Succeed By	
Maneuver	Rapier	Sword
Basic Maneuver	5	6
Difficult Maneuver	6	7
Master Stroke	7	8
Death Move	8	9

A player does not declare before rolling that he intends to use a secret Maneuver. By rolling well in combat, the PC creates an opening for one of these maneuvers, and he can then choose whether to take it or not. If too many people are around or he doesn't have an appropriate move available, he can choose to simply score a normal hit on the opponent.

The effect of a secret Maneuver is always in addition to normal damage unless otherwise specified in the description. Some of the Maneuvers require a special condition, such as the use of a shield or second weapon or the presence of a certain object.

For example, Fernando (an 11th-level fighter) has a 10 THAC0 with his rapier. His opponent has an Armor Class of 3 due to his Dexterity and +3 ring of protection, so Fernando needs a roll of 7 to

strike him successfully. An attack roll of 15 succeeds by 8 points, so Fernando can then choose to land a normal hit on him, or use any Basic or Difficult Maneuver, Master Stroke, or Death Move that he has learned. Fernando, having already been severely wounded, decides to perform the Surgeon's Knife, killing his opponent and ending the duel.

Fighting Schools

Secret Maneuvers differ according to school. The four most famous fighting schools on the are the Dominguez, Cavalcante, Moncorvo, and Verdegeld schools. These schools distinguish themselves by their differing philosophies. No one is ever allowed to join more than one school. Each school has its own set of secret maneuvers, though some of the basic ones are similar. The schools each employ a few masters, who learn all the maneuvers, and some instructors, who learn most of them.

Very selective in choosing their students, these schools often require a test (or series of tests) be passed before joining. Most schools also charge dues to their members, usually around 100 gp per year. This amount does not include any fee or demands made by the specific instructor before revealing a secret maneuver. The price of learning an individual maneuver can be as high as 200 gp per level of the maneuver.

The schools each have a secret phrase or signal that lets members identify one another. Someone who performs a secret M\maneuver and cannot identify himself as a member of that school could be in a bit of trouble.

Dominguez

The Dominguez fighting school focuses on the two-weapon fighting style, so to be a member of this school, a character must spend an additional proficiency slot in that style. Dominguez members do not receive the -2 penalty to their secondary weapon attacks.

Dominguez Secret Maneuvers

1d4 Basic Maneuvers
1. *Torreóner Two-Step:* This attack can be used only on the swordsman's first attack (that round). With it, the swordsman sets up his next attack, which he will use to throw his secondary weapon at a +2 bonus to hit.
2. *Swift Sting:* This attack inflicts a wound to the opponent's sword-bearing arm. Foe fights at an attack penalty of -2 until damage is healed. (Effect is cumulative with each secret maneuver until -10; then, the foe loses all use of that arm).
3. *Slow Counter-Step:* This attack automatically puts the opponent off balance until the end of the following round; he has a +2 AC penalty (AC 5 becomes AC 7). This attack inflicts no damage.
4. *Dominguez Double-Dive:* This maneuver can be used only on the swordsman's first attack (that round). This move is actually two successful attacks, so it also takes the place of the second attack. Damage for both attacks is rolled at a +1 bonus.

1d6 Difficult Maneuvers
1-2. *Kiss of Steel:* Swordsman hits opponent with weapon hilt; opponent must make a successful Constitution check at a -6 penalty or be stunned, losing all attacks for one round.
3-4. *Morales Ironsnap:* Swordsman pins foe's weapon. If used against an opponent fighting with one weapon, the next attack automatically hits for maximum damage unless the opponent uses his initiative (if he hasn't already used it) to make a successful Strength check, freeing his weapon. If the Strength check fails, his weapon must successfully save vs. crushing blow or break. This attack inflicts no damage.
5-6. *Two-Handed Farewell:* No matter which attack it is performed with, this maneuver inflicts maximum damage for both weapons. This does not negate any other attacks

1d4 Master Strokes
1-2. *Torreóner Block and Strike:* This attack must be on the first

attack (that round). The first weapon inflicts no damage, but the second weapon inflicts maximum damage if it hits. The swordsman also automatically gains initiative in the next round. If the opponent has not attacked this round, his next hit is effectively parried.

3-4. *Manzanas Blurring Tower:* Swordsman whirls blades so quickly that the opponent is confused, missing all attacks until the end of the next round and suffering a +2 AC penalty.

Death Move
Dominguez Necktie: Swordsman strikes with both weapons, opening the arteries in the foe's neck. Opponent can no longer fight and will die in 2d4 rounds if a healing spell (cure serious wounds or better) is not used.

Cavalcante

The Cavalcante fighting school focuses on force. Practitioners prefer moves that display strength and power. To be a member of this school, a character must have a Strength of at least 13.

Cavalcante Secret Maneuvers

1d4 Basic Maneuvers
1. *Agueira's Salute:* This attack is a crushing blow to the opponent's head. It gives a +2 bonus to damage; the opponent must make a successful Constitution check at a -4 penalty or be stunned, automatically missing his next attack.
2. *Cavalcante's Charge:* The opponent must make a Strength check at a -4 penalty or be forced backward 1d4+2 steps. This is especially useful when fighting on a ledge or cliff.
3. *Baronial Masquerade:* The swordsman distracts the opponent and rushes in, knocking foe's weapon to the ground. The swordsman automatically gains initiative next round and a +2 bonus on his next attack. This attack inflicts no damage.
4. *Texeiran Trounce:* Swordsman attacks forcefully enough to knock foe off balance. Opponent must make a successful Strength check at a -4 penalty or be thrown to the ground. His next initiative must be spent picking himself up.

1d6 Difficult Maneuvers
1-2. *Iron Lunge:* The swordsman doubles the damage rolled for this attack and adds +2.
3-4. *Battle Royale:* The swordsman runs his sword through the opponent, doing maximum damage. The opponent must make a successful save vs. paralyzation at a -2 penalty or flee.
5-6. *Shattering Ram:* Swordsman strikes foe's weapon with his own sword, using massive force. Opponent's weapon must successfully save vs. crushing blow or be shattered. This attack inflicts no damage.

1d4 Master Stroke
1-2. *Scarlet Veil:* Swordsman gouges out one of the foe's eyes. Opponent receives a -2 penalty to all attacks and initiative rolls and a +2 AC rating penalty until the eye is magically regenerated. If both eyes are gouged out, the foe suffers a 4-point penalty to all the above.
3-4. *Sudden Squall:* Swordsman successfully hits for maximum damage and grabs a nearby object, hitting the opponent for an additional 1d8 points of damage plus any Strength bonus.

Death Move
Surgeon's Knife: Swordsman disembowels foe. Opponent can no longer fight and will die in 2d4 rounds. Only healing spells (cure serious wounds or better) can be used to repair this damage.

Moncorvo

The Moncorvo fighting school is a favorite of swashbucklers. To be a member of this school, a character must either have the tumbling proficiency or a Dexterity of 13. This school also favors the use of a buckler.

Moncorvo Secret Maneuvers

1d4 Basic Maneuvers
1 *Hidalgo Deathwish:* This attack inflicts a wound to the opponent's side. Foe suffers an AC penalty of +2 until the wound is healed. (Effect is cumulative with each pass until the opponent's AC is 10; then, the attack inflicts double damage.)
2 *Rapier's Harvest:* Swordsman can cut any single nonliving object within reach, such as a pouch, rope, candle, belt, or any object that can normally be cut by a rapier. This attack inflicts no damage.
3 *Baronial Panache:* Swordsman's spectacular skill requires foe to make a successful save vs. paralyzation or flee.
4 *Silk and Steel:* This attack lets the swordsman swirl a cloak to confuse his foe and entangle opponent's weapon, causing him to automatically miss the next attack.

1d6 Difficult Maneuvers
1-2 *Master Seal:* Swordsman carves a personal mark into the foe's forehead or clothing. Scar requires regeneration to erase.
3-4 *Swordsman's Gambit:* Swordsman tumbles under the foe's weapon and adds an extra 1d6 damage on this attack.
5-6 *Vilaverdan Slip:* Swordsman skillfully steps around a foe blocking the way (including through a doorway), automatically gaining initiative in the next round and a +2 bonus on his next attack roll.

1d4 Master Stroke
1-2 *Inigo's Rebuke:* Swordsman creates an opening for 1d3 extra attacks, which he must apply immediately.
3-4 *Swashbuckler's Eyebrow:* Swordsman slashes the opponent on the forehead, inflicting maximum damage and temporarily blinding foe, who attacks with a -2 penalty for the next two rounds.

Death Move
Moncorvo's Heartbreak: Swordsman pierces foe through the chest. Opponent can no longer fight and will die within 2d4 rounds if not healed magically (cure serious wounds or better).

Verdegild

The Verdegild fighting school is popular with both paladins and Honorbound, this school teaches that superior skill is shown through control. Anyone can kill an opponent, but a superior swordsman can prove his skill without causing death. A duel ends when an opponent is disarmed or, occasionally, at first blood. Though practitioners of this style do not like to kill, they will defend themselves to the death if no other alternative presents itself.

Verdegild Secret Maneuvers

1d4 Basic Maneuvers
1 *Corsair's Handshake:* This disarm attack will work even against an opponent using the two-weapon fighting style. Opponent must make a successful Strength check at a -4 penalty or drop all weapons he is currently holding. This attack inflicts no damage.
2 *Paladin's Reverence:* This attack inflicts a wound to the opponent's leg. Foe suffers a -2 penalty to initiative rolls until the leg is healed. (Effect is cumulative with each pass up to a -10 penalty; then, the opponent loses use of the leg.)
3 *Swordsman's Slice:* Swordsman can cut any single nonliving object within reach, such as a pouch, rope, candle, belt, or other object which can normally be cut with a rapier. This attack inflicts no damage.
4 *Show of Force:* Opponent must make a successful Dexterity check at a -4 penalty or be knocked to the ground. His next action must be used to pick himself up. The swordsman can choose to execute this attack for no damage.

1d6 Difficult Maneuvers
1-2 *Royal Display:* Swordsman's superior ability frightens opponent so much that he must make a successful save vs. paralyzation at a -2 penalty or surrender.
3-4 *Knight's Accolade:* This attack inflicts damage to the opponent's sword-bearing arm. Foe fights at a -4 penalty to all attack rolls until arm is healed. (Effects are cumulative the first two times this is used; after that, the opponent can no longer use that arm.)
5-6 *Eusdrian Standoff:* Swordsman locks swords with the opponent, closing in until they are face to face. This effectively prevents any sword attacks by either of them until someone steps away. If the opponent steps away first, the swordsman automatically gains the next initiative with a +2 bonus on his attack roll. However, the opponent can attempt a Strength check at a -6 penalty to push the swordsman away; if he succeeds, neither receive any subsequent bonuses.

1d4 Master Stroke
1-2 *Musketeer Sundown:* This attack inflicts a hard blow to the side of the opponent's head. Foe must make a successful Constitution check at a -8 penalty or fall unconscious. This attack inflicts 1/2 damage.
3-4 *Honorbound's Courtesy:* The swordsman disarms the opponent and shreds his garments over a vital area. The opponent must make a successful save vs. paralyzation at a -4 penalty or flee (if there is room) or surrender. The swordsman can choose to execute this attack for no damage.

Death Move
Verdegild's Sentence: Opponent's sword arm is severed

(or at least completely disabled) at the elbow; opponent's hit points are automatically halved, and he must make a successful system shock roll or fall unconscious. He will bleed to death in 1d4 hours if not healed, magically or otherwise.

Pummeling Specialization

Though everyone has a certain knowledge of punching, so that everyone can be considered to have a "weapon proficiency" you can now Specialize in the technique.

To Specialize, you must devote a weapon proficiency slot to the technique. Any character of any class can Specialize in Pummeling or Wrestling (or Martial Arts, described later) . . . but except for the Fighting-Monk (described in The Complete Priest's Handbook, no character other than a single-class Warrior can ever specialize in more than one of these techniques. A single-class Warrior can end up specializing in both, but may begin play specializing in only one of them.

Specialization does not count as a Weapon Specialization. A first-level fighter could specialize in both Long Sword and Punching if he wished to. A Rogue, who cannot take any Weapon Specialization, can still take one unarmed fighting style specialization.

Fighting style specializations (i.e., Single-Weapon, Two-Hander, etc.) do not grant any bonuses to Punching, Wrestling, or Martial Arts combat. They're of use only to combat with melee weapons.

Pummeling Expert

Any character can spend 1 Weapon Proficiency to become an expert at pummeling. Expert warriors who are entitled to more than one melee attack each round can make the same number of pummeling attacks each round, but gain no other benefits. Expert nonwarriors can make multiple pummeling attacks at the same rate as a nonspecialized warrior of the same level.

Pummeling Specialization

If a character spends a second Weapon Proficiency on Pummeling, thus taking specialization with Pummeling, he gains the following benefits:

   He gains a +1 bonus to all his attack rolls when punching;
   He gains a +2 bonus to all damage when punching;
   He gains one additional pummeling attack per combat round (both hands must be free, holding nothing, for the character to gain this benefit);
   If the character wishes, when he pulls his punch, he can also refuse to do the +2 damage that specialization gives him.

A character using a Cestus does get to add the bonuses to attack rolls and damage from Pummeling Specialization to his Cestus damage. If he has specialized in Cestus too, he can decide from round to round which of his bonuses he will apply this round.

Pummeling Mastery

Only single-classed warriors can attain mastery in pummeling. Pummeling masters gain the normal master attack and damage bonuses (+3 to hit & +3 damage). Masters' attack bonuses apply

as penalties to saving throws vs. knockouts.

Pummeling Grand Mastery

Grand master pumelers cause critical hits on attack rolls of 18 or better.

Wrestling Specialization

Though everyone has a certain knowledge of wrestling, so that everyone can be considered to have a "weapon proficiency" you can now Specialize in the technique.

To Specialize, you must devote a weapon proficiency slot to the technique. Any character of any class can Specialize in Pummeling or Wrestling (or Martial Arts, described later) . . . but except for the Fighting-Monk (described in The Complete Priest's Handbook, no character other than a single-class Warrior can ever specialize in more than one of these techniques. A single-class Warrior can end up specializing in both, but may begin play specializing in only one of them.

Specialization does not count as a Weapon Specialization. A first-level fighter could specialize in both Long Sword and Punching if he wished to. A Rogue, who cannot take any Weapon Specialization, can still take one unarmed fighting style specialization.

Fighting style specializations (i.e., Single-Weapon, Two-Hander, etc.) do not grant any bonuses to Punching, Wrestling, or Martial Arts combat. They're of use only to combat with melee weapons.

Wrestling Expert

Any character can spend 1 weapon proficiency to become expert at wrestling. Expert warriors who are entitled to more than one melee attack each round can make the same number of wrestling attacks each round, but gain no other benefits. Expert nonwarriors can make multiple wrestling attacks at the same rate as a nonspecialized warrior of the same level.

Wrestling Specialization

If a character spends a second Weapon Proficiency Slot on Wrestling, and thus specializes with Wrestling, he gains the following benefits:

   He gains a +1 bonus to all his attack rolls with Wrestling;
   He gains a +2 bonus to all damage with Wrestling (plus his Strength bonus);
   He gains a +2 to Strength, only for maintaining a wrestling hold (i.e., a Strength 15 character rolls against Strength 17 when maintaining a wrestling hold, but only for that purpose); and
   When he chooses to pull wrestling damage, the character may also pull the +2 to damage granted by specialization.

Wrestling Master

Only single-classed warriors can attain mastery in wrestling. Wrestling masters gain the normal master attack and damage bonuses (+3 to hit & +3 damage).

Wrestling Grand Master

Grand master wrestlers can use critical augmentation to score quick locks on attack rolls of 18 or better.

5 - Combat

New Combat Rules

Off-Hand Weapons Use

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

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

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

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

Kneeling and Sitting

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

Attacking a character who is held (by magic) or asleep is auto-matically successful, causing normal damage.

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

Melee Maneuvers

These maneuvers aren't limited to warrior-classes alone. Anyone can perform any of these maneuvers, provided he has the right weapon or equipment. Any priest with a shield can perform a Shield-Punch or Shield-Rush; any rogue or mage with a good attack can Disarm a foe. But warriors will be performing these maneuvers most often.

Each of these maneuvers, when used in combat, constitutes one Attack. Characters with multiple attacks per round can mix and match their maneuvers. A character with two attacks per round could perform one Strike and one Parry, for example, one Called Shot and one Disarm, one Pin and one Grab, two Strikes, two Parries, or whatever combination he wanted.

Called Shots

Take a look at Chapter Nine of the Dungeon Master's Guide, page 58.

As you'll see in those rules, when you wish to make a Called Shot, you announce this before initiative is rolled, and you receive a +1 penalty to your initiative. Then, when your turn comes up in combat, you suffer a –4 penalty to your attack roll. Naturally, you can take Called Shots with melee, thrown, and missile weapons, and even with weapon-like spells such as magic missile.

Called Shots can be used for a variety of purposes. The most

important of these are: Disarming a weapon; striking a specific body part; smashing something being held; bypassing armor; and special results.

Disarming a weapon warrants its own maneuver, so you'll find "Disarm" below.

Striking A Specific Body Part

As it mentions in the DMG, again under "Hitting a Specific Target," the normal AD&D® game is not geared toward a hit-location system which chronicles where every blow lands and which body parts get injured. We'll be presenting some options for that sort of thing later in this chapter, but this section concerns something slightly different.

Monsters often have body parts or features with extraordinary or magical effects; examples include the eyes of the beholder, tentacles of the carrion crawler, individual heads of the chimera, and so on. Many animated statues are motivated by a medallion, inscription, or imbedded gem.

A hero can take a called shot to attack those very specialized loca-tions; this is a very heroic thing to do. It's up to the DM to determine how much damage such body parts can take; some will take as little as 1 point of damage before being destroyed, while others may be expressed in fractions of the creature's normal hit point total.

Smashing Something Being Held

Often, an enemy will be holding something and a hero will not wish him to hold on to it. If the attacking character wishes to knock it out of his hand, that's the Disarm maneuver; if he wishes to destroy it in the opponent's hand, that's Smashing Something Being Held.

If an alchemist is holding a bottle of flammable liquid to hurl at the party, it's very heroic to swing a sword or throw a knife and smash it while he holds it up to throw: With one blow, you've protected your friends and immolated an evil enemy. If a demonic foe has finally gotten his hands on the Cursed Wand of Anti-Life, it's more than appropriate to fire an arrow or quarrel and smash it in the demon's hands.

Again, the DM decides how many points it takes to smash such things. In the case of a vial of liquid, it's not much—one or two at most.

Special Results

Finally, the Called Shot can be used for a variety of special results, especially neat and interesting results such as the ones you see in movies and fiction. Examples:

Carving Initials Into Someone. Each successful Called Shot will enable a character with a sharp blade to slice one letter or initial into a tabletop, a wall—or the flesh of an opponent. This does only one point of damage, and has one of two results: Against an enemy of equal or lower level or influence, it can cause the enemy to lose morale or surrender (DM choice); against an enemy of equal or higher level or influ-ence, it will be considered such an insult that this enemy will not rest until you are dead. Thus, it is best performed against enemy minions to impress and scare them, to persuade them to run away or help you. Performed against enemies who are your equal in ability or status, this maneuver merely earns you a foe for life.

Cutting Buttons Off. Each successful Called Shot will enable a character to snip off one button, brooch, gem or other sartorial element from an enemy's outfit. It can also be used to flip a necklace off someone's head, spring the catch on a bracelet, etc. This has the same good effects as carving initials into someone, but will not earn you the enmity of an oppo-nent who is your equal.

Stapling. This classic maneuver is best performed with a thrown knife or with an arrow or quarrel, though it can be performed with sharp melee weapons. The target must be near some piece of furniture or wall, and that furniture or wall should be wood, plaster, or any other material that such a

weapon will penetrate. With a successful Called Shot, you staple some item of the target's clothing (your choice) to that nearby surface. The target must spend a combat round getting himself free.

(This does not require any sort of roll; it just takes a few moments to pull the knife free, tear the cloth of his garment, whatever it takes.) If someone attacks him while he is pinned, he suffers a –2 penalty to AC (i.e., a 3 becomes a 5) and attacks. If the target is stapled and must defend himself while trying to tear himself free, he suffers those AC and attack penalties but will be able to tear himself free after a total of three rounds.

Hostage-Taking. If a character successfully grabs a victim during one round (see the Grab maneuver, below), he may use a Called Shot on his next round to put his dagger to the hostage's throat. This does no damage to the hostage, but the attacker can then, at any time, drive the knife home for twice normal damage (which he will probably do if the hostage does not surrender, or if someone else he is threatening does not surrender.)

Disarm

The Disarm is a specific variation on Called Shots. With the Disarm, the attacker takes a Called Shot at the weapon his target is currently using.

Disarm vs. Single-Handed Weapons

With the basic Disarm maneuver, the attacker follows the normal rules for Called Shots (announcing his intention before initiative and receiving a +1 modifier to initiative, and then suffering a –4 attack penalty); if his attack is successful, he will (normally) cause his enemy's weapon to go flying from his enemy's hand.

Roll 2d6. The number rolled is the number of feet the weapon flies. Roll 1d6. The number rolled determines which direction the weapon goes. (This is described in terms of the attacker's facing. Straight Ahead means straight ahead from the attacker; Behind means behind the attacker.

> 1 = Straight Ahead
> 2 = Ahead, Right
> 3 = Behind, Right
> 4 = Straight Behind
> 5 = Behind, Left
> 6 = Ahead, Left

This Disarm can also be used on magic wands, crystal balls, and any other sort of magical apparatus which is held in one hand. If the item is worn (like jewelry), it cannot be Disarmed. (Note: Weapons, when used, cannot be worn like jewelry.)

Disarm vs. Two-Handed Weapons

Disarm does not work nearly so well against two-handed weapons. If you perform a Disarm against a wielder of a two-handed weapon (including magical staves), it merely knocks the weapon out of alignment briefly; the weapon's wielder automatically loses initiative on the next round. However, two Disarms made against the wielder in the same round will knock the weapon free; roll only 1d6 to see how many feet it flies, and 1d6 to see which direction it goes.

Naturally, the two Disarm maneuvers don't have to come from the same character. Two characters can work together to disarm the two-handed wielder; or, one character with multiple attacks in a round can do the job himself.

If a character finds his two-handed weapon partially disarmed, and he still has at least one attack to perform this round, he can elect to forget about his next attack and may use that attack to recover his weapon instead.

> Example: Torreth and Amstard are fighting, Torreth with long sword and shield, Amstard with two-handed sword. Both characters have two attacks per round. Torreth has initiative. He successfully Disarms Amstard, drawing his weapon out of line. Amstard now has his first attack of the round. He can either punch Torreth with his gauntleted fist, in which case his sword

will still be out of line, or he can recover from the Disarm. He chooses to recover. He swings the weapon back into line and is ready for the next exchange. He suffers no initiative penalty on the next turn.

Disarm vs. Shields

Disarm is only of partial usefulness when struck against a shield. It won't tear the shield loose from the wielder's arm. However, it will draw it out (knock it out of alignment, so that the wielder is not protected by it). For the rest of the round, the shield-wielder loses the AC bonus of the shield (and any magical benefits, too). At the start of the next combat round, even before initiative is rolled, the character regains his shield's AC bonus.

If a shield has other properties, those stay in effect, even when the shield is Disarmed out of alignment. For example, let's say a shield radiates a protection from evil spell. If it's Disarmed, and

drawn out of alignment, its wielder still gets the benefits of that protection from evil spell. Only when he drops the shield or has it forcibly wrested away from him does he lose that benefit.

As with the Disarming of two-handed weapons, if a character finds his shield disarmed, and he still has at least one attack to perform this round, he can elect to forget about his next attack and may use that attack to recover his weapon instead.

> Example: At the start of the next round, Amstard's ally Jeter, carrying a halberd, joins the fight. Torreth wins initiative again. He takes an ordinary strike at Amstard and misses. Jeter chooses to Disarm Torreth's shield +4. He successfully Disarms it. Now, Amstard takes his shot, his chances greatly improved because Torreth's shield bonus to AC doesn't come into play. He smites Torreth with a mighty blow. Torreth has another attack this round: Realizing that he's going to get hurt if he doesn't have his shield up, he forgets about a second attack and uses that time to bring his shield back up.

Thrown-Weapon and Missile Disarms

You can perform the Disarm maneuver with thrown weapons and missile weapons.

When throwing small (S) weapons, you suffer an additional –2 attack penalty because these eapons don't have a lot of weight; it's harder for them to knock the weapon out of someone's hands. Medium (M) or larger weapons don't suffer this penalty, nor do arrows, quarrels, or sling stones.

Thrown-weapon and missile Disarms may only be performed against single-hand weapons. They automatically fail vs. two-hand weapons and shields.

Expert Disarms

If you're a very experienced fighter, and are willing to suffer a serious penalty in order to impress your enemy, you can perform an "expert disarm" against single-hand weapons only. This suffers the penalty of two Called Shots: Announce intent before initiative, then suffer a +2 to initiative and a –8 to attack rolls.

But if it does hit, when you Disarm the weapon, you can send it pretty much where you want it to, within 12 feet of the target. If, for instance, one of your allies has lost his sword, and your enemy is wielding a comparable sword, you might wish to Expertly Disarm your enemy's sword to land right in front of your friend. Or, if you're fighting with a dagger and your enemy has a sword you want, you might Expertly Disarm his blade to fly up into the air; you drop your knife and the sword drops right into your hand.

This is an almost preposterously heroic sort of thing to do (it only happens in the most swashbuckling fiction and movies, after all) so the DM may not wish to allow this option in a more gritty or realistic campaign. On the other hand, he may grant bonus XP to characters with the temerity to try it . . . and succeed!

Grab

The Grab is another type of Called Shot. To perform it, you must have at least one hand free; two hands are better if you're grab-

bing and trying to hold a person.

When performing the Grab, begin as with a Called Shot (announce before initiative, +1 to initiative, –4 to attack rolls).

If you hit, you've gotten your hand on whatever it was you were trying to grab: It could be an enemy's weapon, an important item you're trying to retrieve, or any such thing.

However, just because you've grabbed hold of the object doesn't mean that you're in control of it. If some other person already has hold of the object, he's going to struggle with you for control.

In the same round that you performed the grab, roll 1d20. Your opponent will do the same.

Compare the number you rolled to your Strength ability score. Whichever one of you rolled better against his score won the tug-of-war contest.

For purposes of the Grab, all 18 scores (01–50, 51–75, etc.) are just 18. However, in case of a tie, a higher-percentile 18 beats a lower-percentile 18. (For instance, an 18/40 beats an 18/30, an 18/00 beats an 18/99, etc.)

> Example: Rathnar the Barbarian tries to grab the Ruby Orb of Blassendom from the hands of his enemy. He successfully rolls to attack rolls and gets his free hand on the Orb.
>
> Rathnar is Strength 17. His enemy is Strength 15. Both roll 1d20.
>
> Rathnar rolls a 10. He's made his roll by 7. His enemy rolls a 9. He's made his roll by 6. Rathnar snatches the Orb away.

If you grab something and then fail your Strength ability roll, then you've lost: Your enemy has snatched the object back out of your hand.

A tie (for instance, if both of you made your roll by 5, or both missed it by 2, or came up with any other identical answer) means that you re-roll, during the same round. Treat this second roll as if it were a second attack in the same round for determining when in the round it takes place (in other words, it will take place after all other characters have performed their first maneuvers for the round).

However, all these Strength rolls resulting from a single Grab maneuver are counted as one "attack;" if a character can make two attacks in a round, and his first attack is a Grab, and the grab leads to two or three Strength rolls due to struggling, that's all still only one attack. The character still gets his second attack later in the round.

Grabbing A Person

If you're Grabbing someone to hold him against his will, you need to consult the Wrestling rules from the Player's Handbook, pages 97-98. Also, see below under "Punching, Wrestling, and Martial Arts."

If you're Grabbing someone and you use only one hand, you have two strikes against you. First, the attack is treated as a Called Shot, with the usual penalties; second, you're treated as if your Strength ability score were 3 less. If you have a Strength of 15 and grab someone one-handed, you make your Strength roll as if you had a Strength of 12.

(Strengths of 18 aren't automatically dropped to a 15; it depends on the 18 Strength's percentile bonus. An 18/00 drops to an 18/51. An 18/91–18/99 drops to an 18/01. An 18/76–18/90 drops to a plain 18. An 18/51–18/75 drops to a 17. An 18/01 drops to a 16. And the plain 18 drops to a 15.)

If you use both hands, you don't have to use the Called Shot rules; you can make a Wrestling attack without announcing it far in advance, and don't suffer the +1 initiative or –4 to attack penalty. Also, you get to use your full Strength score. Determine the results of your attack as a Wrestling attack.

If your opponent has any attacks left this combat round, he can respond with a Wrestling, Punching, or other attack (such as stabbing you with a short weapon, for instance). If your Wrestling attack roll resulted in a hold of some sort (any result on the "Punching and Wrestling Results" chart with a "*" beside it), he has a –4 penalty to attack rolls with any attack but another Wrestling attack. However,

he can use his attack to try to break your hold (using the Strength roll tactic described above, under the description for Grab).

Grabbing a Monster

The same rules apply to grabbing monsters . . . but there are a couple of other things to consider.

No Strength Ability Score. Most monsters aren't listed with a Strength ability score. This makes comparisons a little difficult. In general, if the situation ever comes up, the DM should decide for himself what Strength a specific monster has.

Here's one rough rule of thumb to approximate a Strength score: Determine how much damage the monster can do with its single largest attack. That's your starting number. (In other words, if it does 1–8 damage with its worst attack, you start with the number 8.)

If the monster has multiple attacks, add 1 to the starting number per extra attack the monster has.

Add 8 to the number if the monster is an animal known for its ability to carry weight (horses, pegasi, camels) or contains parts of such a monster (as the hippogriff does).

The DM may further adjust this number as he desires.

The result is a rough measure of the monster's Strength.

(Yes, there will be many examples which don't adhere well to that rule of thumb. But it's someplace to start.)

> Example: The Nightmare has attacks of 2–8/4–10/4–10. Its largest possible attack is 10 (our starting number); it has two extra attacks per round (for a +2 to that starting number); it's a horse-like animal (for a +8). Final Strength score: 20.

Size Difference. Also, the relative size of the two combatants is important. Humans are medium-sized (M) "monsters." They have an advantage when grabbing small monsters (such as goblins, imps, and children, for instance) and a disadvantage when grabbing large ones (dragons, golems and hippopotami, for example).

Treat a character's Strength as 3 higher when he is grabbing and struggling with a smaller monster, and 6 lower when grabbing and struggling with a larger one. (This bonus or penalty is halved with player-character races and demihuman NPCs. Thus, halflings, goblins, kobolds and gnomes are at a –3 when wrestling with Medium-sized opponents such as humans; Dwarves, because they are so close to human-sized, are not. Humans are at a mere +1 bonus to Strength when wrestling with halflings, goblins, kobolds and gnomes.)

Grabbing is performed with hands only. The character may be wearing gloves or even the Cestus described in the Equipment chapter of this book, but may not be holding any other weapon in his Grabbing hand.

Hold Attack

This is a sort of non-attack maneuver.

The Hold Attack maneuver is a way for a character to delay making his attack until later in the combat round. It's usually performed when the character is hoping that battle circumstances will change so that he can get a shot in somewhere that is currently too well-defended. Archers use this maneuver a lot, so that they can snipe more effectively.

To perform the Hold Maneuver, the character, when it's time for him to announce his intention, says "I'm holding my maneuver." Combat proceeds to the next character.

Then, once everyone has gone in the round, as secondary attacks are being determined, the DM again asks the character what he's going to do; he can take his action then. If he does not, he forfeits that attack.

Characters With Multiple Attacks

If a character already has multiple attacks in a round, he can still perform the Hold Attack ma neuver with any or all of his attacks. This can make things a little complicated, but it's not a lot of trouble.

Example: In this fight, Rathnar the Barbarian (who has one attack per round), Drusilla the Spear-Maiden (who has two per round), and Lacksley the Archer (who has three per two, and has two this round) are fighting a jungle warrior (two attacks per round) and his monstrous jaguar ally (three attacks per round).

This round, Lacksley wants to shoot the jaguar; but he's still caught in a spring-loaded animal trap, and Drusilla is between him and the jaguar.

The player-characters win initiative. Drusilla uses her first attack to spear the jungle warrior. Rathnar uses his sole attack to swing his axe at the jaguar monster. Lacksley announces that he's

holding his maneuver. Now it's time for the monsters to respond; the jungle warrior attacks Drusilla with his own spear, and the jaguar-monster jumps on Rathnar and uses one of its two paw hits.

It's time for secondary maneuvers. Drusilla misses her second strike. Rathnar has no second strike. It's time for Lacksley to act. He asks the DM if Drusilla has moved out of position yet, and the DM rules that she has. He fires, scoring a hit on the jaguar monster. The jungle warrior stabs Drusilla again with his second strike, and the jaguar latches hold of Rathnar with his second paw strike.

It's time for tertiary maneuvers. Lacksley, because of his Hold Attack maneuver, now takes what would have been his secondary maneuver. He shoots the jaguar again, killing it; it rolls off Rathnar before it can inflict its third attack, a deadly bite or an even more deadly rake.

Parry

To make himself harder to hit, a character can parry–forfeit all actions for the round.

He can't attack, move, or cast spells. This frees the character to concentrate solely on defense. At this point, all characters but warriors gain an AC bonus equal to half their level. A 6th-level wizard would have a +3 bonus to his AC (lowering his AC by 3). A warrior gets a bonus equal to half his level plus one. A 6th-level fighter would gain a +4 AC bonus.

This benefit is not a perfect all-around defense, and it's not effective against rear or missile attacks. It applies only to those foes attacking the defender from the front. This optional defense has no effect against magical attacks, so it wouldn't do anything to protect a character from the force of lightning bolt or fireball spells.

Pin

With the Pin maneuver, you move close to your enemy (right up in his face) and use either a weapon or your shield to pin, or trap, his weapon—usually by pressing it against him so that he can't move.

This is like a Called Shot, except that you don't have to announce it before initiative and you don't suffer a +1 to initiative. You do still suffer the –4 attack penalty.

If you successfully hit, the victim can't use his pinned weapon until the pin is broken, and you can't use your pinning weapon or shield until the pin is broken.

When the pin is first performed, the victim gets one chance to struggle, using a Strength roll exactly as described for the Grab maneuver, above. If he succeeds, he yanks the weapon free; if he has attacks left this round, he can use all of them. If he fails, the weapon remains pinned for the rest of the round; the victim loses one of his attacks for the round (if he only had one, he's out of luck until next round); but next round and in succeeding rounds, his first struggle attempt each round does not count against his available attacks. (Subsequent ones in the same round do count as attacks.)

It is possible to Pin someone with the missile weapon you are carrying (except for the ordinary Sling). While it's being used to Pin, it may not be used as a missile weapon. If it was armed (an arrow

was nocked, a quarrel was in place, or a stone was in the staff-sling's pouch), it loses that missile in the struggle; the character must reload it later.

Pull/Trip

This maneuver is designed to knock opponents down.

When using the Pull/Trip maneuver, the attacker announces his intention when it's his turn to attack. He describes how he's performing the maneuver to the DM, who may rule that it's imposible.

If it is possible, though, the attacker rolls vs. the target's AC as with any normal attack. The target then rolls 1d20 against his Dexterity. If he succeeds, he stays on his feet. If he fails, he falls down. Modifiers to his Dexterity include:

+6 Target Was Not Moving
–3 Target Was Unaware of Attack

The Pull/Trip maneuver is best performed on someone who is moving and unaware of you. A target who is standing still (not walking or running) and is aware of his attacker is very hard to knock down.

Use of Polearms

Polearms (and any other weapons with long staff-like elements—quarterstaves, lances, spears, etc.) are good weapons to have when you're trying the Pull/Trip maneuver.

You can Pull/Trip someone at the maximum range of your weapon, for instance, with no additional penalty to attack rolls.

You can Pull/Trip moving animals with a polearm; this is at a –6 penalty to attack rolls if the animal is Large (but you can't even try it on a Large animal without a pole of some sort).

And, finally, they are very useful for knocking riders off their mounts. With a mancatcher or polearm (though not with a quarterstaff, lance or spear), you can attack a mounted rider and have a good chance of pulling him from his horse. The Dexterity modifiers listed above also apply to the rider's chance to stay mounted.

Sap

Sapping someone—i.e., hitting him over the head in order to knock him out—is a maneuver you undertake when you wish to capture an enemy alive (or just incapacitate him without killing him).

To do this, the attacking character makes a Called Shot at an additional –4 to attack rolls (so it's –8 total, plus the usual Called Shot penalties of having to announce your maneuver before initiative and suffering a +1 to initiative).

If the attack hits, the character rolls ordinary damage for the weapon. He gets a 5% chance of knockout (as per the Punching and Wrestling rules) for every point of damage he does, up to a maximum of 40%.

> Example: Sir Amstard wants to knock out a noble opponent rather than kill him. He attacks to Sap the opponent. Luckily, even with the –8 to attack rolls, he successfully hits his foe. With his sword, he rolls 6 points of damage. This gives him a (6x5%) 30% chance of an instant knockout. On his percentile dice, he rolls 42; he has failed this time. He'll try again.

The damage done by Sap attacks is the same as that done by Punching; in other words, only 25% is normal, or "permanent," damage. The other 75% is temporary, and wears off after a short while, as we'll discuss later in this chapter.

When using a special or magical weapon to perform the Sap, you do not count the weapon's attack or damage bonus. You're not using the weapon the way it is meant to be used; you're hitting your target with the flat of the blade, with the hilt or pommel of the weapon, etc. Therefore, those bonuses don't count for anything.

When performed on a character who is asleep or magically held, the Sap maneuver automatically hits. The chance for knockout goes up to 10% per point of damage done, up to 80%. However, if the subsequent percentile die-roll is 81 or higher, the victim is not

knocked out—he's been awakened by the attack. (Why try a Sap maneuver on an already-asleep target? Because you may want to kidnap him or smuggling him out of a cell and can't risk him waking up and alerting the guards.)

The Sap maneuver is usable only on Small (S) or Medium (M) monsters; it will not work on Large (L) or bigger monsters such as dragons. They just can't be knocked out with this maneuver.

A character may attempt to make a ranged sap attempt with a thrown abject, subject to range Strength, and Dexterity modi-fiers. Damage is determined by the object's size and hardness, as given below. There is a one-phase shift when making a ranged sap attack; small objects become average, large objects become very slow. Small objects have a maximum range of 15 yards. Short range is 5 yards or less, medium range is 5-10 yards, and long range is 10-15 yards. Large objects cannot be thrown unless they can be wielded as improvised weapons as described below; they have a maximum range of 5 yards and are always considered to be at medium range. Size Large and larger creatures might be able to hurl some large objects, such as sacks of coins, as though they were small objects.

*   Small, soft objects inflict 1d2 points of damage; base speed is 3.
*   Small, hard objects (mailed fists, mugs, weapon pommels) inflict 1d3 points of damage; base speed is 3.
*   Large, soft objects (saddles, unconscious characters) inflict 1d4 points of damage; base speed is 7.
*   Large, hard objects (chairs, small tables, sacks of coins) inflict 1d6 points of damage; base speed is 7.

Shield-Punch

The shield-punch is a very basic maneuver. If you are using a buck-ler, small shield, or medium shield, you can use it to attack with as well as defend, by slamming it into your target's body.

When your turn to attack comes, simply announce that you're shield-punching and make your attack roll. You get no attack bonus from the shield, regardless of its size or magical enchant-ment.

A shield-punch does 1–3 damage, plus your Strength bonus. Once you have performed a shield-punch, you lose the AC bonus of the shield for the rest of the combat round from now until your next attack. (If you have an attack later in the round, you regain the AC bonus then; if you don't have an attack until next round, you regain the AC bonus at the very start of the next round.)

This is a good maneuver to perform when you've dropped your weapon, as it will do somewhat more damage than a barehanded attack.

Shield-Rush

This maneuver is like a combination of the Pull/Trip and Shield-Punch maneuvers.

The attacker must start at least 10 feet away from the victim, and must have either a medium or body shield. Basically, he runs at full speed up to his victim, slamming full-tilt into him, hoping to injure him or knock him down.

As with the Shield-Punch, the attacker gets no bonus to attack rolls from the shield, nor does he get the AC bonus of his shield from the time he starts the maneuver until his next attack.

If he hits, he does damage equal to the Shield-Punch, and the target must make a 1d20 roll against Dexterity to stay on his feet. The target applies these modifiers to his Dexterity:

+3 Target Was Moving Toward Attacker
+3 Target Was Not Moving
–3 Target Hit From Behind
–3 Target Was Unaware of Attack

As you can see, it's more reliable a knockdown than the Pull/Trip.

However, the attacker also has a chance to be knocked down.

If he misses his roll to attack, he slams into the target anyway, and does no damage to his target. He must make his Dexterity ability check at a –6 penalty; if he makes it, he is still standing, but if he fails it, he is knocked down. Either way, his target remains standing.

Even if he succeeds in his attack roll, he still has a chance to fall down. The attacker rolls 1d20 against his own, unadjusted Dexterity. If he fails it, he falls down, too.

Strike/Thrust

This is the basic combat maneuver, and is included here just for completeness.

With the Strike/Thrust maneuver, the attacker uses the weapon he has in hand and strikes, swings, or thrusts it at the intended victim. If it hits, the attack does the damage appropriate to the weapon and the attacker's Strength bonus.

"Striking" with a Missile Weapon or Thrown Weapon constitutes firing it/throwing it at your target. Usually, you just say "Shoot" instead of "Strike" when announcing your maneuver.

Unhorse

A mounted enemy can be knocked off his steed by a number of methods. Whenever a character is in danger of falling off his horse, he must roll a successful riding proficiency check (or a saving throw vs. paralyzation if he doesn't have the riding proficiency) to remain in the saddle. If he fails, he's considered to be knocked down and is lying prone on the ground.

Some ways to unhorse a mounted character include:

•   Damage: Striking a mounted character for 10 or more hit points of damage;

•   Pull/Trip: Hitting a mounted character or the mount itself with a pull/trip attack;

•   Overbearing: Successfully grappling a mounted character with an overbearing attack (he may also be pulled down by losing the opposed Strength check to fight off the overbearing attempt);

•   Damage to the Mount: Wounding a mount during the battle (killing the steed always unhorses a character, no questions asked).

Pummeling, Wrestling, and Martial Arts

Punching and wrestling as described in the Player's Handbook on page 97-98 are superceded by the following rules.

Normal Pummeling Attacks

Pummeling includes most attacks made with hands, fists, elbows, and the like. Pummeling requires at least one free hand, although the attacker may wear a metal gauntlet or similar item. A charac-ter may also use a weapon pommel or an improvised weapon, such as a mug or bottle, in a pummeling attack. The target of a pummeling attack must be alive, non-vegetable, organic, and non-fluid. Undead, shambling mounds, golems, and jellies are among the many creatures that cannot be pummeled.

Pummeling Procedures

Most characters can make a single pummeling attack each round. Any character can gain an extra pummeling attack each round by punching with both hands (provided both hands are free). However, the character suffers the penalties for attacking with two weapons.

To make a pummeling attack, the character makes an attack roll vs. the defender's Armor Class. Pummeling damage and speed varies with the type of implement used to pummel:

*   Small, soft objects (bare hands) inflict 1d2 points of damage; base speed is 3.
*   Small, hard objects (mailed fists, mugs, weapon pommels)

inflict 1d3 points of damage; base speed is 3.
* Large, soft objects (saddles, unconscious characters) inflict 1d4 points of damage; base speed is 7.
* Large, hard objects (chairs, small tables, sacks of coins) inflict 1d6 points of damage; base speed is 7.

To be used as an improvised weapon, an object must weigh no more than one third of the attacker's maximum press score (from PHB, Table 1) and its greatest dimension can be no larger than half the attacker's height. For example, a Man-sized creature could wield a tall stool in a pummeling attack, but not a stepladder or banquet table; common sense must apply.

Strength bonuses to attack and damage rolls apply to all pummeling attacks. There is an opposed Strength roll to see if the defender is knocked down. Modify the opposing Strength scores as follows:

* 2-point bonus or penalty per size difference of the attacker versus the defender;
* +1 for attacking with a large object;
* +1, +2, or +3 for a specialized, master, or grand master attacker.

If a pummeling attack scores a critical hit, The defender must save vs. death or be knocked unconscious for 3d10 combat rounds. The attacker's hit probability adjustment (from Table 1 in the PHB) for Strength applies as a bonus or penalty to the saving throw.

A character can pull his punch, so that he does no damage, or only his punch damage (without his Strength bonus).

Wrestling

Wrestling includes all attacks aimed at grasping and holding an opponent. Incorporeal and amorphous creatures cannot make wrestling attacks and cannot be wrestled. Limbless creatures, such as worms, snakes, and the like, generally cannot wrestle, though constrictor snakes can be assumed to be using a form of wrestling.

Wrestling requires both hands free. Shields, which are normally worn strapped to the forearm, interfere with the character's grip and prevent wrestling.

Wrestling combat always takes place between two opponents; multiple attackers cannot make a wrestling attack as a group. Damage from wrestling holds and locks is mostly temporary, just like other types of brawling damage.

Wrestling Procedures

Most characters can make one wrestling attack each round. Wrestling attacks take place on the attacker's base initiative phase.

A wrestler makes an attack roll vs. Armor Class 10, regardless of the defender's actual Armor Class. Bonuses for the defender's Dexterity and magical protections apply. Effects that provide a flat Armor Class, such as magical bracers or shield spells, count as a +1 bonus regardless of how strong their enchantments are. If the attacker misses, his action ends. If the attacker scores a critical hit, the defender is automatically held. The attacker inflicts 1d2 points of damage. The attacker can immediately try for a ock (see Previously Established Holds, below). If there is no critical hit, the attacker immediately checks for a hold.

Holds

To check for a hold, the combatants make an opposed attack roll vs. AC 10 (Dexterity and magical bonuses apply). Strength bonuses apply, along with the following modifiers:

* 4-point bonus or penalty per size difference of the attacker versus the defender;
* -1 for a defender normally immune to the attack;
* -2 for defenders with unusually supple bodies (snakes, eels, worms, etc.).

The attacker must win the opposed roll to achieve a hold. If the defender wins, if there is a tie, or if both rolls fail, the attacker is driven back and the grapple is broken. If the attacker wins the opposed roll, the attacker achieves a hold. The defender suffers 1d2 points of damage unless immune to the attack, and

the attacker can try for a lock during his next attack. A hold lasts until the attacker frees the defender, or the defender breaks free. Grappled characters cannot move until they free themselves, and they cannot make attacks. Checking for a hold ends the attacker's action; the character cannot attack again until he would normally be eligible for a melee attack (usually the next combat round); however, the character can counter the defender's attempts to get free (by making opposed rolls).

Strength bonuses to attack and damage rolls apply to all wrestling attacks, holds, and locks.

Previously Established Holds and Locks

When a character is eligible to make an attack and begins the round with a character in his grasp, the attacker can release the opponent, try to improve his grip, or just hold on.

If the attacker releases his opponent he can immediately attempt another unarmed attack, draw a weapon and attack (this counts as a move), or attempt some other action normally available to the character, such as movement.

If the attacker tries to improve his grip, make another opposed attack roll as described above. If both attack rolls fail, there is no change in the combatants' status – they remain grappled and no damage is inflicted. If the defender wins, the attacker suffers 1d2 points of damage (plus Strength bonus) and the defender's position improves one place. Locked defenders become held, held defenders break free. If the defender wins with a roll good enough to score a critical hit, the defender immediately scores a lock on the attacker, and can choose a lock result from the table below. The defender now controls the wrestling sequence and is treated as the attacker in subsequent rounds. If the attacker wins the opposed roll, the defender suffers 1d2 points of damage and the attacker's position improves one place; held characters become locked.

If the attacker just tries to hold on, conduct another opposed roll. Unless the defender wins, his status does not change; held characters remain held and suffer 1d2 points of damage, and locked characters remain locked and suffer a lock result of the attacker's choice. If the defender wins, his status improves one place, as noted above. There is no chance for the defender to roll a critical hit and achieve a lock on the attacker. If both attacks fail, or if there is a tie, the defender's status remains unchanged, but the defender takes no damage and cannot suffer a lock result (though an established lock is not broken). The advantage of holding on is that there is also no chance for a critical hit to reverse the attacker's fortunes.

A character who decides to hold on after he has achieved a lock can only repeat the previous lock effect. If the character wishes to change effects, he must win another opposed roll.

A defender who begins a round in another character's grasp cannot move. The only combat actions he can take is an attack with a size S or natural weapon, pummeling, or wrestling. These attacks must be directed at the opponent grappling the character. Attacks with size S weapons and pummeling attacks suffer a -2 attack penalty. Natural and armed attacks are not possible if the character's original facing would not allow them. For example, a fighter who makes a wrestling attack from one of a lion's rear squares could not be subjected to the lion's claw attacks, though the lion could turn its head to bite.

If the defender scores a critical hit with a weapon or natural attack, he can opt to inflict double damage or force the attacker to release him. If the defender scores a critical hit with a pummeling or weapon attack, he breaks free.

If the defender makes a wrestling attack, conduct an opposed attack roll as described above. If both attacks fail, there is no change in the combatants' status – they remain grappled or locked and no damage is inflicted. If the defender wins, the attacker suffers 1d2 points of damage (plus Strength bonus) and the defender's position improves one place. Locked defenders become held, and held characters break free. If the defender wins with a roll good enough to score a critical hit, the defender immediately scores a lock on the attacker and can choose a lock result from the table

below. The defender now controls the wrestling sequence and is treated as the attacker in subsequent rounds. If the attacker wins the opposed roll, there is no change in the defender's status. If the attacker wins with a roll good enough to score a critical hit, the attacker automatically achieves a lock.

Assistance

Wrestling involves seizing and controlling the defender's body; multiple attackers tend to hinder each other more than the defender. Even Very Large creatures cannot be wrestled en masse because it is impossible to coordinate their actions as the defender thrashes about. The attacker's companions, however, can make melee, pummeling, and overbearing attacks against the defender. (A character involved in wrestling combat does not count as part of the pile if his companions try to overbear the defender).

It is equally difficult to involve multiple defenders in wrestling combat. A single character can try to grapple the attacking wrestler and pry him loose from the defender. If the rescuer achieves a hold (or a lock) on the attacker, the original defender breaks free and the original attacker is pulled away.

A hold or lock also can be broken by scoring a critical hit with a weapon or pummeling attack, as described above, or by overbearing the attacker.

Missile attacks directed at wrestlers have a chance to hit either character.

Locks

Characters who become locked suffer one of the following effects, chosen by the character who achieved the lock:

Throw: The attacker literally throws the defender through the air. The defender lands, prone, 1 or 2 squares away n any direction the attacker chooses. The defender suffers 1d4 points of damage unless he lands on a soft, yielding surface, but is freed from the attacker's grasp. Defenders thrown onto particularly hard and unyielding surfaces, such as solid stone floors or walls, take 1d4+1 points of damage. If the defender is thrown into another creature, immediately conduct an overbearing attack against the creature struck using the attacker's Strength score and the thrown creature's size. If the defender is thrown into a hazardous area, such as a pool of burning oil or a set of sharp spikes, he takes additional damage from the hazard, just as though he has stepped or fallen into it. Hazards usually inflict normal (not temporary) damage. Defenders at least two size classes larger than their attackers cannot be thrown. Treat the throw as a takedown. If the defender is the same size or smaller than the attacker, the attacker can make a half move before throwing his opponent.

Takedown: The attacker makes the defender fall to the ground. The defender suffers 1d3 points of damage and remains in the attacker's grasp.

Slam: The attacker hurls the defender violently to the ground. The lock automatically becomes a hold and the victim breaks free if he rolls a successful saving throw vs. breath weapon. The defender suffers 1d8 points of damage in any case. The defender suffers 1d8+1 points of damage if slammed into solid ground, and the appropriate amount of damage is inflicted if the defender is slammed into hazardous ground. Defenders at least two size classes larger than their attackers cannot be slammed. Treat the slam as a takedown.

Press: The attacker squeezes or twists some part of the victim's body, inflicting damage. The victim remains in the attacker's grasp and suffers 1d6+1 points of damage. If the attacker repeats the press on his next round, the damage bonus increases to +2 and continues to increase if the attacker can repeat the press without interruption. A press repeated through five consecutive attacks would inflict 1d6+5 points of damage during the fifth attack.

Hammer: The attacker pummels the defender or pounds his body against something. The defender suffers 1d2 points of damage and must roll a successful saving throw vs. death or be knocked unconscious for 3d10 combat rounds. There is no adjustment to the roll as there is in a pummeling attack and no damage adjustment for items the attacker holds or wears on his hands.

Manipulate: The attacker takes control over the defender's body. The attacker can pry items out of the defender's grasp, remove exposed equipment from the defender's body, bind the defender's limbs, negate one of the defender's natural attacks, or inhibit the defender's actions in other ways at the DM's discretion. The defender suffers 1d2 points of damage from the attacker's manhandling.

The attacker can remove one item or bind one limb with a manacle in one attacK. It takes two attackS to tie a limb with rope. If in doubt about the attacker's ability to remove an item, allow the attacker to make an open doors or bend bars roll to perform the action. For example, removing a helmet from a struggling hobgoblin would require an open doors roll. Removing a helmet from a struggling storm giant would require a bend bars roll.

It is often possible to maintain a manipulation while performing a press or takedown. If the defender wins an opposed roll while multiple locks are established, all of them are broken.

Carry: The attacker lifts the defender into the air and makes a normal move. The defender's weight (and the weight of the defender's equipment) is added to the attacker's encumbrance rating. The attacker cannot choose this lock if the defender's total weight (with equipment) equals or exceeds the attacker's maximum press.

Wrestler Versus Wrestler

If two characters have declared wrestling attacks against each other, they automatically grasp each other. Skip the initial attack roll and make an opposed roll on the fastest character's action to see who has the advantage. The winner establishes a hold, or a lock if his roll was good enough to score a critical hit.

Overbearing

This version of overbearing assumes that no combatants involved are fighting with weapons. Overbearing includes most attacks aimed at simply overpowering the target. If the attackers are seeking to overwhelm the defender through brute strength or sheer weight of numbers, it's an overbearing attack.

Overbearing is a tactic available to any creature and can be used against almost any other creature. Creatures with multiple legs are difficult to overbear. Creatures with no legs at all are nearly impossible to overbear (because they can't be knocked down) but attackers with sufficient strength sometimes can pin them in place. Creatures with no solid form (immaterial, gaseous, or liquid) cannot be overborne.

Characters need not have their hands free to make overbearing attacks, but they might not be able to take full advantage of pins if they do not (see below).

Overbearing Procedures

Virtually all creatures can make one overbearing attack each round. Overbearing requires an attack roll vs. Armor Class 10. Adjustments for Dexterity and magic apply to the defender's Armor Class.

If the attack hits, there is an opposed Strength roll to determine if the defender keeps her feet. A list of modifiers is included below:

- 4-point bonus or penalty per size difference of the largest attacker versus the defender;
- +1 bonus per additional attacker;
- -4 penalty if defender has more than two legs;
- -4 penalty if the defender is legless (snake, worm, slug);
- -4 penalty if the defender is generally amorphous (ooze, slime, jelly)*

* Creatures that qualify for this modifier also get the modifier for having no legs, for a total penalty of -8.

If the defender wins the opposed Strength roll, she stays on her feet. The defender remains clear and can finish the round normally. If the attackers win, everyone falls in a heap with the attackers on top. The overborne character takes no damage.

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If defender is overborne, she loses all actions for the remainder of the round and her actions are severely limited the next round; the character is grappled and cannot move or make any attacks until she gets free.

A defender who has been knocked down by an overbearing attack can be pinned if she is successfully overborne again in the following round. Overborne defenders can do nothing until the pin is resolved.

Pins

Attackers who have made successful overbearing attacks have an advantage over the defender in the following round. The attackers can release the opponent or try for a pin.

If the attackers release the opponent, they can immediately attempt another unarmed attack, draw a weapon and attack (this counts as a half-move action), or attempt some other action normally available to characters, such as movement.

If the attackers try for a pin, conduct another opposed Strength roll. If the attackers win, the opponent is pinned (see below). If the defender wins, the defender can spend a half move or an attack to stand up.

Effects of Pins

A pin lasts for an entire combat round. A pinned character is considered prone and grappled. The attackers can immobilize a pinned character's limbs if their hands are free. If the attackers are the same size or larger than the defender, one of the defender's limbs is immobilized and useless for every attacker with free hands in the pile. If the attackers are smaller, it takes one extra creature per size class difference to immobilize a limb.

For example, it takes one human to hold down an orc's arm, two humans to hold down an ogre's arm, and three humans to hold down a hill giant's arm. If the attackers are larger, they can pin two limbs for every two size classes difference. For example, a single ogre can pin one limb of a dwarf or two of a halfling's limbs. If all the defender's limbs are immobilized for two consecutive rounds, the attackers have the upper hand and can choose any wrestling lock effect. (Damage from locks achieved through an overbearing pin is mostly temporary, as in all forms of brawling combat.) A group that achieves a lock inflicts damage only once per round, but uses its effective group Strength score when determining damage.

Maintaining and Breaking Pins

A pinned creature can make unarmed or natural attacks with its free limbs or can attack with a size S weapon. The pinned character's original facing does not affect these attacks; all the characters involved are entangled in a random dogpile and the defender is assumed to be facing all the attackers simultaneously – this is one disadvantage to overbearing attacks. If the defender inflicts a critical hit with a weapon or natural attack, he can opt to inflict double damage or force the attacker who is struck to release her.

The attacker cannot directly counter the pin, she must wait until the attackers try to maintain the pin. Attackers who have pinned a defender must make an opposed Strength roll each round to maintain the pin. If a pinned defender wins the opposed Strength roll, she breaks the pin and can spend an attack to stand up. She is still grappled, however. If the defender wins the next opposed Strength roll, she breaks free. If the defender wins initiative, she can force the roll herself on her attack phase; this is the only time a defender can initiate the opposed roll, which can be either an attack or a Strength roll, at the defender's option. If the defender loses or there is a tie, the defender remains grappled and the attackers can skip the attack roll and go directly to the opposed Strength roll on their next action. If the defender wins, she breaks free and can finish the round normally.

Assistance

Overbearing involves brute force and is the natural attack form for groups of creatures confronting a lone target. In the case of multiple defenders, the attackers can divide themselves among their opponents or concentrate on a single defender, provided that the attackers occupy squares adjacent to the defender.

The defender's allies, if clear, can remove attackers from the pile by making Overbearing or wrestling attacks against them. An ally who threatens the attackers can make attacks of opportunity each time the attackers initiate an opposed roll – the arrival of an armed ally usually breaks up a massed overbearing attack. A critical hit can force an attacker to release a defender, as described above.

Missile attacks directed at a pile have a chance to hit any character in the pile.

Attack Options and Unarmed Attacks

Several attack options are also available to unarmed characters, as follows:

Block: A character can allocate one pummeling attack to block an incoming attack. Blocks vs. other unarmed attacks are resolved normally. Unarmed blocks against weapons, including creatures with natural weapons, receive a -4 penalty.

Called Shot: A called shot to an opponent's head during unarmed combat is a sap attack and should be resolved according to the rules. Sapping requires a small, hard object. Barehanded sapping attacks are treated as normal pummeling attacks.

Most other called shots made during unarmed combat should be resolved as special attacks. Attempts to knock items out of opponents' hands, for example, should be treated as an offensive disarm.

Disarm: An unarmed character can attempt both offensive and defensive disarms at a -4 penalty to his attack roll if he is eligible to make pummeling attacks. If an unarmed character attempts to disarm a two-handed weapon the attack penalty is -8.

Pull/Trip: Most unarmed pull/trip attacks should be resolved as wrestling attacks.

An unarmed pull/trip can be resolved as a pummeling attack if directed at an opponent who is moving and unaware of the attack. Use the pull/trip rules to resolve this maneuver.

Unhorse: Treat unarmed unhorse attempts as overbearing attacks if the attacker could conceivably get her body onto the mount while attacking (as might be the case if the attacker were jumping down on the mounted character from a height); otherwise, resolve them as wrestling attacks.

Martial Arts

At the lowest level, the martial arts train the fighter in the use of his body. The primary goal is to train the fighter so that he can avoid being hurt. However, different masters espouse different ways of reaching this goal. Some styles are mainly defensive, diverting or avoiding the attack. Other styles are more aggressive, their masters believing that attacking is the best way to protect oneself. Others demand the fighter learn and master many different weapons to understand their use.

Unarmed combat uses many different techniques, depending mainly on the style learned. Forms include punches, blocks, kicks, pushes, throws, holds, locks, and dodges-a near infinite variety of moves. Unarmed combat is also a misnomer. Students are often expected to learn how to handle common and unusual weapons. However, using many of these weapons effectively requires the same discipline and training as the unarmed or open-hand forms and so their use is only taught as part of a particular martial arts style. To give a peasant a tui-fu and expect him to fight with it effectively is foolish, but in the hands of a master of martial arts it can become a deadly weapon.

Styles

The martial arts are classified by five different characteristics-number of attacks, damage, armor class, principal attack form, and special maneuvers. When grouped together, these elements form a

style. There can be as many styles as there are possible combinations of these elements. Each style is different and must be learned separately. Styles are often given descriptive or poetic names, based on how the style works, its appearance when used, or the source of inspiration. There are animal names (Snake, Monkey, Tiger, etc.), poetic names (Eight Drunken Fairies), and descriptive names (Empty Hand, Springing Legs, Eight Fists, etc.). Each identifies a particular style. In addition, styles are further identified by their use. Some are highly defensive, retying on the inner power of the user to overcome the opponent: others are aggressive, stressing form and channeled power in hard and sudden attacks. Available styles are detailed on page 53.

Number of attacks functions in the same manner as it does for normal combat. When using martial arts, the number of attacks depends on the style used and may differ from the number of attacks with weapons. Thus a character's ability to attack may increase, decrease or remain the same when using martial arts.

Damage is the die that is rolled to determine the effect of a hit. Defensive styles generally do low damage; offensive styles have the opposite effect.

Armor class is a measure of the degree of protection the character gains when using the style. This protection comes from the character's training which may allow him to avoid, deflect, or withstand blows.

Principal attack form is the part or parts of the body most often used in the style. So long as the character has the listed body part free he can continue to make effective attacks. Karate emphasizes the fist, so the character can attack even though his legs may be held. Other styles use the legs, elbows, torso, etc.

Special maneuvers are the secrets of the art, secrets that allow fantastic feats, but are difficult to learn. These include things such as Backward Kick, Sticking Touch, Great Throw, Ironskin, and other normally impossible abilities.

Creating a Style

In addition to using the common styles already listed, the DM is encouraged to create new styles for use in his campaign. These styles are taught by various NPC masters. A style is created by choosing the general characteristics of the style and then selecting values, terms, and abilities from the lists given in the text.

The DM should first decide whether the style is hard, soft, or a combination of the two. Hard styles emphasize the use of the muscles and bones for power. They usually use very direct movements and are generally offensive, stressing the attack. Soft styles rely more on the inner power of the character to provide the necessary energy, although they too require conditioning of the muscles. Their movements are much more fluid and circular and are generally considered more defensive. These movements divert the attacker, using his own force against him, and making an attack only after the enemy has committed himself. The training is more mentally oriented, showing the student how to focus and use his inner power. Styles that combine both hard and soft attempt to use the best practices from each. Circular and gentle defensive movements are combined with swift and direct attacks. Physical training is balanced with psychic training. All styles can make use of a number of unusual weapons.

Next, the DM must choose the principal method of the style, the fighting method most commonly used in the style. When a character attacks, he more often than not uses the principal method of the style. Each principal method describes the most common means of attack-those with kicking method use many kicks, those with throwing rely on grappling and leverage, etc. However, every style incorporates moves from other methods, since reliance on a single form would certainly mean defeat.

Martial Style Combinations lists all the different choices available

for creating a style. As the DM makes selections, his choices determine the armor class, number of attacks, damage, and body part used by the style.

Martial Style Combinations

Form	AC Mod.	# AT Mod.	Damage Mod.	Body Part
Hard	1	1	4	—
Soft	3	0	2	—
Hard/Soft	2	1	3	—
Principal Method				
Kick	1	1	4	Foot
Lock	1	1	2	Body
Movement	2	1	2	Legs
Push	2	1	1	Hand
Strike	1	1	1	Hand
Throw	1	1	2	Body
Vital area	2	1	1	Hand & Foot
Weapon	1	1	by weapon	Hand & Arm

Form/Principal Method — The DM must select one form and one principal method for each style.

AC Mod. — Total the AC Mod. from the form and the method chosen. Subtract this number from 10 to get the Armor Class of the style. (Note that Dex modifiers still apply for determining the AC of any given character.)

#AT Mod. — Total the #AT Mod. from the form and the method chosen. This is the number of attacks allowed in a melee round when fighting in this style. This number of attacks does not apply for any other style or when fighting with normal weapons.

Damage Mod. — Total the Damage Mod. from the form and the method chosen. Round this number (up) to the nearest die size used in the game. Thus, a total of 6 equals 1d6. A total of 4 equals 1d4. A total of 5 equals 1d6. This is the basic amount of damage done when fighting in the style.

Body Part — This lists the part or parts of the body most commonly used when fighting in this style. Kicking relies on the feet, while throwing makes use of the whole body. So long as a character has the listed body part unbound or free to move, the character can still attack effectively with that particular martial arts style.

In addition to the basic information concerning the style of the martial art, the referee must also determine what weapons (if any) are taught under the style. The DM rolls 1d4 and subtracts two from the result. This is the number of weapons that are taught under this particular style of martial arts. The DM can select the weapons from those that can be used in martial arts only.

Finally, the DM must determine the special maneuvers used by the style. This is explained in the next section, Special Maneuvers.

Special Maneuvers

Special maneuvers are actions and abilities that require intensive study and skill to learn. In return, they give the user greater-than-normal results and can be used to great effect. Some maneuvers are actions that the character can attempt during the course of a fight (Flying Kick, One Finger, etc.), others are constant abilities that once learned are always in effect (Ironskin, Blind Fighting, etc.). Combat maneuvers are risky in that failure often leaves the character in an exposed or dangerous position. A combat maneuver costs the character one or more of his attacks for the melee round. A movement maneuver counts as movement, preventing the character from making any attacks that round (unless the maneuver notes otherwise).

All maneuvers are organized according to the principal method of fighting used. Kicking covers actions involving kicks; movement includes leaps, tumbles, dives, and acrobatics. In addition, each maneuver is identified as being hard, soft, or hard/soft. This corresponds to the general classification of the fighting style. A soft fighting style mainly uses some special maneuvers and a hard style uses hard special maneuvers. This does not prevent crossover between the two styles, it just indicates the general type of maneuver each style uses.

To determine the number of special maneuvers taught by the

style, roll 1d8. This is the number of special maneuvers that can be chosen on from the principal method of the style or from the Mental and Physical Training lists. Then, a second roll of 1d3 is made to find the number of maneuvers chosen from other methods (or again the Mental and Physical Training category). All styles usually incorporate a few maneuvers from other methods to provide the character with an arsenal of tactics.

The special maneuvers of each method are ranked according to the difficulty of each maneuver. The lower the number of the maneuver, the easier it is to learn and execute. When selecting the special maneuvers, there must be a progression from 1 on up. However, the progression does not need to be within a single principal method and there can be more than one maneuver at the same difficulty level. A style could begin with Circle Kick (1), Flying Kick (2), All-around Sight (2), and end with Backward Kick (3). The ranking is given to determine the order in which the abilities are gained. A higher difficulty maneuver can only be learned if those beneath it have already been learned.

Special maneuvers are not gained immediately upon learning the martial art style. They require extra training and are learned gradually.

In addition to the maneuvers grouped under the principal method, there is the additional category of Mental and Physical Training. These are special maneuvers that can be learned in any style because of the methods of practice and discipline of the training.

Martial Arts Special Maneuvers

Kick	Strike	Weapon
1. Circle Kick (hard)	1. Iron Fist (hard)	1. Weapon Catch (hard/soft)
2. Flying Kick (hard)	2. Crushing Blow (hard)	2. Weapon Breaker (hard/soft)
3. Backward Kick (hard/soft)	3. Eagle Claw (hard)	3. Steel cloth (soft)
4. Scissors Kick (hard/soft)	4. Double Fist Punch (Hard/soft)	4. Arrow Cutting (soft)
		5. Throwing Mastery (hard/soft)

Lock	Throw	Vital Area
1. Choke Hold (hard/soft)	1. Fall (hard/soft)	1, Pain Touch (soft)
2. Locking Block (soft)	2. Instant Stand (hard/soft)	2, Stunning Touch (soft)
3. Incapacitator (hard/soft)	3, Hurl (hard)	3. Paralyzing Touch (soft)
4. Immobilizing (hard/soft)	4. Great Throw (soft)	4. Distance Death (soft)
5. Crushing Hug (hard)	5. Crushing Drop (hard)	

Movement	Mental and Physical Training	Metal and Physical Training II
1. Feint (hard/soft)	1. Meditation (hard/soft)	1. Light Step (soft)
2. Prone Fighting (soft)	2. All-Around Sight (soft)	2. Controlled Breathing (soft)
3. Immovability (soft)	3. Mental Resistance (soft)	3. Pause and Silence (hard/soft)
4. Missile Deflection (soft)	4. Blind Fighting (soft)	4. Quick Strike (hard/soft)
5. Leap (soft)	5. Ironskin (hard)	5. Flowing Water (soft)
6. Speed (hard/soft)	6. Levitation (soft)	6. Resuscitation (soft)
7. Slow Resistance (hard/soft)	7. Slowed Aging (soft)	7. Suppressed Desire (soft)

Kick

Circle Kick: In this dramatic kick, the attacker builds up power and momentum by spinning in a complete circle before landing the kick (usually on the side of the head or body). If successful (a normal to hit roll), the kick does twice normal damage. If unsuccessful, the character loses the next attack he is normally allowed as he tries to recover his balance.

Flying Kick: This spectacular kick requires at least five feet of running space. The character leaps high into the air and leads with a powerful kick to the head (or head height for larger than man-sized creatures). If the kick connects, the character does triple normal damage. If unsuccessful, the character falls to the ground adjacent to the intended target and must spend a round getting back to his feet (unless he also has Prone Fighting or Instant Stand).

Backward Kick: This seemingly innocuous kick is extremely difficult to master. The character attempts a normal attack at any creature directly behind him, either kicking his foot over and behind his own head or lashing out straight backward. He does not have to turn around and face his attacker. The kick does normal damage, but a failed attempt has no ill effects.

Scissors Kick: This extremely difficult kick enables a martial artist to leap upward and deliver powerful head or upper-body kicks to two separate targets simultaneously. The two targets must be within 6' of each other for both targets to be attacked. Each attack is made at -2 to hit. A successful kick does normal martial-arts damage. If the attacker misses both targets, he loses his next

melee attack while he tries to regain his footing and balance. This maneuver works well with styles similar to tae kwan do.

Lock

Locking is the art of gripping an opponent in such a way that prevents him from acting-twisting an arm so the joint is locked, applying pressure to choke off breathing and blood flow, etc.

Choke Hold: This teaches the character the correct way of applying pressure to render an opponent unconscious. When using a choke hold, no attacks can be made in the next round as the attacker is entirely occurred in gripping and holding his opponent. If a successful to hit roll is made, the choke has been applied. Once applied, the hold must be maintained until the end of the next melee round (during which the character can take no other action). The victim can attempt to escape by making a successful to hit roll, modified by a -2 on the die roll. The escape attempt can be tried as many times as the victim has attacks. If the character fails to escape, he falls unconscious at the end of the round. He remains unconscious for 1-3 rounds.

Locking Block: This action can be attempted instead of a normal attack. It can be used against other unarmed fighters or melee weapon attacks. A normal to hit roll is made. If successful, the character has trapped his opponent's weapon, arm, or leg in a scissors arm-lock and it cannot be used to make attacks. In addition, so long as the victim is so trapped the character can make attacks (using the feet only) with a + 4 on his chance to hit. The victim can break the lock by expending an attack and making a normal to hit roll for success. The locking block does not cause damage.

When used against an unarmed fighter, an unsuccessful locking block causes no penalty other than the fact that the attack has been lost and no damage is done. However, when used against a weapon, an unsuccessful locking block results in the character taking damage from the weapon. In attempting to make the block, the character has only managed to get himself hit by the weapon.

Incapacitator: By gripping the opponent and twisting the joints, the character can render one finger, arm, or leg useless for 24 hours and cause double normal damage. The effects of incapacitating a limb are explained under the wu jen withering palm spell. A successful to hit roll must be made and the victim is allowed a saving throw vs. paralyzation. If the saving throw is failed, the appropriate limb is rendered useless. If the saving throw is made, the attack fails. An unsuccessful attack (either a failed to hit or a successful saving throw) has no effect on the attacker other than the waste of an attack and the lack of damage done. This maneuver is particularly useful to prevent opponents from escaping or making attacks.

Immobilizing: With one hand the character is able to grip and hold an opponent in a way that keeps him from taking any action. The character is still able to make attacks (using either his feet or his other hand), even applying an immobilizing lock on another victim. A successful to hit roll must be made and the attack does no damage. Immobilized characters can attempt to escape by spending a melee attack to break the hold. However, the chance of success is modified by -6 to the die roll. An unsuccessful immobilizing lock results in a -4 modifier on the character's next attack.

Crushing Hug: This maneuver is used primarily by sumo wrestlers. This maneuver is a powerful bear-hug hold that inflicts 3-30 hp damage per round until the victim is slain or breaks free. The held character may break the hold by making a successful to-hit roll at -4. An unsuccessful Crushing Hug results in a -4 penalty to the martial artist's next attack roll. The martial artist employing the hold must be strong and massive, having a minimum strength of 16 and a minimum weight of 250 lbs.

Movement

This method relies on the training of the character in the control and positioning of his own body-his posture, stance, and reflexes. From it students learn the importance of speed, sudden changes of

direction, and footwork. It is seldom very offensive, but when combined with other styles creates a dangerous and deadly fighter.

Feint: A feint is a trick where the character begins an attack in one direction and at the last minute changes it to another direction. When done successfully, the opponent is out of position to the new attack and cannot defend as effectively against it. A feint requires one melee attack to execute. A normal to hit roll is made and if successful the character's next attack gains a + 2 on the chance to hit. The feint itself does no damage. If unsuccessful, the character suffers no penalty other than the toss of the attack.

Prone Fighting: Prepared for any circumstance, the character is able to fight effectively even when lying on the ground. This special maneuver is constant-it applies any time the character is knocked from his feet. The only limitation is that the character can perform no other special maneuver (except Instant Stand) when prone.

Immovability: By carefully positioning his feet and learning to tense and relax various muscles, the character can avoid being knocked, lifted, or thrown off his feet. Any time these would occur, the character is automatically allowed a saving throw vs. paralyzation. If the save is successful, the character remains where he is.

Missile Deflection: Relying on the speed of his reflexes and the nimbleness of his footwork, the character is sometimes able to avoid nonmagical missile attacks (including magical arrows and bolts). This ability is constant although the character must be aware of the attack. The character is allowed a saving throw vs. paralyzation against each attack. If the save is successful, the character has dodged the missile; if not, the missile hits normally.

Leap: The character is able to perform extraordinary feats of springing and leaping by channeling his inner power, mentally making himself as light as a feather. From a standing start the character can spring four feet into the air and three feet forward plus one foot for each level of the character. He can also flip in mid-air to automatically change his facing. Such springs do not take an entire melee round, costing instead only one attack allowed during the round. Thus a character could flip over an opponent, land behind him, and execute an attack from the rear with his next melee attack. From a running start, the character can spring eight feet upward and ten feet forward plus one foot for each level of the character. The character must have at least 10 feet of running space for springing. In both cases, the character must make a normal to hit roll to see if he lands safely. If the roll is made, the leap or spring is successful. If the roll is failed, the character makes the leap but falls to the ground upon landing.

Speed: The character has developed lightning-fast reflexes and powerful muscles mainly by concentrating and learning how his body controls its movements. The character gains twice the normal amount of melee attacks he is normally allowed (both with the martial arts and normal combat) and moves at double the normal combat movement rate (only). The increase in movement rate does not apply to normal movement nor can the movement speed be maintained for more than five rounds. This special maneuver is difficult and tiring. It can only be done once per day and can only be maintained for five rounds. At the end of this time, the character must rest for 1-3 rounds.

Slow Resistance: Having developed his body and disciplined his mind, the character is automatically immune to slow effects.

Push

Pushing is a soft form of combat, primarily protective in nature. It relies on the character's understanding of the forces of motion. The opponent's own force is turned against him, deflecting his attack, throwing him off balance, or knocking him backward with a single touch. Learning this art takes great mental discipline but does not require great strength.

Concentrated Push: The character focuses his inner energy into his hands, giving him great results even from a gentle push. On a

successful to hit roll the opponent is knocked back one foot per level of the character. If the distance is greater than three feet, the victim must make a successful saving throw vs. paralyzation to remain on his feet. If the victim hits a solid object, he suffers damage as if he had fallen the same distance. Note that those with Immovability can resist being knocked back. If the Concentrated Push attack is unsuccessful, all attacks made against the character for the remainder of the round have a + 2 on their chance to hit.

Sticking Touch: The character has so attuned his sense of touch that even by lightly placing his hand on another he can cause it to follow their every move. A normal to hit roll must be made and the touch does no damage. However, so long as the character remains in contact, he gains + 2 on all subsequent to hit rolls and his armor class improves by 2, since he is able to feel the impending move of his opponent before it happens. The touch can only be broken by the opponent moving in a way or at a speed beyond the abilities of the character. Thus, if the opponent had the Leap maneuver he could use this to break contact. However, if both knew this maneuver, the character could automatically choose to leap at the same time as his opponent, keeping his contact unbroken.

One Finger: This skill requires long and difficult practice. It is said that the student first learns to push a heavy bell with the touch of a single finger. He concentrates then on touching it lighter and lighter while making the bell swing even more. Finally, he reaches the point where he can make the bell move without actually touching it. His inner power extends from his finger and pushes the bell. At this point he has mastered One Finger.

One Finger gives the character the power of Concentrated Push without having to touch the target. The character simply concentrates and points his finger at the victim. The range is equal to one foot per character level. One Finger requires great concentration and is the only action that can be taken in the melee round regardless of the number of attacks the character has. A normal to hit roll must be made. If successful, the victim is affected as if hit by a Concentrated Push. If unsuccessful, the attack misses and has no effect.

Strike

Iron Fist: Through various toughening exercises, the character has hardened his hands so much so that they feel like steel. The character does 1d10 points of damage on each attack, if his principal body part used is the hands. If the principal body part is not the hands, the character does 1d10 points of damage on one attack per melee round.

Crushing Blow: The character is able to shatter or break hard objects with a blow of his hand. This includes wood, ceramics and masonry but not metal. The character can break 112"of wood or 1/4"of brittle stone per level. The DM can modify this based on the shape, hardness, and age of the object. If used against a living target, the character causes normal damage plus points equal to his level. The Crushing Blow requires great concentration and is the only action the character can do in a round regardless of the number of attacks normally allowed. In all cases a normal to hit roll must be made. The DM must determine the number needed to hit a stationary object (based on its hardness). If the die roll is failed and the character is striking a hard object (such as a stone), he has seriously hurt his hand. He suffers damage equal to what he would do on a normal attack and the hand is unusable for 24 hours.

Eagle Claw: Through physical exercise and concentration, the character can summon immense crushing strength into his hand. On a successful to hit roll he can shatter objects (snap spear shafts, crush stones, etc.), crush metal items, and cause 3410 points of damage on an attack. This requires great concentration and is the only action the character can take during the round.

Double-Fist Punch: This strike is a two-fisted attack aimed to land simultaneous blows to two separate targets on a single opponent. Each such punch is delivered at -1 to hit on its attack roll.

Each punch that lands scores normal damage. If both blows land, then the defender must save vs. paralyzation roll at -4 or else suffer a stun or incapacitation result, as if the martial artist rolled a natural 20 on an attack. After the -4 penalty is applied to the saving throw, the result is compared to the hit dice or level of the defender to see if a stun or incapacitation is the result of the failed save. If the result is a stun, the defender is stunned for 2-12 rounds. If the result is incapacitation, the character is incapacitated for 1-3 hours.

If the Double-Fist Punch is aimed at the opponent's head and torso, the maneuver is called a U-Punch or Parallel Punch. If the blows are aimed at the front and back of the opponent, the maneuver is known as a Scissors Punch.

Throw

Fall: The first maneuver any student of this style learns is how to fall correctly. He learns to fall and roll, taking the impact of the fall on the safest areas of his body. Once learned this maneuver is constantly in effect. Thereafter he suffers only 112the normal amount of damage from any fall.

Instant Stand: After learning to fall, the student learns how to gain his feet quickly either by rolling up to a standing position or using an acrobatic jump. Normally one round is required for a character to gain his feet, but a character knowing this maneuver can regain his feet automatically instead of making an attack. He may do other actions in the round if he has attacks available.

Hurl: This type of throw relies a great deal on strength and less on leverage. The character can attempt to pick up an opponent and throw him to the ground 1d4 feet away. The victim suffers double damage from the throw. Characters with Immovability can resist this maneuver. A successful to hit roll must be made for the Hurl to work. If the roll is failed, the character loses all remaining attacks for the round and automatically loses initiative for the next round.

Great Throw: Using leverage and his opponent's momentum, the character is able to throw his enemy a great distance. A normal to hit roll must be made. If the victim is stationary, the character can throw him one foot per level. If the victim is charging the character, the distance thrown is six feet plus one foot per level. The victim suffers triple normal damage from the throw. If the to hit roll is unsuccessful, the opponent has countered the move and the character has been knocked off his feet, automatically losing initiative the next round.

Crushing Drop: With this throw, instead of just throwing the opponent a certain distance, the opponent is dropped to the ground, head and shoulders first, with crushing force. On a successful attack roll, the foe is thrown 1-2' away from the thrower. The thrown character suffers double damage from the drop, and, unless a save vs. paralyzation roll is made, the character is knocked unconscious for 2-8 rounds. If the attack is unsuccessful, the attacker is instead thrown to the ground and automatically loses initiative for the next round while he regains his feet.

Vital Area

This method is much like strike or kick in that it relies on the blow for effect. However, the strength of the blow is not nearly as important as where it is delivered. The vital area method teaches the character where and how to strike at the weak spot on his opponent's body-the throat, the ears, the foot, nerve points, and other places. Because the training requires a knowledge of anatomy, the special maneuvers listed can only be used against human and humanoid opponents.

Pain Touch: Simply by pressing his finger against specific points of the body, the character can cause great pain in his victim. This can be done in place of a normal attack. It causes no damage, but if the to hit roll is successful, the victim feels as if he is on fire. Thereafter, he will be -2 on his chance to hit and +2 on chance of being hit. The effect lasts for 1-3 rounds. There is no adverse effect on the victim if the to hit roll is failed.

Stunning Touch: With a light slap of his fingers in the correct

place, the character can stun and daze his opponent. This can be done in place of a normal attack and causes no damage. A normal to hit roll must be made. If successful, the victim is allowed a saving throw vs. paralyzation. If this is failed, the victim is stunned for 1d4 rounds, unable to take any action. However, should the to hit roll fail or the saving throw be passed, the attack has no effect.

Paralyzing Touch: By placing pressure on specific nerve junctions, the character can paralyze his victim, leaving him unable to move for 1d6 turns. A normal to hit roll must be made and the victim is allowed a saving throw vs. paralyzation. If the attack fails or the saving throw is made, no damage is done.

Distance Death: This is the ultimate skill of this method and requires great practice and concentration. To learn it, the character must practice at a pool of water, driving his finger at it without touching it. As he does so, he concentrates on his own power, trying to extend it from his finger. When he can hear the echo of his thrust rebound from the water, he has mastered the maneuver.

Distance Death requires great concentration and is the only action the character can take during the melee round. It has a range of one foot per level of the character. With it the character can choose to apply the effects of Pain, Stunning, or Paralyzing Touch or he can choose to do three times his normal damage on the attack. If Pain is chosen, the victim is not allowed a saving throw; for Stunning the saving throw is-2 on the die roll. In all cases a normal to hit roll must be made.

Weapon

The martial arts often include training in a number of standard and unusual weapons. The training with standard weapons is very much like that which other warriors receive and is covered elsewhere in these rules. However, there are several weapons unique to the martial arts-weapons that cannot be used effectively without training in the moves and positions associated with the martial arts. The maneuvers given below can only be applied when using those weapons that are noted as being exclusive to practitioners of the martial arts.

Weapon Catch: All weapons are routinely used to block and parry an opponent. The Weapon Catch maneuver teaches the character how to use the special martial arts weapons to catch and lock his opponent's weapon in places. Here weapon includes not just melee weapons but also the arms and legs of an unarmed opponent. A Weapon Catch is made in place of a normal attack and a to hit roll must be made. If successful, the character has caught the opponent's attack with his weapon and has locked it in place. The opponent cannot use that weapon to fight with. Furthermore, the character can make further attacks on the opponent with a + 2 on his chance to hit, if he has the correct principal body part free to make the attack. The opponent can break the catch by either dropping his weapon or spending a melee attack to attempt to break free. If he attempts the latter, he must make a normal to hit roll to succeed.

If the Weapon Catch attempt fails, the character has managed to foul his own weapon on that of the opponent's. With a quick twist the opponent pulls the character's weapon from his grasp, leaving the character disarmed.

Weapon Breaker: Just as martial arts weapons are designed to catch weapons, they are also capable of breaking them. Indeed, students are often taught this art as it gives them an advantage in combat. The breaking action is a swift blow or twist with the weapon. It can only be used against melee weapons, not unarmed, fighters. The character can also use this maneuver when fighting with the bo stick against a sword. A normal to hit roll must be made. If successful, the opponent's weapon must save vs. crushing blow or be broken. If the to hit roll fails or the save is made, the maneuver fails. This maneuver does no damage.

Steel Cloth: With this maneuver, the character need never be

without a weapon. Taking a 6- to 10-foot piece of cloth, the character whirls and snaps it tight, keeping it in constant motion, giving it the rigidity of a spear. The cloth is treated as a spear, except that it cannot be thrown. This maneuver is automatic, no die roll is made for success.

Arrow Cutting: This maneuver is similar to the Missile Deflection (Movement 4) maneuver, but the art of Arrow Cutting requires the use of a martial-arts weapon to block or deflect missile attacks. If the martial artist attempts to block a missile attack without the use of a martial-arts weapon he has studied, the attempt is made at -4 on the saving throw. Monks automatically possess this skill as part of their Missile Deflection ability.

Missile weapons caught or trapped by the martial artist's weapon may often be used by the character. A blocked shuriken may be pried free from a bo stick and thrown back at the attacker, or a spear may be caught in the chain of a nunchaku and saved for future use. One melee round must be spent in prying free any missile weapon caught in the martial-arts weapon.

Throwing Mastery: This demanding skill enables the character to throw a martial-arts weapon not normally considered a missile weapon. The weapons that may be thrown with this skill are: fang, jitte, jo stick, kiseru, nunchaku, sai, siangkam, and tonfa. All such weapons have the same range as a thrown dagger. The weapon does normal damage when it strikes. A master of this art may throw a sai with the ability of a skilled knife-thrower, or toss a bo stick like a light club.

Mental and Physical Training

These maneuvers are gained by the character in the course of training and reflect his superb control over mind and body. They do not belong to the categories of principal methods as they can be learned by practitioners of any method or style.

Meditation: The character gains all the powers of meditation as explained under the shukenja character description. Shukenja and kensai, who already have this ability, do not need to spend a proficiency to gain this maneuver.

All-around Sight: The character's training makes him more attuned to his immediate surroundings. He is able to detect opponents on all sides of him, provided they are not invisible. The character can never be struck from behind or suffer a penalty from a back attack. This maneuver is constantly in effect.

Mental Resistance: The mental exercises and ordeals of the character's training have toughened and strengthened his will. He receives a + 2 on all saving throws against mental attacks including charm, illusion, and hold spells. This maneuver is constantly in effect.

Blind Fighting: Under his master's guidance, the character has trained for long periods while wearing a blindfold or in darkened rooms. This has given the character the ability to detect his foes with his other senses. The character suffers only a -1 penalty when fighting in darkness, when blinded, or when faced by invisible opponents. However, any of these in combination with a silence spell render the character effectively blind again. This maneuver is constantly in effect.

Ironskin: Rigorous physical training has toughened the character's muscles to the point where he can harden them like iron. The armor class of the character is improved by 2, but only when he is not wearing any other type of armor.

Levitation: This is perhaps the rarest of all the martial arts maneuvers, since it requires the utmost of concentration and mental discipline. Daily the character practices at making his body feel lighter, using his mental power to negate his own weight. Finally, the character succeeds in overcoming all his weight. At this point he can levitate. This maneuver requires one turn of concentration before it can be done. Thereafter the character can move up, down or sideways at five feet per round. He can take no actions while levitating and if his concentration is broken, he falls to the ground. Upon completion of the Levitation, the character must rest for one round before doing any other

action.

Slowed Aging: Through various exercises and exotic breathing techniques, the character slows down his own aging process as if he were wearing a *phylactery of long years*.

Mental and Physical Training II

Light Step: The martial artist possessing this ability is able to walk with a feather-light step. When moving at one-half his normal movement rate, the martial artist is able to walk with the effect of a *pass without trace* spell.

Controlled Breathing: The martial artist has studied intensive breathing exercises that allow him to relax his mind and body and moderate his body's other functions. The martial artist gains a +2 bonus to save vs. all forms of fear. The martial artist also acts as if under the effect of a permanent endure cold/heat spell because the technique enables him to moderate his body temperature.

Pause and Silence: When using this skill, the martial artist gives up one martial-arts attack to pause and study his opponent. The martial artist makes an ordinary attack roll; success indicates the martial artist has found a weakness in his opponent's style and thus gains a +1 bonus on all attack rolls against that particular opponent for the duration of the melee. Failing the Pause and Silence attack roll bestows no penalty other than the loss of a melee attack. The character may perform this maneuver as many times as he wishes, but once the weakness is found in the opponent's style, repeated attempts do not improve the attack bonus above +1. If the same opponent is fought again in a different melee, the +1 bonus is not gained automatically. The Pause and Silence maneuver must be tried anew to find an opponent's weakness.

Quick Strike: This maneuver bestows a +1 bonus to all initiative rolls made by the martial artist. Since kensai already possess this ability at 1st level, they are unable to improve their initiative bonus any further by taking this special maneuver.

Flowing Water: his maneuver improves the martial artist's armor class by +2 through great speed, agility, and evasion techniques.

Resuscitation: The martial artist with this skill is able to resuscitate a semiconscious or unconscious person by stimulating the body with gentle taps to spinal nerve centers. The martial artist is able to awaken a person who is stunned or paralyzed by a martial-arts attack if the martial artist makes a successful dexterity check on 1d20. The martial artist can also revive an unconscious or incapacitated person by making a dexterity check on 1d20 with a +2 penalty. This maneuver requires one melee round to perform on a single person. This martial skill is sometimes known in the Orient as katsu.

Suppressed Desire: The martial artist is able to suppress the need for food, water, rest, or sleep for a period of time of two consecutive days for every level of experience of the martial artist. After using this ability, the character must spend an equal number of days in rest and peaceful meditation to recover the ability to use this maneuver again.

Stunning and Incapacitating

In addition to the basic abilities and the special maneuvers associated with a martial arts style, all styles have a chance of stunning or incapacitating a man-sized opponent. Whenever the martial arts fighter rolls an unmodified 20 on his to hit roll, the victim must make a saving throw vs. paralyzation. If the saving throw is successful, the victim is not stunned or incapacitated (although he does take normal damage from the attack). If the saving throw is failed, the victim is either incapacitated or stunned. Compare the hit dice or level of the victim to the die roll. If the number rolled is less than the hit dice or level of the target, the victim is stunned for 1 d6 melee rounds. If the number is greater than this, the victim is incapacitated for t-3 hours.

A character attacks a lizard man with martial arts and scores a 20. A saving throw roll is made and 2 is rolled on the die. This is equal to the 2 + 1 dice of the lizard man, so it is stunned for 1d6 rounds. If the die roll had been 6, the creature would have been incapacitated for 1-3 hours. Creatures with a + 4 or greater on their hit dice are treated as having one extra die for this calculation.

Multiple Styles and Combining Styles

Player characters can learn more than one style of martial arts at a time. This requires more than one master, available proficiency slots, and dedication on the part of the player character. When fighting the character must choose which particular style he will use. He gains all the abilities of that style, but none of the other style he knows. Likewise only the special maneuvers of the style can be used, unless they are constantly in effect. The character can change styles from melee round to melee round, however.

After a player character has gained proficiency in two or more styles and has learned all he can from those masters; he can create his own unique style. To create a unique style, the character combines those elements of each style as he desires. He could use the Armor Class of one style combined with the number of attacks

and damage of another. All the maneuvers he has learned from each style can be combined in the new single style. He can also instruct others in this new style as if he were a master.

Available Martial Arts Styles

Below are listed some common styles.

Common Martial Styles

Name	# of At.	Damage	AC	Principal Attack	Special Maneuvers
Bear	2/1	1-6	8	Hand	Lock 1,2,3,4 Strike 1,2 Vital area 2 Movement 3 Mental 3
Cat	3/1	1-4	6	Hand	Movement 1,5 Throw 1,2 Push 2 Kick 3 Mental 2,4
Cobra	1/1	1-8	8	Hand	Vital area 1,2,3,4 Strike 1,2 Lock 1,3
Crane	I/I	1-6	5	Hand & foot	Vital area 1,2,3 Weapon 1,2 Strike 2 Movement 4 Mental 1,3
Dragon	1/1	1-8	8	Foot	Kick 1,2,3 Strike 1,2 Lock 4 Mental 5
Dragonfly	1/1	1-4	5	Hand	Push 1,2,3 Vital area 3 Movement 4 Mental 1,2,5,6
Hawk	3/I	1-6	8	Hand	Strike 2,3 Lock 1 Vital area 1 Kick 2
Leopard	2/1	1-6	7	Hand	Movement 1,5,6 Strike 1,3 Kick 2 Lock 2 Mental 2
Mantis	2/1	1-6	7	Foot	Kick 1,2,3 Lock 1,2 Movement 4,5 Mental 1
Monkey	2/1	1-6	6	Hand	Throw 1,2,3,4 Weapon 1 Movement 2 Lock 1,3
Snake	2/1	1-4	6	Hand	Movement 1,2,4,7 Lock 1 Vital area 1,3 Throw 2
Tiger	2/1	1-8	8	Hand	Strike 1,2,3 Lock 1 Kick 2 Mental 2
Bone Breaker	2/1	1-6	7	Hand	Strike 1,2 Vital area 1 Weapon 2 Lock 3 Mental 2,4,5
Dancing Wind	1/1	1-4	5	Movement	Movement 2, 4, 5 Throw 1 Mental 1, 2, 4 Mental II 3, 5
Dark Hand	2/1	1-6	6	Hand	Vital area 1,2,3
Eight-Legged Man	3/I	1-4	8	Foot	Strike 1 Weapon 1,2 Throw 3 Mental 2,4 Movement 1,2,4,5 Kick 1,3 Throw 2 Mental 2
Eye of the Hurricane	1/1	1-4	5	Hand	Throw 1,2,4 Push 1 Movement 3,6 Mental 1,2,3 Mental II 5
Fists of Stone	2/1	1-8	8	Hand	Movement 1, 4 Strike 1, 3 Mental II 2, 4
Fist within Glove	1/1	1-4	6	Hand	Lock 2,3,4 Weapon 1,2 Push 1 Throw 4 Mental 1,2,3
Forked Lightning	2/1	1-8	8	Foot	Kick 1, 2, 3, 4 Movement 6 Strike 4 Mental II 4
Inner Power	1/1	1-4	5	Legs	Movement 3, 4 Throw 1 Mental 1, 3, 6 Mental II 1, 2, 3, 5
Ki-Strike	1/1	1-6	6	Hand	Kick 1 Movement 5, 6 Strike 1, 2, 3, 4 Mental 1, 3 Mental II 3, 7
Oaken Grip	2/1	1-6	7	Foot	Kick 1,2,3 Weapon 1 Lock† 2,3 Movement 4 Mental 5
Peace of Spirit	1/1	1-4	5	Hand	Movement 4 Push 1, 2, 3 Mental 1,2, 3, 6, 7 Mental II 2, 3, 5, 7
Serpent Strike	2/1	1-8	6	Hand & foot	Kick 2 Movement 5 Throw 2 Vital 1, 2, 3, 4 Mental 2, 4, 6 Mental II 4, 5
Silken Spear	1/1	1-4	6	Hand	Weapon 1,2,3 Vital area 1 Movement 2 Throw 4 Weapon 4
Soft Strike	1/1	1-6	6	Hand	Movement 4, 5 Strike 1, 3 Throw 2 Mental 2, 4 Mental II 5
Sword Breaker	2/1	1-6	8	Hand	Lock 1,2,3 Weapon 1,2 Strike 2 Throw 3
Weight of Might	2/1	1-6	8	Body	Lock 1, 2, 5 Throw 3, 4, 5

† The Lock maneuvers of this style require the use of a special weapon.

The Animal Styles

Bear

The bear is a fitting teacher for the student of the wrestling art. The bear strikes hard, grapples a foe with crushing locks, and cannot

be moved if he does not wish to move. The bear never yields or weakens. The bear thinks only of attack, never of defense.

The student of the bear must emulate the ferocity and indomitable will of the bear to master this wrestling style. The student learns to strike with crushing or stunning blows and to resist being moved or thrown. But most important, the student of the bear masters the use of all locks and holds.

No particular weapons are favored in this style, and none are commonly taught to the student. The student uses whatever weapons are common to his class, although the student usually prefers powerful weapons that require great strength to wield, such as the tetsubo, or two-handed sword. This style is popular with bushi and yakuza.

Cat

The cat style was designed after long study of the small, quick felines such as the civet, lynx, and even the common domestic cat. This style promotes speed, active defense, and deft footwork instead of the crushing power of those styles based on the great cats. The student of the cat learns to attack with speed and surprise, overwhelming the foe with a flurry of well-placed blows. The student must be swift on defense, relying on footwork and deceptive moves to avoid attacks.

The martial artist learns to survive great falls and regain his feet instantly, and aspires to become as adept at leaping and springing as the felines he studies. The student trains hard with a partner to learn to follow and counter any motion made by the opponent. He also works with his teacher to gain total awareness of his surroundings, and to move and fight in the dark as easily as any cat. Through this great awareness, the practitioner is able to kick an opponent behind him by performing an agile body twist.

Students of the cat favor knife fighting, slashing with twin daggers just as the cat uses its claws. This style is popular with women, who also train with the naginata. The cat style is examined by certain ninja to adapt the Blind Fighting maneuver to many ninja styles.

Cobra

The student of this style must spend years in intense study of this deadly, yet shy creature. The cobra picks its moment of attack with great care, then strikes with exquisite precision and power. The cobra hits its prey where it is most vulnerable, then locks onto the victim with an unbreakable death grip. The cobra style employs pure, offensive power, trusting deadly skill to gain victory before its foe strikes back.

The student of the cobra must study anatomy to be able to hit hard at the opponent's vital points. The jaws of the cobra inspire this style's powerful locks. Ultimately, the student aims to learn the difficult Distance Death maneuver, striking the foe at range just as the cobra may spit death at its prey.

No particular weapons are preferred in this style. The cobra system is a favorite of ninja and highly aggressive warriors.

Crane

The crane fights with a broad array of weapons. It can strike vital points with its beak, kick with its long, slender legs, and smash with its great, sweeping wings. The crane is a canny fighter, retreating when necessary to study an opponent, then returning to strike again. The crane wisely avoids or deflects an opponent's attack, then responds with a swift cutting blow to a vital point.

The student of the crane seeks to use all of his natural weapons with equal skill. The martial artist can strike vital areas with both foot and fist. On defense, the student must be able to dodge an attack or deflect a missile through superb footwork. His mind must be alert and strong.

Just as the crane uses many natural weapons to best effect, so, too, must the student of the crane master different weapon combinations to give the student the most effective mode of attack. A number of weapon sets are taught in the crane style. The weapons studied depends upon the student's teacher or school. Weapons

are combined in two-hand styles to give the fighter a broad range of attacks. Common weapon pairs are: two jo sticks, two nunchaku, two sai, sword and jitte, sword and war-fan (gunsen), and sai and chain. Other, stranger combinations are taught by some schools.

Dragon

The student of the dragon studies one of the most exciting of all styles. The dragon teaches his students the use of powerful kicks by the example of his sweeping tail. The dragon's great strength and claw strikes inspire the student to use his fists with overpowering force. The dragon's crushing jaws instruct the martial artist in the use of an immobilizing lock. The student duplicates the dragon's natural armor by developing iron-hard skin of his own.

Students of the dragon favor weapons of high damage potential, such as the slashing naginata or halberd. The kau sin ke is taught in all schools of the dragon style in order to emulate the sweeping smash of the dragon's tail. The chain is occasionally taught for the same reason. The dragon style is popular with all types of warriors.

Dragonfly

The dragonfly style is perhaps the most mysterious and rarest of all animal styles. The student of the dragonfly strives to become as light and agile as the flitting insect he observes. The dragonfly moves quickly, strikes precisely, and has total control over its motion and energy.

The student must train hard to master both his physical and spiritual energies so that he may master the energies of others. The student allows his ki to flow and merge with his opponent's energies, then takes control of his opponent's ki so that he may direct his opponent's motion and energy wherever he wills. In this way, the student may deflect any attack, follow and counter any move, or send any opponent reeling with but the slightest and most gentle touch.

The student's mastery of his own body provides him with superior defense. The student learns the special Mental 51 maneuver, Flowing Water, which allows the martial artist to become as evasive and agile on defense as the flitting dragonfly. The Flowing Water maneuver improves the student's Armor Class by 2 through swift, defensive moves. The Flowing Water state can only be achieved when the student wears no armor and is unencumbered by heavy gear (see Table 2 footnotes).

The ultimate achievement of the dragonfly style is the ability to levitate. Levitation is taught only to those students who are most dedicated and who prove worthy of this secret teaching.

Weapons are almost always ignored by the students of the dragonfly in favor of the ability to master one's inner energy. This style is rarely studied by anyone other than monks or shukenja.

Hawk

The hawk is a hunter greatly revered for its swift attack and infallible aim. The student of the hawk emulates the birds talons through powerful fist blows, choking locks, and accurate finger strikes to nerve centers. The student's flying kick is inspired by the hawks diving attack.

Students of the hawk usually disdain the use of weapons, preferring to rely on their own natural weapons instead. The hawk style is advanced by those who consider offense vastly more important than defense.

Leopard

The leopard provides lessons in the importance of speed, cunning, and awareness of one's surroundings. The leopard stalks silently, seeks an opening, and strikes with a burst of blinding speed. The great cat's moves are subtle and deceptive. The rake of its rear claws is its deadliest attack.

The student of the leopard trains his body to move with grace and rhythm, and to make deceptive feints to produce an opening. The student copies the leopards pounce through mighty leaps and flying kicks. The leopards trick of trapping its prey with jaws and foreclaws to rake with its rear claws is studied closely, so that the student may trap his foe with a Locking Block maneuver, followed

by sharp kicks to the body. The final goal of the student is to copy the leopards sudden attack by mastering the Speed (Movement 6) special maneuver.

Students of the leopard prefer weapons that simulate the leopards slashing claws, such as the dagger, short sword, or kama. The leopard style is popular with those who want to combine speed with power in a combat system.

Mantis

Although the mantis is a small insect, its great skill enables it to defeat insects much larger than itself. The student of the mantis copies the insect's grasping forelegs by using a hooked hand position that allows the martial artist to score blows and make strong arm locks. The hopping movements and footwork of the mantis are duplicated by the many kicks and great leaps of the student. The importance of fluid footwork is constantly stressed by the teacher, since footwork is the key to the defensive moves of this system.

Weapons are occasionally taught to the students of the mantis, though no specific weapon is universally favored. Weapon choice is a matter of character class or the teacher's personal preference.

Monkey

The monkey is an agile, acrobatic fighter who defeats his enemy through trickery and cunning. His deceptive moves lure a foe into making mistakes that the monkey takes advantage of. The monkey uses his environment to the fullest. Trees and foliage may be used to escape a foe, swinging vines to maneuver into good position, and sticks to smash an   opponent at range.

The student of the monkey must master the rolls and falls of his simian teacher. The monkey's grasping hands are studied for the student to learn strong throws and crushing locks. The monkey, stylist often battles from a low, crouched position, and learns to fight even when forced to the ground.

The monkey's use of sticks and tree limbs as weapons inspires the student to master the bo and jo sticks, and occasionally other stick- or staff-like weapons such as the tonfa, kiseru, or tetsubo. But the student must thoroughly understand that a cunning mind is always the best weapon.

A few students of this style study a variation called the "horse-monkey," which is based on the observation of the strong great apes. Students of the horse-monkey learn the Strike 3 (Eagle Claw) maneuver instead of the Movement 2 (Prone Fighting) maneuver learned by those who observe the smaller monkeys. The horse-monkey style has a base AC 7 instead of the AC 6 of the monkey style.

Snake

The snake stylist studies not only the cobra, but a variety of snakes to learn a great many lessons. Some snakes bite and lock onto their prey, while others use a constricting attack, using their entire body as a weapon. The snake has control over every fiber of its body. The snake strikes swiftly on attack, twists away to avoid counterattack, and curls back to strike again. So superior is the snake's body control that it cannot be held or hindered.

The student of the snake aims to master every aspect of his body's motion. The student must be able to avoid any attack through deceptive turns and twists, and to return to attack suddenly. Ultimately, the student achieves such great physical control that he cannot be magically slowed.

The student learns to strike an opponent's vital points and to capture his foe with a, choking constriction. The student can attack and defend in any position without hindrance, even when forced to a prone position. He can regain his feet as swiftly as the snake rises to strike.

No particular weapons are favored in this style, though a variety are taught by different schools. The weapons taught vary from region to region. The snake style is sought out by martial artists who wish to combine an evasive defense with a solid offense.

Tiger

The tiger is the most respected and feared of all hunters. The tiger stylist is taught to overwhelm his opponent with crushing blows and kicks before the foe can return the attack. The tiger's jaws instruct the martial artist in the use of a choking lock. The tiger's pounce inspires this style's flying kick.

Students of the tiger often employ great, slashing weapons in combat, such as the naginata or halberd. Weapons are often disdained by students, however, as this style does not lack power.

The Specialized Styles

Bone Breaker

The bone breaker art is one of two specialized styles studied exclusively within ninja clans. This style combines the power of the tiger and cobra styles with the speed and awareness of the cat style. Masters of the art of bone breaking learn to score hard fist blows, strike vital nerve points, and disable a limb with a sudden attack. The ninja also trains to smash an opponent's weapons with his own.

The ability to fight at night is crucial to a ninja, so the student must master the cat's ability of blind fighting. The ninja also trains to toughen his flesh to avoid injury.

This Ironskin maneuver seems to be based on the mystic ki training of ninjutsu rather than the study of the noble dragon.

The ninja always learns to perform the weapon breaker maneuver with two weapons typically taught within the ninja clan. Popular ninjutsu weapons include the sai, jitte, spear (shakujo yari), bo stick, and chain.

To teach the bone breaker art to one who is not a member of the ninja clan is an offense against the clan – one that carries a mandatory death sentence.

Dancing Wind

The Dancing Wind style is a beautiful method of self defense. It concentrates primarily on the avoidance of danger, rather than fighting back. The martial artist will appear to almost be dancing when using this style, and in fact, music and dance are vital parts of training. The Tui-fa is taught as a relatively nonviolent weapon which can be kept in normal surroundings without offending or arousing suspicion, and is useful in blocking or disarming attackers.

Availability: Not Uncommon. Many Shukenja use this style, and they often teach it to ladies of the court for their own self-defense. In some noble households, a Shukenja is hired permanently as a teacher.

Dark Hand

The dark hand is also a secret system closely guarded by a ninja clan. Its origins are similar to that of the bone breaker style, save that this style relies more on the attacks of the cobra style and the defensive speed of the cat. The ninja trains in the use of weapons to catch or shatter an opponent's weapons. The weapons taught in this style include all martial arts weapons favored by ninja. To teach this style to an outsider means certain death.

Eight-Legged Man

This style finds its origin in the footwork and kicks of the mantis combined with the offensive speed promoted by certain feline styles. The student of this style relies heavily on fast, precise footwork to place himself in a position to attack with as many kicks as possible. A master of this rare art moves in the manner of a spinning top, delivering a flurry of kicks to targets in every direction. Variations of this style are likened to the spider or octopus because of the many foot strikes of this system.

The practitioner of this style trusts his offensive speed and footwork to overcome any foe, rather than the crushing power or active defense of other systems. The student must develop strong, willowy legs to accomplish the difficult kicks and bounding leaps that are taught. Since footwork is all important, a downed fighter must regain his feet without hesitation to remain in the battle. An awareness of everything around the martial artist allows him to lash out in all directions with furious kicks.

Weapons are totally ignored in this style. This style is aggressive and physically demanding, and is not popular with gentle pilgrims or those lacking the will to practice constantly.

Eye of the Hurricane

This difficult system finds its origin in the dragonfly style, with important techniques borrowed from the monkey and feline styles. The student of this art strives to unite body and mind to achieve a state of spiritual perfection and tranquility. In addition to the necessary physical skills, the student of this art must learn patience, clear thought, and an understanding of the minds of others. While all else may be chaos and confusion, the student of this art remains calm and serene within the eye of the hurricane.

This system stresses defensive speed and control of the opponent's actions above all else. The student cannot be harmed by the violent forces around him. Any attack is deflected away harmlessly, followed by a gentle strength that subdues the foe rather than injures him. Any attempt to move the student is met by a mystic ki power that roots the martial artist to the ground.

The student can push himself to achieve bursts of sudden offensive speed, but his primary goal is to always remain swift on defense. Like the student of the dragonfly, the master of this style learns the Flowing Water maneuver (Mental 5„), which allows him to improve his Armor Class by 2 when unarmored (see Table 2 footnotes).

Weapons are uniformly ignored in this style. The eye of the hurricane system is popular with monks, shukenja, some wu jen sorcerers, and other martial artists of a spiritual or mystical mind.

Fists of Stone

The Fists of Stone style is a utilitarian style, made to give the common man the ability to defend himself without the need for weapons. It is simple but effective, and its widespread use often comes as an unpleasant surprise to an invading army trying to subdue the populace of a conquered land.

Availability: Common. Many Bushi use this style, and peasants often learn it for self defense. In some areas, organized schools exist to teach this style to the common people.

Fist within Glove

This style is popular with mendicant pilgrims, monks, nuns, and other peaceful folk who require a self-defense system that provides good protection without obvious armament. This style teaches restraint and discipline in all things, with violence used only as a last resort. An aggressor should be subdued with as little fuss and harm as possible in this style. The student always tries to avoid, or even run from, a potential conflict; if necessary, though, he can defend himself or others with his simple pilgrim's staff or bare hands.

The student practices with unobtrusive weapons, such as the bo stick, jo sticks, kiseru, tonfa, or other weapons that appear as simple agricultural tools or common items of the traveler. Peace is maintained by a gentle and harmless demeanor – not by open displays of force. A pilgrim can handle any bandit or mercenary he encounters, but never displays any hint of aggression or challenge that might invite attack. His true power is always well-cloaked, like a fist concealed within a silken glove.

Another common weapon of the pilgrim is a hardwood flute about 2-3' in length. This flute is treated as a jo stick in combat, but whistles a swirling tune as it is swung about in battle. Some monks and shukenja are reputed to carry magical flutes that allow the owner to transform his ki power into spell-like songs, similar to the instruments of the bards. Each flute's set of spell-songs is unique.

Forked Lightning

The Forked Lightning style is a fast, and rigorous one. It concentrates on delivering multiple blows with lightning speed. It is not, however, so difficult to learn as to keep it out of the hands of anyone with the discipline to learn it. Because of its difficulty, it is often considered a more dignified style than the Fists of Stone Style; "more suited to a real man" (or woman). The Sang Kauw is taught due to its ability to strike blows in rapid succession, in several different ways.

Availability: Common. Many Bushi use this style, and many towns-folk and a few nobles use this style. Schools of this style exist in many towns.

Inner Power

The Inner Power style is a tool of the common man who is seeking spiritual enlightenment. The path of this style is much like the discipline of a Monk, though far less rigorous and demanding. This style allows the common man to feel the inner peace of a monastic order, without actually leaving his lifestyle and joining one. It is also often learned by Bushi who seek to gain some of the powers that come with such discipline of the body and spirit.

Availability: Uncommon. Some monastaries will teach this style to commoners, nobles, and bushi seeking enlightenment.

Ki-Strike

The Ki-Strike style focuses strongly on the inner power (ki) of the individual. The master of the Ki-Strike style has learned to channel his ki to different parts of his body to enhance the effecs of his actions. The wisdom requirement expresses the need for the martial artist to have great control over his ki. Since the ki is channelled but never expended, the use of the Ki-Strike style does not interfere with the use of other ki-powers.

The Ki-Strike style focuses not on speed and the ability to land as many strikes as possible, but rather on calmness, preparation, and getting maximum effect from a single strike. The Ki-Strike specialist will appear calm in combat; often standing still or moving slowly, and even chanting softly while preparing to strike. When he does strike, there will be no warning, and he will explode into action to land a blow, or avoid one.

Availability: Very rare. Many Psionicists (who are themselves very rare) and a very few Monks know this style.

Oaken Grip

This style is inspired by the kicking and footwork of the dragon and mantis, but promotes the use of powerful hardwood weapons. The student learns solid footwork for defense and flamboyant kicks for offense. He trains his body to be resilient and resistant to injury.

The practitioner of this style uses the three-piece rod, nunchaku, or tonfa to deliver crushing blows. These weapons are also used to catch an opponent's weapon or to grab an arm or disable a limb with a lock of oaken strength. When using one of the weapons of this style, the student may perform a Locking Blow maneuver or an Incapacitator maneuver. If attempting a lock maneuver without one of the aforementioned weapons, the attempt is made at -2 on the to hit roll, since the student is specifically trained to use a weapon. No weapons other than those mentioned above may be used to perform an oaken lock.

Peace of Spirit

The Peace of Spirit style is the path of the seeker of true spiritual enlightenment. It requires an intensive program of meditation and fasting, but is said to be able to make a man one with the universe. Self perfection through this style is a lifelong task, but the spiritual rewards are well worth the effort. The followers of the Peace of Spirit path are often seen as wise and crazy old men, and often live as hermits in the forest or mountains, escaping the vanity of the world. The Nunchaku and Three-piece rod are taught due to the great amount of concentration, discipline, and vigilance required to wield them.

Availability: Very Rare. Only the rare ascietic has learned this style.

Serpent Strike

The Serpent Strike style was made for Ninja, and is optimized for their methods of action and combat. It is a lightning-quick style, which stresses speed and agility, in addition to the proper placement of a blow. Its special maneuvers include skills which augment the Ninja's own, as well as special attacks which increase the ninja's chance of successful assasination. Any Ninja is to be feared. A Ninja who is also a master of the Serpent Strike style is to be feared only in his absence, for a precious few have ever seen such

a master and lived long enough to feel fear.

Availability: Very Rare. Only Ninja families know this style.

Silken Spear

This style is commonly taught to women of the court, from an exalted empress to an ordinary handmaiden. A noblewoman is expected to fight when necessary to defend herself or her clan. She must learn to employ weapons, common implements, and her environment to defeat any foe.

The use of weapons is essential to this style. The woman is expected to master the spear and naginata together to perform the weapon-style special maneuvers. The woman also learns the art of Arrow Cutting, which allows her to deflect missiles with the spear or naginata. In the Arrow Cutting maneuver, the martial artist uses the weapon to knock arrows and other missiles aside, rather than dodg-ing or deflecting missiles with the hands.

The woman may use the steel cloth spear (Weapon 3) to perform the other weapon special maneuvers; she may also use it to knock aside missiles with the arrow cutting art. If the woman does not have a spear, naginata, or steel cloth spear, she may still attempt to deflect missiles, but at -4 on her saving throw (this allowed due to the heavily stressed training with the weapon).

A woman trained in the silken spear may fight unarmed if need be, though she prefers to use or improvise weapons if she can (she can turn a simple piece of silken cloth into a flashing spear, if neces-sary). Some women even learn to use a simple stool or bench as an effective weapon (treat such a weapon as a tonfa with a speed factor of 6-8).

Occasionally, noblewomen are taught to conceal weapons on their person in case of emergency. They may hide a dart or dagger in the sleeve or carry an elegant fan that conceals a rigid set of steel ribs (treat as a gunsen). Small razors may be hidden under long fingernails; these razors may also be poisoned (treat as a nekode with a speed factor of 1 for purpose of damage). The kanzashi, a sharp-pointed, ornamental hairpin that often contains a lethal poison, is commonly worn. Treat the kanzashi as a nekode that inflicts l-3 damage to small- or man-sized opponents and 1-2 damage to large foes.

Female ninja, or kunoichi, often learn this style so they may more easily infiltrate a royal court and play the role of a hand-maiden or lady's bodyguard. A kunoichi spy will, of course, conceal a vast arsenal in her clothing or costume.

Soft Strike

The Soft Strike style is primarily defensive. It follows the belief of the Shukenja that violence should be avoided when possible. How-ever, as the Shukenja, the Soft Strike style can be viciously effective when violence becomes necessary.

Availability: Common. Many Shukenja use this style, and they teach it with the same dedication that they they teach the beliefs of their religion.

Sword Breaker

The sword breaker style was developed by local police forces to deal with unruly swordsmen. Constables or community defenders of the bushi or yakuza class often study this art to defend them-selves and their towns from drunken samurai or other lawbreakers.

The sword breaker style combines strong wrestling moves with the skills of catching and breaking a samurai's blades. The student usu-ally learns the use of the sai or jitte to catch and shatter a criminals weapon. The jitte is learned by most constables, while elite police officers favor the sai as a symbol of rank. Other weapons are stud-ied, including the bo stick, jo sticks, tonfa, or chain. These weapons are favored by poorer communities, since they may be easily made or adapted from agricultural tools. The sode garami is also a popular weapon with police since it may be used to entangle and subdue a criminal.

This style, or a variation thereof, is occasionally studied by sohei or palace guards in order to disarm and subdue a foe without wound-ing him. To spill blood on sacred palace grounds or within a holy temple is sacrilegious in some lands.

Weight of Might

The Weight of Might style is optimized for large, strong men using their strength as their main weapon. As such it is also very well suited to Sumo wrestlers. It is a relatively easy style to learn, if one has the strength to perform its maneuvers. Weight of Might masters appear little different from other thugs or wrestlers when using it, except that they seem particularly adept at using their weight and size to throw or lock their opponents.

Availability: Uncommon. Some Yakuza families, as well as many who train Sumo wrestlers will be able to teach this style.

6 - Character Classes

Monk

The monk class combines abilities from several of the other classes. To qualify as a monk a character must have minimum ability scores of 15 in Strength, Wisdom, and Dexterity, and a minimum Constitution score of 11. Monks never gain experience point bonuses for high ability scores because they have no prime requisite. Monks never receive bonuses on to hit or damage rolls for high Strength scores and never receive adjustments to their armor class for high Dexterity.

Experience Points	Experience Level	4-sided Dice for Accum. Hit Points	Level Title
0-2,250	1	2	Novice
2,251-4,750	2	3	Initiate
4,751-10,000	3	4	Brother
10,001-22,500	4	5	Disciple
22,501-47,500	5	6	Immaculate
47,501-98,000	6	7	Master
98,001-200,000	7	8	Superior Master
200,001-350,000	8	9	Master of Dragons
350,001-500,000	9	10	Master of the North Wind
500,001-700,000	10	11	Master of the West Wind
700,001-950,000	11	12	Master of the South Wind
950,001-1,250,000	12	13	Master of the East Wind
1,250,001-1,750,000	13	14	Master of Winter
1,750,001-2,250,000	14	15	Master of Autumn
2,250,001-2,750,000	15	16	Master of Summer
2,750,001-3,250,000	16	17	Master of Spring
3,250,001 & +	17	18	Grand Master of Flowers

Monks do not advance beyond 17th level.

Monks are ascetics who learn their skills at one of the several monastic enclaves found throughout Oerth. Their spiritual training emphasizes the simultaneous development of mind and body as a path to understanding and enlightenment. Perfection, for them, lies in perfect control of their own spirit-achieving harmony between mind and body. To this end they become masters of combat forms, both armed and unarmed, not to become great fighters but to learn their physical powers and limitations. At the same time they undergo a rigorous mental discipline, honing their minds to perceive and understand the mysteries of the cosmos. Although they can perform incredible physical and mental feats, they cannot perform ceremonies or cast spells. Monks are attached to a monastery but do not receive religious training, and are not considered clergy.

Because of the discipline required in their training, monks must always be lawful, although they can combine good, evil, or neutral with law. Most monks are lawful good, and very few are lawful evil.

A monk character begins the game with 8 (2d4) hit points and gains 1d4 hit points per level thereafter. Monks use the combat table and saving throw tables of thieves. Their selection of weapons is limited: Axe, Hand/Throwing; Bo Stick; Chain; Club; Crossbow, Hand; Crossbow, Heavy; Crossbow, Light; Dagger; Dagger, Parrying; Dagger, Stiletto; Dagger, Throwing; Daikyu; Gunsen (iron fan); Javelin; Jo Stick; Kau sin ke (multi piece rod); Kiseru (metal tobaco pipe); Nunchaku; Polearm, Halberd; Polearm, Lajatang; Polearm, Nagimaki; Polearm, Naginata; Sai; Sang kauw (double headed spear); Siangkam; Spear; Tetsubo (metal club); Three-piece-rod; Trident; Tui-fa (Tonfa); Single Weapon Style; Two-Hander Style; & Two-Weapon Style. They cannot wear armor or use shields. The use of flaming oil in combat is forbidden to them. However, the monk starts with proficiency in one style of unarmed combat and two of that style's special maneuvers. The monk also has three other weapon proficiency slots. If a monk uses a weapon he is not proficient with, he suffers a -4 to hit penalty.

The monk starts with (4 + INT modifier) *4 skill points at first level. Of these, 1 rank must be used for Knowledge, Religion and another for Craft, Calligraphy. The remaining slots can be filled as the player sees fit, within the restrictions of the class.The monk gains 4 + INT modifier skill points per level. Of these, one must be used for religion and another for calligraphy. The remaining slots can be filled as the player sees fit, within the restrictions of the class. The monk's class skills are: Balance, Climb, Concentration, Craft, Diplomacy, Disable Device, Escape Artist, Hide, Jump, Knowledge Arcana, Knowledge Religion, Listen, Move Silently, Open Lock, Perform, Profession, Sense Motive, Spot, Swim, and Tumble.

Through their training, monks develop several special abilities. When using a weapon, the monk causes one extra point of damage for every two experience levels. A monk has the normal chance to be surprised at 1st level, but this gradually improves, as indicated on Table 2: Monk Capabilities. All monks have the martial arts special maneuver Missile Deflection in addition to the other special maneuvers they may have or gain. This is not considered part of any martial style and so does not use one of the special maneuver slots for the monk's chosen martial art.

Owing to his physical training, a monk can run faster than other characters, beginning with a base movement of 15". This improves as the monk increases in level (see Table 2: Monk Capabilities). Although a monk cannot wear any armor, he is trained to avoid blows through nimbleness and agility. A 1st-Ievel monk has Armor Class 10. This improves as the monk advances (see Table 2). When using his martial arts style, the monk has the Armor Class of that style, if it is better than his normal armor class. If his natural Armor Class surpasses that of his style, the natural Armor Class is used.

At 1st-Ievel monks have the ki power to reduce the amount of damage caused by magical attacks. When making saving throws vs. magical attacks, the monk's ki allows him to take no damage or suffer no effect from the magic if he makes a successful saving throw. Thus attacks which normally cause half damage on a successful save cause no damage to the monk if he makes his saving throw. This ki power is usable once per day per level of the monk, and its use can be declared at any time, even after the die is rolled.

However, what makes the monk truly formidable is his intense training and dedication to a school of martial arts. From the time he was a youth the monk has practiced the combat techniques espoused by his monastery. This dedication gives the monk several benefits not available to other martial artists. When first creating a monk character, the player must pick a martial style. This is the character's basic style. Unlike other characters, however, the monk's training allows him to increase his number of attacks per round and damage per attack as he increases in level. These bonuses are listed on Table 2.

At 3rd level monks gain the ability to speak with animals. This is not a magical ability but it works the same as the priest spell of the same name.

At 4th level a monk can fall up to 20 feet without taking damage provided he is within one foot of a wall or vertical surface. He has trained and disciplined his mind so that ESP has only a 30% chance of success when used against him. This protection improves by 2% at each level beyond 4th. Thus ESP has only a 28% chance of success on a 5th-level monk, 26% on a 6th-level monk, etc.

At 5th level the monk is immune to all types of disease and is unaffected by all types of haste or slow spells.

At 6th level the monk can fall 30 feet without sustaining damage provided he is within four feet of a wall. The monk can also fall into a cataleptic state, perfectly simulating death. This can be maintained for a number of turns equal to twice his level. The monk is oblivious to his surroundings in this state, so he must state at the beginning how long he intends to remain cataleptic.

At 7th level the monk, by concentrating on his inner power, can heal 2-5 points of damage on his own body per day. This power increases by one point at every level beyond 7th.

At 8th level the monk gains the ability to speak with plants as per the spell of the same name. He also attracts 2-5 followers (1st-level monks), provided he has a monastery headquarters. These have the same alignment as the player character and are fanatically loyal to him, provided his alignment does not change. They rise in level just like player characters, but leave when they reach 7th level. For every level attained beyond 8th, the monk attracts 1-2 more 1st level monks.

At 9th level the monk's ki power improves. From 9th-level on, the monk suffers only half-damage from any magical attack that causes damage, even if the monk fails his saving throw. (He must use his power, however.) If the saving throw is successful, the monk suffers no damage at all. The ki power is still limited to a number of uses per day equal to the level of the character. In addition, charm, hypnosis, and suggestion spells of all types have only a 50% chance to affect the monk. This resistance improves by 5% at every level beyond 9th.

At 10th level the monk defends against telepathic and mind blast attacks as if he had Intelligence 18.

At 11th level the monk is immune to all types of poison.

At 12th level the monk is immune to geas and quest spells.

At 13th level the monk automatically gains one martial arts special maneuver of the player's choice.

However, for all their abilities, monks must abide by strict restrictions. These are in addition to the restrictions they have concerning weapons and armor. In general, monks view the world as a transitory and ephemeral place, without constants. As such, emotional attachments-greed, anger, and other passions-are obstacles placed in the path of true perfection. To achieve the ultimate enlightenment, the monk must force himself to dispose of these feelings and all things associated with them. While they do not deny that these passions exist within themselves, they seek to control and moderate them.

First and foremost, monks must avoid too many attachments to the material world. To this end, monks may not retain more than a small fraction of any treasure they recover: only enough to cover their needs for food and clothing for the next few days. They may not own horses, although they may ride horses provided by others. They can never hold land or property of any type. They can retain

Table 2: MONK CAPABILITIES

Level	AC	Move	Additional Weapon Damage	Additional Martial Arts AT.	Additional Martial Damage	Surprise
1	10	15"	--	--	--	Normal
2	9	16"	+1	--	--	32%
3	8	17"	+1	--	--	30%
4	7	18"	+2	1/4	--	28%
5	7	19"	+2	1/4	+1	26%
6	6	20"	+3	1/2	+2	24%
7	5	21"	+3	1/2	+2	22%
8	4	22"	+4	1/1	+1D	20%
9	3	23"	+4	1/1	+1D +1	18%
10	3	24"	+5	3/2	+1D +2	16%
11	2	25"	+5	3/2	+1D +2	14%
12	1	26"	+6	3/2	+2D	12%
13	0	27"	+6	2/1	+2D	10%
14	-1	28"	+7	2/1	+2D +1	8%
15	-1	29"	+7	2/1	+3D	6%
16	-2	30"	+8	3/1	+3D +1	4%
17	-3	32"	+8	3/1	+4D	2%

only two magical weapons and three other magical items. All excess treasure and magical items must be given to non-player charities and religious institutions (whereupon they disappear from play).

Second, severe limits are imposed on the use of magical items, as too much reliance on them weakens the monk's spiritual strength. They can use magical weapons only if the type is allowed to the class. No other magical items listed in this rulebook can be used by monks unless specifically indicated. Items described in the Dungeon Masters Guide can be used only if they are rings or can be used by thieves. Furthermore, the monk never trades in his magical items for new pieces of better quality, shopping around for the best deal. Instead, he generally uses the same item until it is no longer serviceable.

To increase their detachment from the material world, monks do not have a family clan, birth rank, ancestry, or birthrights of any type. In this sense they are without family, having totally severed all attachments to this world. They do not use their family name, adopting instead a name appropriate to their monastery. Nor can they hire henchmen or hirelings until they reach 6th level. At this point, they can obtain hirelings for short missions (a single adventure). They may also have up to two henchmen at this level, possibly adding one additional henchman at every level beyond 6th. These henchmen cannot be hired or bought into service; they must join the monk by their own choice.

Each monastery can support only a limited number of monks beyond 7th level. There are three of 8th level and one of each level beyond 8th attached to a monastery. When a player character gains sufficient experience points to qualify for 8th level (or beyond), he temporarily gains the abilities of that level. Before the level is permanently acquired, however, the monk must find and defeat one of the monks (or the monk) of that level. This duel must be fought in the martial style of the monastery and is strictly between the two monks; no one can intervene. The duel need not be fought to the death; the first person stunned usually acknowledges defeat. The character knows the general whereabouts of the monk he must duel. Any intentional delay (or being defeated in the duel) readjusts the character's experience points to the minimum number required for the last level he held permanently. For example, an 8th-level monk defeated in a duel drops to 98,001 experience points, the minimum required for 7th level. He must work his way

back up to 8th level all over again.

Upon permanently attaining 8th-level, the character earns the right to permanently reside on the monastery grounds or establish a subsidiary monastery elsewhere. If the character establishes a new monastery, he is allowed to amass sufficient funds to finance the construction of the buildings and maintain the grounds. However, such savings cannot be assembled until the character permanently attains 8th level. The buildings and grounds of any newly constructed monastery are considered the property of the order, not the player character. In either case, the character is required to perform various administrative functions appropriate to his level. These increase in complexity and scope as the character rises in level.

A few of the entries on Table 2 need some additional explanation. Additional Attacks: This is the number of additional attacks the monk can make when using his martial art proficiencies. The number before the slash is the number of extra attacks, the number after the slash is the round when the attack is allowed. For example, if the monk has a martial style that normally allows one attack per round, 1/4 allows the monk to make one extra attack every fourth round, while 2/1 allows the monk to make two extra attacks every round. Additional attacks always occur at the end of the round.

Additional Damage: This is the amount of extra damage the monk causes when using his martial art proficiencies. If the number is + 1, + 2, or + 3, the amount is added to the normal damage caused when using the martial style. If the number is + 1D, + 2D, or more it is the number of additional dice rolled to determine damage. These dice are the same type as those normally used for that martial style. The notation +1D +1 indicates both additional dice and additional points of damage.

7 Miscellaneous House Rules

Priest Spells

Priest do not have to memorize spells each day. To reflect the omniscience of their deity, priests are granted the spells they require when the spell is needed. In game-play, this is portrayed by the priest being able to cast any spell he has access to.

Fumbles

Any roll on a d20 that is a natural 1 (to hit, skill check, etc) is considered a fumble. 3d6 are rolled for luck. 1's are bad luck, 6's are good luck. You continue rolling the 3d6 until you get a result of good or bad luck (ie if you roll a 1, a 2, and a 6, you would roll again).

Critical Hits

Any attack roll that is a natural 20, is considered a critcal hit, which automatically does maximum damage.