

DESTINY

BEGINNER



A FANTASY ROLE-PLAYING GAME
INCLUDES THE EXCITING CITY OF LYS MARRAH



Destiny Beginner

A Fantasy Roleplaying Game
by Alexander Schiebel

Destiny Beginner (V. 1.00)
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INTRODUCTION

WHAT IS A ROLE-PLAYING GAME

You have certainly been in this situation before: you are reading a book and ask yourself how the story would have ended if you had been able to change the course of action. You might wish to catch the culprit in a sinister scenario of murder and intrigue at the court of a fantasy kingdom, to go treasure-hunting in gloomy graveyards, to wield powerful magic or to slay terrifying dragons with your gleaming blade. Unfortunately, books only take one course of action: the one the author intended. In a role-playing game, the choice is yours.

Role-playing is joint storytelling.

In order to play, at least two (better: four) people meet up for a couple of hours. The group is well provided for with snacks and beverages. One of the people present will then assume the role of the game master.

The **game master** (GM) is both storyteller and moderator, while the others each have their individual characters (**player characters**, PCs). For the duration of this evening, the players assume the role of their PCs: they decide on their characters' appearance, their outfit and language, personality traits and, above all, they describe how the characters act, react, behave and feel. They can do this from a first-person perspective ("I draw my sword from its sheath and charge toward the troll, bellying insults to distract it!") or third-person perspective ("Vaerion carefully opens

the door just enough to glance inside..."). Those who like to act will find pleasure in changing their voices, making faces and gesturing in order to flesh out their characters. It is important to note that the player character is not an avatar of the player *per se*, but rather possesses its own personality with strengths, weaknesses and its own life and history.

The game master is the game's author and director. The players can be viewed as the cast in an improv play.

Before starting, the PCs will be provided with numerical scores according to the rules. This helps to objectively compare the characters' skills and abilities. For instance, a warrior will most likely have a higher strength score than a mage, while the mage would probably outwit the warrior with his higher intelligence score anytime. This more or less complex process is called **creation**. The game won't start until the characteristic features of all PCs are translated into numeric scores.

Before starting to play, the PCs characteristic features need to be translated into numeric scores. This makes it possible to compare the characters objectively.

An **adventure** is a situation or storyline that has been invented by the game master in advance and that will be played out in the course of the game. The game master may also use a ready-made adventure they bought or downloaded. An adventure can be compared to a rough screenplay, however, the players, in the role of their charac-

ters, decide where the story will take them. Therefore, the story is open for all kinds of adventures and not even the game master can predict all possible scenarios that may evolve from the players' actions.

A GM may influence the story by describing the surroundings, places and other people or creatures the players encounter (so-called **non-player characters**, NPCs). The game master does not take sides: they are an objective force that follows logic, the rules of the game and their own mapped-out storyline.

The game master's "script" is called an adventure. An adventure can be fully fleshed out or consist only of keywords or sketches, just as you prefer. The most important thing is to provide the players with an exciting and fun experience!



This "script" may lead the PCs into a number of directions. Perhaps they are hired to find a stolen relict, expose a traitor, defend a castle or defeat a wizard whose hubris has run out of control. No matter what challenges they face: at the end of an adventure, they will be rewarded with experience. **Experience** enables them to improve their characters' skills, also called "leveling up". By leveling up, the PCs become stronger, wiser, more dexterous, more magically talented or gain whatever talents the player sees fit. By improving their PCs, the party will be able to face harder challenges. Over time, a simple stable lad may become a knight, a sorcerer's apprentice may turn into a powerful wizard or a lonely orphan kid living on the streets may become a master thief.

Experience is the players' reward for successfully completing an adventure. Experience improves the player characters' scores and therefore their abilities.

It can be quite depressing for players if their characters fail at a certain task. At best, they just won't get as many experience points or they have to weasel their way out of a prison in the next adventure. The worst case scenario is the death of one or more PCs which is definitely worse than losing a game of Ludo.

The purpose of a role-playing game is to live the lives of your characters until the end, to experience exciting adventures, to watch them grow and develop into something greater that you could have ever imagined.

The characters' success is not entirely up to the players or the game master. In order for the game to be fair, progress and chal-

lenges need to be judged objectively. In a role-playing game, dice rolls determine the success of actions: for example, is the PC able to jump over a hot stream of lava, tame a wild horse, dodge a furious sword attack or conjure a fireball? The chance of success of such a **check** depends on a PC's ability score.

AN EXEMPLARY SCENE

This section is an example of how a group of players might handle a scene. There are several players involved, their characters are Axias, a thief (A); Bandara, a clairvoyant (B); and Corkos, a fighter (C). The game master is abbreviated as GM.

GM: The tavern is a sinister one, dark and eerie, the air is thick with smoke and human perspiration. A shady bunch of people are lurking in the corner. Supposedly, Dhorag, the guy with the map leading to Maerga's cave, should be around here somewhere.

A: How are we supposed to find this Dhorag guy? We don't have a clue what he looks like.

B: Perhaps he'll recognize us?

C: I try to creep through the tavern toward the bar without attracting attention.

GM: The innkeeper is almost at your throat immediately. "No weapons! Leave them out front!" he hisses.

C: I frown at that and unbuckle my swordbelt.

A: I do as I'm told as well.

B: I only have my staff.

GM: The staff doesn't seem to bother anyone. Make an Intelligence/Society check in order to interpret their facial expressions.

C rolls: Nope.

B rolls: Success.

A rolls: Success.

GM: You two, Axias and Bandara, feel the others frowning upon your presence. You should probably leave or you'll get into trouble real soon.

A: We should leave this place as soon as possible.

C: I don't want to leave without Dhorag.

A: So how are we supposed to recognize the guy?

B: Did you forget I'm clairvoyant? I use my great gift "Magic" and try to locate Dhorag via his train of thoughts.

GM: Interesting idea. This is a rank 1 effect. Make a check on Magic.

B rolls: Ha, success!

GM: You spend one Destiny point and the following happens: you close your eyes and let your second sight take control. Your mind takes in all the surrounding thoughts and emotions. You feel a thought scraping at the edge of your consciousness that seems to fit the aura that surrounds the name Dhorag. You concentrate on this train of thoughts, localize it and slowly open your eyes. Your gaze falls upon a gnome sitting at the far end of the tavern, slurping a big bowl of soup.

B: Yesss! I tell Axias and Corkos what I discovered.

C: I quickly walk toward the gnome and sit down at his table.

GM: Before you've reached him, three mean-looking guys rise from their table and move in your way. "What business do you have here?"

C: I draw my sword.

GM: You left it at the entrance.

C: Oops.

A: I intervene. "Sir, please calm down. We don't want any trouble, we just want to talk to a friend of ours."

GM: "You have no friends in this place ..."

C: I punch him in his stupid face!

A: I keep Corkos from doing something rash and drop a few silver coins on the counter.

GM: The men greedily leer at the coins, then at your purse. How much money do you have with you?

A: Um ... well, according to my character sheet, it's 24 gold coins ...

GM: The sinister guy's eyes begin to shine and he smirks a crooked smile at the sight of your bulging purse.

C: That's enough now, I hit him square in the face!

GM: Alright then, the initiative is yours.

C rolls: Strike! I hit him, 5 points of damage!

A: Darn, that's exactly what I was trying to avoid. Well, I try to sneak past the fighting guys in order to reach Dhorag. If necessary, I'll use my great gift, Dexterity.

GM: You don't need to. Just roll a check on Dexterity/Combat.

A rolls: Success.

GM: Your turn, Bandara.

B: I heave a sigh and try to worm my way toward the exit ...

GM: Okay, you'll reach the door next round. Now it's my turn, prepare to eat some dirt!

ABOUT DESTINY BEGINNER

Destiny Beginner includes everything you need in order to delve into the realm of fantasy role-playing in no time. As a player, you can start within five minutes, as a game master you simply need to read this small booklet you are holding in your hands. The rules are intuitive and easily adjustable, which makes them interesting for both beginners and experienced players alike, and they particularly encourage players to be creative and imaginative.

Part 1 will explain just as much of the rules as you, the player, need to know in order to build your own PC with only four attributes, to make checks and fight battles with two differently colored six-sided dice (the “d66”). Here, you will be taught how to use your supernatural abilities and bend the rules to your imagination (not the other way round!). Experienced gamers will appreciate that regenerating is dependent on the completion of scenes, which supports a fast-flowing game and story-telling.

Part 2 will show some of the rules from the perspective of the game master. You will soon realize that the game is built to support the game master as much as possible and is indeed a very game-master-friendly role playing game. You can raise difficulty not only by creating more or tougher monsters, but by altering the structure of your game in a way you see fit (which is of course a much more elegant way than simply throwing more monsters at the PCs). NPCs are even easier to create than PCs and equipping them with a Great Gift makes them even more unique. Furthermore, this part will introduce you to

creating your own adventures and guiding the players through a campaign.

Part 3 describes the bustling city of Lys Marrah. It is the perfect setting for getting acquainted with role-playing and the *Destiny Beginner* system. Discover the secret of the magical lanterns or stroll through the monster-infested sewers. Follow sinister powers into dark alleys, collect evidence to prove that the gnomes are not as noble as they seem or help elves and dwarves attain their former prestigiousness.

The appendix includes three scenarios for the game master, as well as a “solo tutorial” to help you get acquainted with being a game-master by demonstrating how your players’ and your own decisions are affecting the gameplay. For those who want to start immediately, this chapter also includes several pre-made characters. For those who want to create their own characters it includes a blank character sheet. Finally, a map of Lys Marrah completes the book.

Destiny Beginner is only the beginning of a great adventure. If you like the idea but are looking for more complexity and „crunch“, it is easy enough to switch to the *Destiny* system. *Destiny* and *Destiny Beginner* are entirely compatible and can even be used in the same group!

More information on *Destiny* and *Destiny Beginner* as well as gameplay material can be found at **www.aceofdice.com**.

I wish you a fun and rewarding experience with *Destiny Beginner* and Lys Marrah!

Alexander Schiebel

ACEOFDICE ROLEPLAYING GAMES

ASPECTS AND SCORES

The first step in creating your very own player character is to let your imagination run free and just **imagine** what he or she could look like. Feel free to let your favorite literary characters and what makes them special inspire you.

Perhaps your PC is magically talented like Merlin, clever like Robin Hood, strong as Conan or a ranger like Aragorn? Is he even human, or maybe elven, a dwarf, an orc or a gnome?

Afterwards, choose your **primary aspect** from the opposite table. It is supposed to be your character's greatest strength.

From the 8 aspects, choose your primary one. It describes your greatest strength. Characters who are all-rounders should choose an ability from set 1, specialists from set 2.

Enter your primary aspect as well as the other three aspects of the same set into a copy of the character sheet (p. 50).

Vaerion is supposed to be a fighter, so his primary aspect is Combat and his additional aspects are Nature, Society and Magic. Mouna is a thief: her primary aspect is Dexterity, her other three aspects are therefore Charisma, Strength and Intelligence.

Your PC starts with a score of 43 in his primary aspect and 33 in all others.

Vaerion's Combat score and Mouna's Dexterity score are 43, the others are 33.

Your primary aspects has the starting score of 43, the other aspects have a score of 33.

Set 1: All-rounders	CHARISMA: charisma, effect on other living creatures. Important for: priests, knights, druids
	STRENGTH: brawniness, stamina, will-power. Important for: barbarians, fighters, mercenaries
	DEXTERITY: body control, swiftness, manual dexterity. Important for: thieves, adventurers, brigands
	INTELLIGENCE: education, intuition, powers of apprehension, empathy. Important for: sages, scouts, bards
Set 2: Specialists	NATURE: wilderness lore, animals, plants, natural surroundings. Important for: beast-masters, rangers, hunters
	SOCIETY: relationships, culture, civilization, technology. Important for: artisans, traders, spies, conspirators
	COMBAT: confrontation, conflict, war, fighting. Important for: Fighters, warriors, mercenaries
	MAGIC: supernatural beings, mythology, spellcasting, artifacts, ghosts. Important for: Mages, witches, priests, shamans

OPTIONAL: MODIFIED SCORES

You may move up to two points per aspect, but don't forget to subtract the added points from another ability. Thus, your primary aspect may have a score of 41-45, the others from 31-35.

Mouna enhances her Charisma to 35 and, in exchange, reduces Strength and Intelligence by 1 point each. Therefore, her scores are Dexterity 43, Charisma 35, Strength 32, Intelligence 32.

Now it's time to name your character, give them a few attributes that make them stand out and invent a background story.

DICE ROLLS AND CHECKS

CHECKS

When a PC announces an action and its success is uncertain, the game master asks for a **check**. The GM names two aspects that seem especially important for the success of the action, one from set 1, one from set 2 (GM see p. 25).

GM: "You finally reach Maerga's cave, however, a huge, three-headed giant with an enormous club blocks the entrance." Vaerion: "Let's kill him." Mouna: "No way, we'll sneak past the guy." GM: "Alright, make a check on Dexterity/Nature in order to successfully weasel your way past the giant."

As a player of *Destiny Beginner*, you possess only one of those two aspects. Simply ignore the other one.

Mouna has Dexterity 43 (she has no points on Nature), Vaerion has Nature 33 (but no Dexterity).

When a check is required, the game master always asks for two aspects, one of each set. As a player of *Destiny Beginner*, you simply ignore the aspect your character does not have a score in.

Then it is time for the check: **roll a d66** (see below). In order to successfully perform an action, you must roll a number that is equal to or below the score of your aspect. If you roll a higher number, your action fails.

If Mouna rolls a 43 or lower, her Dexterity check is successful. If she rolls a 44 or higher, the check fails.

If the game master believes an action to be more or less difficult than usual (GM see p. 25), they may decide to adapt the **difficulty** by modifying the roll by 10, 20 or 30. For easier checks subtract 10 from the roll, for harder checks add 10 to the roll.

If the above Dexterity/Nature check was made more difficult by 10 (e.g. if there were no rocks to hide behind), Mouna would need to roll a 33 or lower instead of a 43 or lower; Vaerion a 23 or lower.

Checks succeed when the result of your roll is equal to or less than the score in question. Bonuses and penalties are always given in full tens.

THE D66

In *Destiny* and *Destiny Beginner*, a d66 is used. It consists of a dark and a light six-sided die (d6). When you roll a check with your d66, you roll both dice. The dark one signifies the tens column, the light one the unit column. Therefore, you may roll scores **from 11 to 66**.

Of the two dice used to roll the d66, the dark d6 implicates the tens column, the light one the units column.

As mentioned before, in order to successfully perform an action, you need to roll a number equal to or lower than the respective aspect score.

Vaerion's Dexterity/Nature check against the score of 33 means that he may roll a number

d66		light d6					
		1	2	3	4	5	6
dark d6	1	11	12	13	14	15	16
	2	21	22	23	24	25	26
	3	31	32	33	34	35	36
	4	41	42	43	44	45	46
	5	51	52	53	54	55	56
	6	61	62	63	64	65	66

from 11 to 33 in order to be successful. If he rolls a 34 or higher, his check fails.

Your check does not only show if your action succeeds, but also *how well* it succeeds. To determine this so-called **Success Value** (SV), add up the two scores you rolled. This leads to a number between 2 and 12 which allows you to compare your score to someone else's, e.g. an attack action to a defending action; a lie with sensing someone's motive; a move silently action to a listen action etc. Whoever has the higher SV wins.

Vaerion successfully performs his check with a score of "22". His success value is 4. Mou-na rolls a "35", therefore her success value is 8. The game master rolls their d66 in order to compare the three-headed giant's perception to the PC's sneakiness. They roll a "12". This means they successfully performed the check, but their SV is below that of Vaerion and Mou-na. Thus, the game master states: „Silent as a panther, you sneak past the giant and enter the dark depths of Maerga's cave.”

The success value of a successful check is the cross sum of the two d6 scores. If there's an opposing roll, the person with the higher SV wins.

SUCCESS VALUE MODIFICATIONS

As long as the rules don't state otherwise, the success value is calculated as described above. However, sometimes the rules require you to consider only one score result instead of totalling the two dice. In this case, the expressions **SV^H** (success value with higher die result) and **SV_L** (success value with lower die result) are used.

When rolling a 25, your SV is 7, your SV^H is 5 and your SV_L is 2.

GOOD AND BAD LUCK

Some checks come out particularly well ("11") or spectacularly bad ("66"). What happens then is up to the game master: he practically has free range to shape the out-



come. If a player rolls an “11”, we suggest also granting him the highest possible success value.

OPTIMISTIC AND PESSIMISTIC

There are two more rules concerning checks you should know. Rolling an **optimistic check** means that you are allowed to exchange the two scores you roll, so that the lower d6 (instead of the dark one) determines the first digit.

If you roll a “62” when performing an optimistic check, the result is changed into “26”. The lower the number the better, therefore this interpretation helps the player a lot.

Pessimistic checks work the other way round. Here, the higher result determines the first digit.

If you roll a “15” when performing a pessimistic check, the result is a “51”.

You can sit back and relax though, most of the times it will be plain checks. As long as the rules don’t ask for optimistic or pessimistic checks, which only happens in special cases (e.g. concerning defense rolls when fighting), you won’t have to worry.

OTHER DICE ROLLS

Different kinds of rolling the dice might come up during the game. The following abbreviations will be used:

d3 = One six-sided die is rolled. “1” and “2” are interpreted as 1, “3” and “4” as 2 and “5” and “6” as 3.

xd6 = x six-sided dice are rolled and their scores are added up.

xd6 + y = as above, y is added to the sum.

x times d6 = One d6 is rolled, the result is multiplied by x.

OPTIONAL: OBSTRUCTIONS

If a character is trapped in the wild, stumbles or is distracted, **Obstruction Points** (OBS) change the result of their roll. Obstruction Points are short-term (mental or physical) impediments that decrease the success value of the *next successful* check(s). By doing so they are consumed.

In Maerga’s cave, Vaerion gets trapped in the sticky net of a cavern spider and suffers 11 OBS. He tries to break free. The GM asks for a Strength/Nature check. Vaerion’s check is successful: he rolls a “26” and therefore has a SV of 8. However, these 8 points are absorbed by the 11 OBS, which means that, even though his check was successful, he is still trapped. At least he’s only glued to the web with the remaining 3 OBS. There is still hope that he’ll break free with his next check before the spider realized that its dinner is served.

Obstruction Points add complexity and strategic elements to the game. However, we recommend not using them before all the players are familiar with the other rules.

CONSTITUTION

There will be all kinds of challenges for your PCs to face during their adventures: traps, fireballs, poisoned arrows, giants or monsters, to name only a few, will be a constant strain on their stamina. In *Destiny Beginner* life force is called **Constitution** (CON). Newly built characters have a Constitution of 15.

When you suffer damage, so-called **Points of Damage** (PoD, in most cases determined by the game master) are subtracted from your Constitution. Your present number of Constitution points can be recorded on your character sheet.

The average points you lose for a minor wound is 1d6; 2d6 for a severe injury and 3d6 or more for a fatal wound.

If your Constitution falls **to 0 or below**, your character faints.

If it falls **to -6 or below**, your character dies. In this case, you will have to create a new character in order to continue the adventure.

Points of Damage reduce your Constitution. With a Constitution of 0 or below, you lose consciousness. If it drops to -6 or below, your character dies.

REGENERATION

PCs regenerate Constitution at the end of each scene. The game master decides when a **Change of Scene** is in order (GM see p. 25) and tells you so. At this point, you may roll two d6 and add the score of your choice to your current constitution. The other die

determines the Destiny points you gain (we will deal with those a little further on).

The game master announces a change of scene. Mouna still has 11 of 15 Constitution points and 4 of 6 Destiny points. She rolls a 1 and a 5. Considering her state of health, she chooses to use the 5 points to regenerate her Constitution (she now has 15 again) and to spend the remaining one point on her Destiny points, which are now back to 5.

Destiny adventures are separated into scenes. When the game master announces a change of scene, you roll two d6 and add one score to your Constitution points, the other to your Destiny points.

Healing potions, herbs or longer periods of regeneration may also improve your Constitution. For instance, when finishing an adventure and starting the next one, you fully regenerate. However, no amount of rest will make your CON rise above your maximum score. Raising that is only possible through experience, see further below.

Maerna's cave is full of traps. Vaerion falls down a pit peppered with spears and suffers 8 points of damage. Since he has not been injured before (CON 15), his CON is now down to 7. Luckily, Mouna took a healing potion with her, which she generously shares with Vaerion. The game master decides that the potion heals 10 points, however, Vaerion cannot have a CON of more than 15. This is why he regenerates the lost 8 points and is now back to 15, the rest of the points the potion would have healed "expire".

COMBAT

COMBAT ROUND

Whether the PCs fight an ogre, try to catch an assassin or want to stall an unjust execution: missions on a tight schedule and matters of life and death might make the game master decide to slow down what's happening and enter combat mode. In combat, time is arranged in **Combat Rounds** (CR). One CR (about 3 seconds) allows each character to carry out one action. After each character has completed their action, the next CR starts.

Time units in fights are called combat rounds (CR). Every character has one action per CR.

SEQUENCE OF ACTIONS

The order in which the characters' actions occur is determined once at the beginning of the combat. It depends on the external circumstances. Some things might be of advantage to the characters, such as back light, a sneak attack or better footing on certain terrains. In this case, the advantageous party has the initiative, meaning the first strike. When in doubt, the PCs strike first.

A crag-demon jumps from the wall right in front of Vaerion and Mouna. Since the element of surprise is on its side, it gains first strike. This means that all combat rounds start with its actions.

Tactical circumstances at the beginning determine which party (PCs or NPCs) act first in all combat rounds.

Within the party (PCs and NPCs respectively), the order of actions may be chosen arbitrarily. The players may decide for themselves who is the first to act, the same goes for the game master, who may have their NPCs act in any order.

ACTION AND REACTION

The acting character is called the attacker. He names his action and rolls his checks. Whoever is affected by his action is called the defender. Note that you can only be the attacker once each round, but will probably have to defend yourself more than once.



MELEE

In melee, the **attacker** comes at his opponent in close range. Depending on what kind of weapon he uses, he rolls a check on either Dexterity/Combat (special weapons¹) or Strength/Combat (all other kinds). If the check is successful, the SV (success value) score constitutes imminent points of damage (PoD) for the defender.

The crag-demon attacks Vaerion with a Combat score of 45 and rolls a 36, which makes his attack a success. Vaerion might be dealt 9 PoD.

The **defending party** may try to avert the attack by also rolling a check on Strength/Combat (parrying) or Dexterity/Combat (dodging). Since the defender barely has a split second to decide on this move, he rolls a pessimistic check. If he succeeds, he may subtract his success value from the PoD he is about to be dealt.

In the blink of an eye, Vaerion raises his sword to block his opponent's threatening blow. His Combat (43) check reveals a 24. Since defense actions are interpreted in a pessimistic way, it counts as 42. Luckily, this number still means that Vaerion successfully blocks the blow. Since his SV is 6, he fends off 6 (of 9) PoD.

If points of damage are not prevented, they are subtracted from the defender's constitution.

Vaerion still gets hit with 3 PoD, which reduces his Constitution from 15 to 12.

Melee (Strength/Combat or Dexterity/Combat) generates points of damage equal to the attacker's success

¹ such as: dagger, dirk, rapier, sickle, knife and flexibles (whip, scarf, rope, net etc.)

value. However, the defending party may avoid the attack partly or entirely by rolling a successful pessimistic check.

RANGED COMBAT

For attacks from a distance with long-range weapons, a check on Intelligence/Combat is required. If the target is further than 30 ft. (throwing daggers or axes) or 60 ft. (bows, crossbows) away, the check is complicated by 10. If the target is extremely small, another -10 apply on the check.

When hit, the target suffers **SV^H PoD** with no chances of defending (it is rather hard to dodge an arrow or a throwing axe).

Mouna: "I throw my dagger. How far from the enemy am I?" GM: "I'd say about 40 ft." Mouna: "Okay. Close enough to try." Mouna rolls a check on Intelligence (32). Since the demon is more than 30 ft. away, the check's difficulty is raised by 10. Mouna now has to roll a score from 11 to 22 in order to hit. She rolls a 14: success! She inflicts 4 (SV^H) PoD on the demon.

Ranged attacks (Intelligence/Combat) are complicated by distance and size of the opponent. They inflict **SV^H** points of damage (no defense possible).

INTIMIDATION

In *Destiny* and *Destiny Beginner*, you may defeat a nearby enemy by intimidating him or scaring him off. The attacker rolls a check on Charisma/Combat. If successful, they deal **SV^H morale damage**. It is jotted down and added up. If the number is equal or above the opponent's present constitution score, they will forfeit, flee, or the like.

The crag-demon rears up in front of Vaerion and lets loose a deafening roar. He successfully performs a check on Combat with a score of 34

and therefore inflicts 4 points of morale damage. Vaerions Constitution is still 12, however, the 4 points are taken note of. If, in the course of the scene, his Constitution sinks to 4, he will panic and flee.

Intimidation (Charisma/Combat) inflicts SV^H points of morale damage (no defense possible). If this morale damage surpasses an enemy's Constitution points, he is defeated.

Morale damage is removed at the next change of scene at the latest.

USING THE GREAT GIFT

You may use your Great Gift when engaged in combat. The rules described in the chapter on the Great Gift apply.

OTHER ACTIONS

In general, the game master decides on how many combat rounds it takes to perform certain other actions, such as pulling a potion out of your pocket, climbing a ladder or quickly trying to pick a lock, and whether (and which) check is to be rolled.

In *Destiny Beginner*, a character may run a distance of about 20 yards per combat round.

WEAPONS, ARMOR AND UNARMED COMBAT

In *Destiny Beginner*, all weapons have the same effectiveness. This gives you the freedom to choose whatever weapon suits your character best.

Vaerion's Combat score is the same for all weapons; he may choose whatever weapon he likes. However, Mouna's Dexterity score surpasses her Strength score, which is why she should choose a small cutting weapon, maybe

a dagger. Both kinds of weapons deal points of damage equal to their attack roll's success value.

If you decide to attack **unarmed** (boxing, brawls, kicking) you also roll a check on Strength/Combat, but only deal SV_L points of damage.

If your primary aspect is Combat or Strength, you may wear armor. Armor protects you from 2 PoD each time you get hit. This kind of protection is called **Armor Protection** (AP). However, expect your game master to give you a penalty of -10 on Dexterity checks, since wearing armor naturally slows you down.

Opponents and monsters can also be protected by armor. For instance, the crag-demon apparently has an extraordinarily high armor protection (probably because he is made of stone), since Vaerion and Mouna hardly bring it down. Its Constitution is barely reduced, which is why they will have to look for other ways to defeat the demon (see next chapter).

CREATURES (COMBAT SCORES)

ANIMALS

Eagle: Com 42, CON 6, SV^H PoD, assault

Bat: Com 25, CON 1, 1 PoD

Bear: Com 33, CON 45, SV+4 PoD

Boar: Com 33, CON 15, SV PoD

Camel: Com 26, CON 21, SV^H PoD

Cat: Com 33, CON 5, 1 PoD

Cattle: Com 23, CON 32, SV PoD, AP 1

Crocodile: Com 34, CON 18, SV+2 PoD, water affinity

Dog: Com 36, CON 9, SV^H PoD

Dolphin: Com 32, CON 23, SV^H PoD, water affinity

Elk: Com 25, CON 32, SV+1 PoD

Hippotamus: Com 24, CON 36, SV+3 PoD, water affinity

Horse, wild: Com 26, CON 27, SV PoD

Insects: Com 26, CON 1, hive

Jackal: Com 26, CON 9, SV^H PoD

Lion: Com 44, CON 36, SV+2 PoD, #AT: 2

Lizard: Com 26, CON 2, 0 PoD

Monkey: Com 36, CON 2, 1 PoD

Owl: Com 33, CON 5, SV_L PoD

Raven: Com 31, CON 3, SV_L PoD

Rat: Com 26, CON 2, 1 PoD

Rhinoceros: Com 33, CON 32, SV+3 PoD, AP 1, assault

Parrot: Com 33, CON 3, 1 PoD

Predatory big cat: Com 52, CON 18, SV+1 PoD

Shark: Com 36, CON 33, SV+3 PoD, AP 1, water affinity

Snake, constrictor: Com 43, CON 14, SV PoD, obstruction, water affinity

Snake, poisonous: Com 26, CON 1, poison

Stag: Com 36, CON 27, SV+1 PoD

Toad: Com 16, CON 3, poison

Vulture: Com 43, CON 6, SV^H PoD

Wolf: Com 46, CON 10, SV^H PoD

MONSTERS

Basilisk: Com 46, CON 36, SV+2 PoD, RS 2, paralysis

Carnivorous plant: Com 33, CON 9, SV PoD, obstruction

Dragon, minor: Com 46, CON 36, SV+2 PoD, AP 1, #AT: 2, assault

Fire elemental: Com 53, CON 36, SV+2 PoD, fire

Ghoul: Com 44, CON 23, SV+2 PoD, #AT: 2, regeneration

Giant ape: Com 33, CON 14, SV+2 PoD

Giant bat: Com 46, CON 9, SV^H PoD, dark vision

Giant lizard: Com 46, CON 11, SV^H PoD

Giant woodlouse: Com 36, CON 6, SV_L PoD, AP 1

Giant spider: Com 36, CON 36, SV PoD, #AT: 2

Goblin: Com 33, CON 15, SV^H PoD

Golem: Com 46, CON 36, SV+4 PoD, AP 2

Griffin: Com 46, CON 45, SV+3 PoD, #AT: 2

Harpy: Com 53, CON 15, SV^H PoD, assault

Hellhound: Com 42, CON 11, SV PoD, #AT: 2

Hydra: Com 36, CON 36, SV+2 PoD, #AT: 4

Manticore: Com 43, CON 36, SV+2 PoD, #AT: 3, poison

Mummy: Com 53, CON 27, SV+1 PoD, regeneration

Ogre: Com 33, CON 41, SV+4 PoD

Orc, warrior: Com 43, CO 21, SV PoD

Quadropus: Com 33, CON 14, SV^H PoD, #AT: 3, water affinity

Sabre-toothed tiger: Com 53, CON 40, SV+5 PoD, #AT: 2

Siren: Com 36, CON 14, magic, resistance against magic

Unicorn: Com 51, CON 27, SV+2 PoD, assault

Werewolf: Com 43, CON 27, SV+1 PoD, #AT: 2

Wraith: Com 36, CON 38, SV PoD, #AT: 2, magic, vampire

Wurm: Com 44, CON 23, SV PoD

SAMPLE OPPONENTS

Bandit: Com 33, CON 10, SV^H PoD

Guard: Com 36, CON 15, SV PoD

Knight: Com 43, CON 18, SV PoD, AP 2

Riffraff: Com 31, CON 9, SV^H PoD

The above-mentioned special abilities can be modified and adapted to your liking or simply ignored. They are explained in detail in the *Destiny* Sourcebook and are listed here only for the sake of completeness.

THE GREAT GIFT

In *Destiny Beginner*, each character possesses special, if not magical abilities that are linked to their primary aspect. We call them the character's *Great Gift*. It can take the form of traditional magic spells like fireballs or teleportation, but can also be used to disarm your opponent, to summon an animal or to be able to see in the dark. In short, the Great Gift is what makes your character unique and special.

Vaerion's Great Gift is linked to his primary aspect Combat, Mouna's to Dexterity.

The shape and effect of your Great Gift is not established beforehand. Rather, you simply have it and decide what you want to do with it during the game. That makes it much more adaptable and opens up many creative possibilities.

Mouna can do everything a thief with high Dexterity is supposed to do: she can pick locks, sneak around unheard, walk on ropes, disarm traps etc.

However, there are limitations. For one thing, the Great Gift is linked to your primary aspect.

If Mouna wants to cast a fireball, the game master may well decide that casting magic spell has nothing to do with Dexterity and can therefore not be done by Mouna.

Secondly, there are three ranks of power. The game master decides how powerful the effect the PC wants to evoke is. He can also decide that what the PC wants to do is simply too powerful and therefore not allow it.

For instance, using your Great Gift in Strength to push an island onto the mainland is not legitimate. Such experiments should be left to demigods and gods.

Actions that seem common enough to perform for anyone (see exemplary scene, page 7) do not require the use of the Great Gift. It can be used to boost such actions, but its primary purpose is to enable the PCs to do things that no one else (besides those who share the same Great Gift) can.



RACES AND PEOPLES

If a PC is of a special race, such as elven or dwarven, they are supposed to have special hereditary gifts. Those also fall under the category of the Great Gift. As long as they are linked to their primary aspect, the PC may use them.

An elf with the primary aspect of Intelligence might, for instance, pull the traditional elf-ranger and shoot several arrows at once. However, he will not be able to communicate with animals (as other elves might), since his primary aspect is neither Charisma nor Nature.

The Great Gift allows characters to display special abilities. Those have to be connected to their primary aspect. The game master determines the rank of the effect the character wants to invoke.

DESTINY POINTS

In order to use the Great Gift, the players need to spend **Destiny Points** (DP). At the beginning of an adventure, a character's Destiny Points equal his level. Note: for a newly created character, this amounts to 6 Destiny Points (see the chapter on experience).

Using your Great Gift means spending Destiny Points, however, you recover DP at the end of a scene. Whenever the game master announces a **change of scene** (see page 25), you may roll two d6 and add one of the die scores to your Destiny Points. The other die score is added to your Constitution. As with your Constitution, your Destiny Points cannot amount to a higher score than the one you started out with.

RANKS OF POWER

In order to use the Great Gift, the first step is to describe what you intend to do. Then, the game master assigns a **rank between 1 and 3**. If the outcome is measurable (points of damage, constitution points, obstruction points etc.) see the table below for the effect. If not, the game master decides on whether the effect is helpful (I), striking (II) or dramatic (III). See page 26 for further details on ranks of power.

The rank of power determines how many Destiny Points it takes to execute your action. If you don't have enough DP left or the task seems too difficult to accomplish, you may still change your mind.

	helpful	striking	dramatic
Effect			
Rank	1	2	3
Points	1d6*	3d6	5d6
DP	1	3	5

* You might want to substitute the outcome die with the SV^H of your Great Gift check (which is slightly better for you).

CHECKS

Using your Great Gift requires a check on your primary aspect. The desired effect will only occur if this check is successful. However, the required Destiny Points are spent in any case.

Using the Great Gift depends on a successful check on your primary aspect. Whether the check is successful or not, the required amount of Destiny Points is still spent.

EXAMPLES

Example 1: Since the crag-demon apparently is immune to normal attacks, Vaerion decides to use his Great Gift in Combat (rank 3), which costs him 5 Destiny Points. If Vaerion succeeds, his special attack will inflict 5d6 unavoidable points of damage. He rolls a check on Combat and rolls a 41, which makes it a success. His blade pierces the demon's body with 5d6 PoD, which makes even a demon cringe.

Example 2: A surprise visitor turns up and decides to join the party. She creates the mage Navarah (primary aspect: Magic), whom the characters meet by chance in Maerga's cave. She joins the party. The characters reach a cavern filled with thick, poisonous fog and only the one way to go. Navarah raises her arms and chants a magic spell. She then addresses the GM: "I use my Great Gift in Magic in order to part the fog and make room for us to pass through unharmed." The game master agrees and decides that this is a rank 2 effect. Therefore, Navarah has to spend 3 DP. Unfortunately, her check fails. Her 3 DP are consumed, the fog remains unchanged.

Example 3: Vaerion: "If only we knew where the exit was. We could just hold our breath and make a run for it." Mouna: "I'll take a look." She addresses the game master: "Does the fog fill the cave up to the ceiling?" GM: "No, it goes up to about 10 ft., but there is about 3 ft. of clean air left above." Mouna: "Very well. I use my Great Gift in Dexterity and move like a spider along the ceiling." GM: "That's also a rank 2 effect." Mouna rolls her dice. Her score shows a success. She spends 3 DP, but with a smile on her lips. "What a view!" Vaerion: "Oh god,

I can't even look." Navarah: "Wait a second. I'll cast a protective spell on you, in case you meet some other spiders up there." She asks the GM: "I have 1 DP left, what are my options?" GM: "That's enough to cast a protective aura on Mouna that will protect her from SV^H points of damage." Navarah rolls her dice: her check succeeds with a score of 25. "Awesome! Mouna, you're protected from the next 5 PoD." Mouna nods approvingly and crawls away.

SOME "TRADITIONAL" EFFECTS

The following effects are just some examples of what you *could* do. However, feel free to invent your own!

Charisma: suggestion, hypnosis, talking to spirits, inspire courage, blessing, scare off

Strength: supernatural strength, resistance against poison and illness, surprising high stamina

Dexterity: climbing like a spider, running like the wind, lock-picking, avoiding traps, swapping or palming items

Intelligence: tracking, low-light vision, perfect memory, intuition, scrying

Nature: summoning or controlling animals, communicating with animals, finding rare plants by smell, breathing underwater, using terrain to your advantage

Society: access to the black market, gathering information, speaking foreign languages, deciphering codes, reading minds

Combat: sweeping blow, especially fierce attacks, stunts, disarming

Magic: fireball, protection spells, paralyzation, teleportation, telekinesis, illusions

EXPERIENCE

The characters' levels represent their experience. Newly created characters start at **level 6**: the reason for this is that they, as adventurers, are a little tougher than "regular" humans.

The characters' levels represent their experience. Newly created characters start at level 6.

QUEST POINTS

In order to advance player characters, the game master distributes **Quest Points** (QP) at the end of every session. They rep-

resent the experience the PCs gained during the adventure.

How many QP they get depends on the difficulty of the adventure. They may receive any number of QP, from 5-10 or even more.

When you have collected QP twice the number of your current level, you gain one level (and thereby use up your QP).

In order to level up from level 6 to 7, you need $6 \times 2 = 12$ QP. To progress to level 8, you need another 14 QP, to progress from level 8 to 9 you need another 16 QP etc.

ADVANCING A LEVEL

When advancing a level, you may choose between several options:

- ◆ You may add one point to one of your four aspects. Remember that your scores have to correlate to the d66 (see page 10).

If you add a score of 1 to an aspect of 36, you get a score of 41, since a d66 cannot show the numbers between 37 and 40.

- ◆ Or you may boost your constitution (add 4 points).

Remember: by gaining levels, you also gain Destiny Points, since the number of DP always equals your character's level.

Trade quest points twice the number of your level in order to level up. Then increase one of your aspects by 1 point or your constitution by 4 points.



GAME MASTER ADVICE

If you are reading this, it means that you're either a curious mind or you have been voted game master. Congratulations on either! Being a game master is a special treat and a terrific challenge. It can't be compared to anything else in the world and can be extremely fun and extraordinarily satisfying.

Being a game master means guiding the players in a way that is satisfactory for all participants.

GENERAL NOTES

Simply put, the game master controls everything that passes in the world of the game, except for the players' characters. As a GM, you can summon animals, people and monsters. It is up to you to decide on what all the places look like, even to change the weather. Your main task is to play NPCs and determine their actions and reactions to what the PCs are doing.

Player A: "I grab the innkeeper by the collar!" GM: "Three other guests noisily jump up from their seats." Player B: "Are they leaving or what?" GM: "Nope, they are the innkeeper's buddies..."

In a way, you are the characters' eyes and ears: after all, you determine what they can see and hear and pass it on to them. Curious players will ask you about more details, inspiring you to invent more and more awesome things.

Yet how are you supposed to know what an innkeeper would do, how many buddies he has sitting around and how strong they are?

Your main sources of information are the adventure you're playing and the rules of the game. Others include your own imagination, sense of logic and drama and your dice. If you're in the mood for some randomness, you can always roll those.

STORYTELLING

When guiding your players through an adventure, you should study it well beforehand. Whether it is a self-written or pre-fabricated adventure, it is still up to you to make the most of it. In order to manage it as well as possible, you should have a solid overview of the main plot, the existing locations and NPCs in your head or on paper.

What your players enjoy most depends entirely on both you and them. Having fun while playing can mean several things: excitement, enthralling plots, mysteries, humor etc. Find out what your players enjoy most, then adapt.

More often than not, players do not take the route you had intended for them. In this case, you might have to lead them back on track, for instance by placing subtle hints. Another option is spontaneously changing the plot. Most of the time you'll probably do both.

An important aspect of being a game master is also to determine the consequences of the characters' actions. Such things keep the game alive and the plot exciting. Since you are influencing the players' actions and vice versa, neither of you will ever know exactly what will happen next and what the outcome of an adventure will be.

STRUCTURE

Another important task of the GM is structuring the underlying storyline. You help your players focus on the things that help them progress. When it is time to change the focus (for instance a scene is completed or the players get bored), you gently lead them into the next scene. This is how speed and progression are influenced. Another one of your tasks is keeping an eye on the time in the real world.

Quitting an adventure at the grand finale so your players can catch the last subway is not exactly helping the mood of the game.

NPCs

The game master incorporates all the non-player characters that roam the world of *Destiny Beginner*. The characters may meet traveling merchants, evil sorcerers, monsters, dragons or less frightening characters like the name- and homeless little boy the PCs pay for delivering a letter. You, the GM, know (or spontaneously make up) what the NPCs look like, how they walk, talk, react to and feel about the PCs.

RULES

Since it is impossible to create rules for every possible circumstance, you will sometimes have to adapt to what the players present you with. In these cases it is up to you to decide which rule will be used and how.

It is sometimes necessary for someone to have the final say, and the GM is often best suited for this task. However, remember to not be a dictator but to discuss problems and solutions with your players. Especially those who have read the rules can be of help.

ADDITIONAL HINTS

Create a plot. Use an underlying, coherent storyline instead of only loosely connecting scenes.

Give your players room to explore. If things don't go your way, let them at least believe that they are in charge. Don't degrade them to mere spectators or extras.

Make it exciting. Excite and surprise your players by getting them into perilous and precarious situations or confront them with unexpected turns of event or deadly battles.

Challenge your players. Your players will love the feeling of having accomplished something special.

WHAT MAKES GAME MASTERING SO MUCH FUN

Game mastering is usually more work and responsibility than just playing a character. However, it also means being able to influence important elements. It is a great creative exercise to create an adventure and to play various NPCs. It is also extremely rewarding to see your players' eyes light up when you manage to bring elements into the game that they are especially fond of.

Don't worry: as long as you keep the goal that everyone should have fun in mind, you can't really go wrong. Just relax. Don't take yourself, the adventure (and all those hints we just gave you) too seriously. Just experiment and enjoy the experience.

CREATING AN ADVENTURE

After telling you to be spontaneous and flexible, it might seem odd to include an entire chapter on creating adventures. However, the so-called adventure plan is little more than spontaneity with a pinch of planning.

LESS IS MORE

Include only 1 or 2 major ideas to determine the style of the adventure. Don't cram all your ideas into one adventure. In order to make your story more interesting, create conflicts and rivaling sides. Twists and conflicts are what make a plot interesting.

The PCs discover an ancient, ruined temple on their way from Lys Marrah to Ras Korgoth, and sack it: a nice and fun activity, but no conflict there. But what if the PCs encounter another group of adventurers who are after the same treasures? Or if there's something in there a faraway prince has been looking for for ages? You get the picture.

MOTIVATIONAL FORCES

PCs form a strong bond with their characters, which is why content related to their characters' back-stories is always a special treat. Encourage your players to create their characters' life story beforehand. This also gives you the chance to plan ahead.

A great way to start an adventure would be the long-lost sister of a PC suddenly reappearing, or a PC's father's castle being attacked.

SCENERY

Describe interesting locations in detail and you will be sure to make your players' imaginations blossom.

A traditional hamlet or just another castle on just another hill are much less interesting than a palace in the midst of a fast-flowing river or a village built in the shadow of a spire of rock.

If the characters only pass by a location, it is not necessary to write down more than 2 to 3 keywords beforehand. The more relevant ones should be described in detail. If you can draw you should use that talent to depict those locations.

DEFINED SETTING

Preparing is one thing, guiding your players another. The best setting is worthless if your players walk right by it. To avoid this, bear the following things in mind:

- ♦ The characters should know where they are going. Don't give too vague hints, such as "The temple is located somewhere way beyond the mountains.". Your characters might end up walking around "somewhere way beyond the mountains" for weeks.
- ♦ Limit your area to keep your players from wandering off the map. It is useful to have some NPCs in stock to react to your characters' actions.

Well-suited settings are valleys, islands, villages or ships. Traditional settings are dungeons, labyrinths of catacombs, funnels, caverns and tunnels with all kinds of monsters lurking in the shadows.

SPICING THINGS UP

Include different kinds of challenges. Treat your players to their favorite story elements.

Popular elements to spice things up are combats, tactical scenarios, puzzles, traps and obstacles, having to persuade or outsmart an NPC and moral dilemmas.

STRUCTURE

The ancient Greeks already used methods for structuring their stories. Those theories can be easily modified to fit an RPG. The following structure is quite simple:

- ◆ Prologue: a preferably short introduction that establishes what is what and motivates the PCs. It also helps the players to get comfortable with their characters.
- ◆ Adventure (in a strict sense): interconnected scenes that should vary in length and content.
- ◆ Climax: the last battle, the final puzzle, the mightiest opponent, the most difficult decision.
- ◆ Epilogue: a short sequence used to answer open questions, the ideal time to reward players with QP etc.

There are two ways scenes can be connected.

1. Predefined sequencing. This way of sequencing is similar to writing a script for a screenplay. It helps you to keep track of complicated, intertwining storylines. The challenge is keeping the characters on track: expect them to not always follow your lead. Players usually don't like being pushed in one direction, which is why it is important to be subtle here.

The plan is for the characters to find the crown and hand it to the brother and (supposed) heir

to the throne. Afterwards, he should turn out to actually be the villain leaving the PCs with no other choice than to get the crown back. However, when playing, the PCs find the crown but decide to not hand it to the brother until he proves his legitimacy. What now? Your plan is ruined!

2. Arbitrary sequencing. In this case, the scenes are interchangeable. Their order depends on the PCs' actions. For instance, the scenes that are tied to a certain place come in the order the characters choose to visit the different locations. This layout bestows more freedom upon the characters, but it is more difficult to connect the scenes and build up to the climax.

The players are supposed to help the heir to the throne claim his place by a) getting the crown from the dragon's den behind the waterfall, b) helping the town overcome the evil brother's influence and c) breaking an enchantment at the ruins that binds the spirit of the old king...

Make plans on how to react if the PCs fail at a certain task or if they are stuck. Avoid one-way streets and stalemate situations at any cost!

CAMPAIGNS

After an adventure, you can either hand over your function as the game master or keep game-mastering a whole series of adventures. A series of interconnected adventures is called a campaign. Campaigns buy you more time to develop a sophisticated storyline and to respond to the individual PC's actions. Think of campaigns and adventures in terms of TV series and movies. It is up to you which "format" to choose. You can always start playing and change your mind later, it's as simple as that!

THE RULES IN DETAIL

CHANGE OF SCENE

Since PCs regenerate at each change of scene, it is important to define what exactly a scene is.

A scene is a part of an adventure in which a certain problem is solved without a significant change of time or place.

This definition is supposed to be of assistance when breaking your adventure down into meaningful parts. The curtain-symbol ☞ signifies a change of scene in *Destiny* adventures.

Some examples for meaningful changes of scene: The PCs bribe an adept to lead them into a temple. ☞ In the temple, they solve a puzzle in order to open a portal. Behind that portal, they fight 4 skeletons. ☞ Down the stairway leading deeper into the temple, they hear muffled voices. Down in the basement, an undead ogre is waiting to be killed or outwitted. ☞ ...

Scene changes also help you control an adventure's difficulty level. Many short scenes lead to regenerating more often, which leads to greater resources for the final showdown. Fewer, longer scenes often lead to the characters losing more CON and DP: they will have to make do with what they have.

In the end, it's the game master's decision when to end a scene. Feel free to improvise, after all, you are the game's "director"! We recommend using an easily recognizable sound, such as a gong or chimes for indicating a change of scene.

CHECKS

There are several questions you as a game master might encounter when dealing with checks:

When is the right time to make a check? A check is due when important actions are performed the results of which are uncertain. Imagine a check being like putting someone or something into the spotlight in a movie. When in doubt, let the players succeed without a check: they will appreciate it.

Which aspect should be checked? Take the most fitting aspect of each category. When in doubt, take our "bottom-up" order into consideration. This means using Magic before Combat; Combat before Society, and only if those don't fit, choose Nature. Concerning the other category, Intelligence comes before Dexterity, Dex before Strength, and Strength before Charisma.

How difficult should the check be? When you would call an action challenging, a normal check is in order. If an action is not especially trying, give a bonus or don't call a check at all. If an action is extremely difficult or if there are obstructions or aggravating circumstances, make the checks more difficult.

What are the consequences of a failed check? Whichever aspect is required, a failed check should have consequences. Some examples would be losing time or the chance to do something important, damage, fatigue, or obstructions. If a check can be repeated (e.g. when your players search a library and have time on their hands), cumulative penalties (-10, -20...) are in order.

THE GREAT GIFT

Rank. You might have been looking for this handy rule of thumb: when unsure which rank the player's desired effect is, choose rank 2. Rank 1 is suited for simple effects. Those effects that really turn the tide in the players' favor are considered rank 3.

Effect	helpful	striking	dramatic
Rank	1	2	3
Points *	1d6 SV ^H	3d6 SV+d6	5d6 SV+3d6
DP	1	3	5

* Outcome dice may be rolled separately, but you can also use the ones rolled for the Great Gift check and derive the outcome from the SV.

Amplification. It is not necessary to use the Great Gift stand-alone, it can also be combined with regular actions. If both the regular action and the Great Gift refer to the same aspect, you may roll only one check. The points defined in the table above are then added as a bonus to the success value of the regular action.

(1) Navarrah directs a magical beam (rank 1) at an opponent. (2) Ashantu throws a dagger that is supposed to turn into a venomous snake (rank 1). In case (1), a Great Gift check is required. Navarrah inflicts SV^H damage. (2) combines a regular action (throwing a dagger) with the Great Gift (turning it into a snake). Ashantu makes a Combat check for throwing the dagger, then a Magic check for turning it into a snake. The first check inflicts regular SV^H points of damage, the second one adds an additional SV^H points of damage.

Duration. When unsure about the duration of an effect, let them last until the end of the scene.

NON-PLAYER CHARACTERS

Scores. In *Destiny Beginner*, it is very easy to create NPCs. Similar to creating PCs, you choose the most fitting set of aspects and determine their scores within the range of the d66.

61-66	legendary
51-56	veteran, expert
41-46	experienced, adept
31-36	average
21-26	pathetic
11-16	handicapped, infirm

Special skills. If you want your NPC to possess a special ability, choose one aspect to be his Great Gift, then consider the following rules:

- ♦ NPCs do not possess Destiny points. They pay for using their Great Gift by sacrificing Constitution points.
- ♦ NPCs may use their Great Gift as long as they have more than half of their CON left.
- ♦ When NPCs take [rank + 1] rounds per use of the Great Gift, they may roll an optimistic check at the end.

Dead or alive. NPCs do not have the same prerequisites for dying as the PCs. To simplify things, they are considered defeated when their CON reaches 0 or below.

DETAILS

For further rules, we recommend getting the *Destiny* rulebook. However, for the time being you are well-equipped for conquering your first adventures. It's time to travel to Lys Marrah together, meet mysterious entities, visit antique cities and discover warring races!

LYS MARRAH

LYS MARRAH

Lys Marrah lies at the shore of the great river *Marbarus*, flanked by the jagged cliffs of the *Arakhar Mountains*. Beyond the southern walls of the city, the *black swamps* continuously creep closer, threatening to swallow the city as a whole; north of the city lie *Voron's woodlands*. Lys Marrah is involved in a constant battle against the *Norildian Wilderness*, still it is the most populated city in the known world. Humans, elves, dwarves and gnomes roam its streets during the day; more sinister creatures creep out at night. Regardless of those, adventurers, merchants and treasure hunters keep trying their luck in the big city.

Lys Marrah is a city in the outlandish wilderness of Norild. Peoples from all the corners of the world roam its streets and the city is rumored to bring adventure and fortune to those traveling there.

THE ETERNAL DARKNESS

Several centuries ago, when the settlers of *Vaern* discovered the city of Lys Marrah, it was wrapped in the large, shadowy web of the so-called *Eternal Darkness*. Its veil of darkness protected abominable creatures that had claimed the city from the sunlight. It is hard to grasp why wanderers would choose such a place to settle down, but their wish for a home and the promise of treasures from aeons past was stronger than their fear and superstition. For more than a year, the settlers fought amongst the ruins, slaying monsters and chimaeras, only to realize that it was the *Eternal Darkness* that kept their attempts from succeeding.

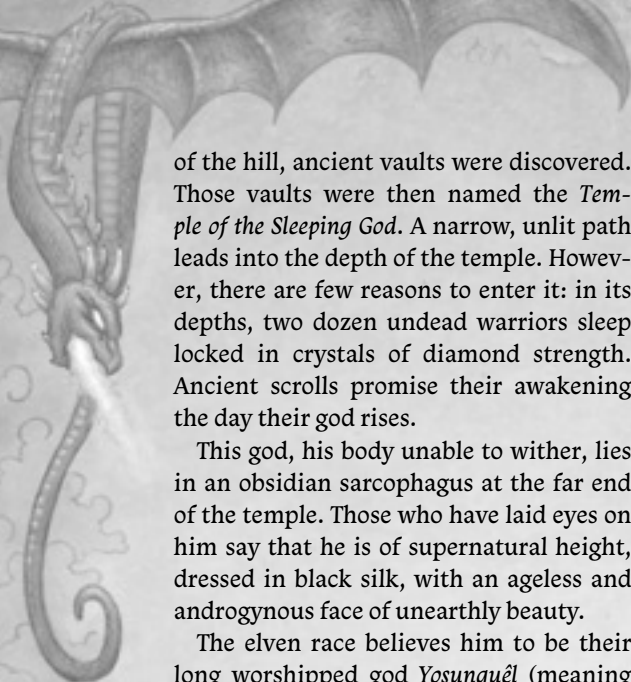
This was when the settlers asked the *magés of Istrith* for help. They did not hesitate, since they had held an interest in the great library of Lys Marrah for years. A treaty was made and the magés entered the city, accompanied by armed guards. They installed magical lanterns that kept the *Eternal Darkness* at bay and let the light of day shine on the city once again. When the veil of darkness was finally lifted, the dark creatures fled the city and crept into decayed buildings, cemeteries, old gardens, cellars and canals. Most have been killed or locked up, but sometimes, a few surviving beasts find their way out of the subterranean labyrinths.

The settlers called their newly won city the new Lys Marrah. The treasures they had found when claiming the city were used to richly decorate their homes, to build a spacious forum, large gardens for jaunting and gifts for worshipping the sun god *Skoën* and the moon goddess *Vinith*.

Lys Marrah had been hidden by the *eternal darkness* for a long time, before being rediscovered and the darkness repelled by the magés of Istrith and their enchanted lanterns. The monsters that had been enjoying themselves there all fled to the undercity.

THE SLEEPING GOD'S TEMPLE

While browsing through the giant vaults of Lys Marrah's library, the first scholars discovered that the city's name stems from the ancient language and means "City of the Sleeping God". When excavating part



of the hill, ancient vaults were discovered. Those vaults were then named the *Temple of the Sleeping God*. A narrow, unlit path leads into the depth of the temple. However, there are few reasons to enter it: in its depths, two dozen undead warriors sleep locked in crystals of diamond strength. Ancient scrolls promise their awakening the day their god rises.

This god, his body unable to wither, lies in an obsidian sarcophagus at the far end of the temple. Those who have laid eyes on him say that he is of supernatural height, dressed in black silk, with an ageless and androgynous face of unearthly beauty.

The elven race believes him to be their long worshipped god *Yosunquêl* (meaning “the one whose name was lost”) and there are stories about him that are oddly similar to the myths of the Sleeping God. The myths say that those who speak the name of the sleeping god will be rewarded with unfathomable powers. To protect their god from waking before his due time and from enemies using his power to their advantage, several dozen elven warriors and their families moved to Lys Marrah. They live close to the entrance of the temple, at the foot of the hill named the “Elven Hill”, and six of them are guarding the temple at all times.

In the Temple of the Sleeping God, there are the sleeping god’s body as well as two dozen undead warriors. It is said that those who speak the sleeping god’s name will gain unfathomable power.

THE ELVEN HILL

The Temple of the Sleeping God lies in the depths of the forested Elven hill. This is where the approximately 200 elves of Lys Marrah live. Their leader, *Renadyenn*,

is also the commander of the 20 temple guards. No one openly dares to defy the elves, but they are not welcomed with open arms either and are subtly mistreated. Especially gnomes refuse to help them in any way. They often “forget” to deliver morning dew, an important ingredient for Water of Lunith, the elves’ favorite drink, or to repair the hill’s water supply. The worst blow the gnomes dealt the elves was when, a long time ago, they sold dragon grease to humans for isolating their houses. The elves’ worst enemies are dragons and they are highly allergic to them, which is why their noses and eyes start to water and burn when they approach a greased house. This makes it highly uncomfortable for elves to walk the streets of Lys Marrah.

The elves live at the elven hill and protect the Temple of the Sleeping God. They are few in number and are despised by the gnomes.

OROSHGUR’S EIGHTH

A stark contrast to the gnomes’ treatment of the elves is the dwarves’ hospitality. In the dwarven district, they are welcomed with open arms. The main reason for this is that both races are minorities in a city primarily inhabited by humans and gnomes. The dwarves’ number amounts to about 200 and their habitat in Lys Marrah is called *Oroshgur’s Eighth*. Oroshgur is the owner of Oroshgur’s Tavern and famous for his booming voice that can oft be heard throughout the district and once a week at the forum. He is the dwarves’ representative in court and openly defies anything that can be interpreted as racism: from prices too high to chairs too low. His main objective is to have dwarves treated and paid fairly, since they are the ones work-

ing in the lower parts of town where others would never even set foot in.

Oroshgur is the dwarves' loud-mouthed spokesperson. He fights for equal treatment of all races.

THE UNDERCITY

Roughly three quarters of the undercity are yet uncharted. The city council uses considerable funds to explore the catacombs, repair the subterranean tunnels, vaults, cellars and canals, to find ancient treasures, kill the creatures that lurk down there and to close up gaps and holes those creatures might use to crawl out into daylight. Since many dwarves possess the particularly useful ability to see in complete darkness, they often work as miners and treasure hunters. They usually have profound knowledge of mining and have a strong build, which helps them deal with the occasional monster creeping out of its hiding spot. These features make them ideal for working in this dangerous subterranean environment. According to an old but still well-respected law, "only" half of a discovered treasure goes to the city and the finder may keep the other half. This is the reason why many dwarves have abandoned their hometowns in order to try their luck in Lys Marrah. However, as long as they do not discover any treasures, they are forced to work for tragically low wages.

In the undercity there are monsters to hunt, treasures to seek and old relics to discover. Those tasks mainly fall to dwarves, who cannot resist the temptation of keeping half of the treasure they find.

LEADERSHIP

The only race living beyond their means in Lys Marrah is the gnomes. The gnomish guild, known as the *Raratinca*, controls all the trading routes on the continent. The guild keeps Lys Marrah stocked with items that can't be produced there. Unfortunately, grain is among those goods, since the fields of Lys Marrah have previously been raided and burnt by orcs. All attempts to establish a working agricultural environment around the town have failed due to the orc's brutality and ill-will.

Their economical superiority has helped the gnomes of the *Raratinca* to a life of luxury and decadence: they eat for free in local taverns, drink from richly decorated goblets while they are having their hair and nails cut, they have slaves to carry them around in litters and above all, they enjoy the submissiveness of the city council members. The centre of their influence in Lys Marrah is the guild's main building. However, the most influential gnomes reside in a hillside castle about an hour from the city. *Ghalag Blackface*, the leader of the guild, lives there like a king. He regularly invites the richest and most influential dignitaries of Lys Marrah to his castle, only to humiliate them and show them who truly reigns the city.

The gnomes of the *Raratinca* guild actually rule Lys Marrah's economy, while officially a city council and prince are in charge.

There is not much left for the official prince of Lys Marrah, *Hurus, count of Tyora, representative of the Empty Throne of Telaskia*, except for his lengthy title. His political influence is but little, in addition to the *Raratinca*, he also has to share his pow-

er with four other councillors and a crime boss who is not to be sneezed at, for he is the count's daughter Phynis's alleged kidnapper and murderer.

THE BLACK WEB

The dark side of Lys Marrah also has a representative: *Aerek Lixo* is prince of thieves, smugglers, assassins and black-mailers. He founded the shady community called the Black Web.

Lixo seldom shows his face in public. *Lady Uzarka*, a masked assassin with a terrible magical whip that has taken its toll on many a poor fellow, is his right hand and acts on his behalf in public. Lixo himself is said to be a grotesque being trapped in a small child's body. It is rumored that he is looking for a way to change his body since his is at the brink of death. He is ruthless when it comes to achieving his goal: kidnapping mages, stealing rare charms and hijacking transports of magical artifacts are on his daily schedule. His desperation is his strongest ally and he stops at nothing to fulfill his plan.

The Black Web is an association of criminals led by Aerek Lixo, who is trapped in a child's body and is obsessed with his wish to find a way out.

The city council appointed a so-called regulator, named Nounth "the hound" *Naskor*. His task is to keep an eye on the Black Web, as well as on independent criminals and agents of the dark empire of Ras Korgoth. However, the people of Lys Marrah are not sure what to think of Nounth. Nounth is a brawny man and his features resemble that of a mastiff. He is rumored to have a lack of prudence, but he is often at the right place at the right time. This distinguishes him from his predecessor,

who could be found at any time in only one place: the tavern called the 'Magic Lantern'...

THE LIBRARY

Most of the library's scrolls are still in good condition. This has nothing to do with the founders' alchemic talents, but is due to a spell that keeps paper stored in the library from decaying. The spell works only on books stored inside, which is why the *Mages of Istrith* demanded ward of the whole library instead of just the books. The pact between settlers and mages did not last long: the settlers (rightly) accused the mages of not having defeated the eternal darkness, only stalled its approach. They were afraid of the lanterns losing their power and of depending solely on the mages' circle. There were even rumors that the mages had installed a third eye in each lantern and thereby spied on the city and knew all its secrets. Whether it was instinct or paranoia is uncertain: what is known is that the settlers did not give up the library, they only granted the mages free access to the vaults and thereby to thousands of books and scrolls.

Lys Marrah's library is an invaluable asset for the Mages of Istrith. They feel betrayed by the settlers, who denied them sole reign of the library. The mages' role in the game of Lys Marrah is yet unknown...

Most manuscripts are written in ancient, incomprehensible runes. Even the most enlightened scholars are unable to decipher them, which is why the Mages of Istrith established an embassy in Lys Marrah in order to represent the many adepts travelling here for research. The *ambassador Vendra Amaas* is easily recognizable:

she is garbed in a woven cloth of white and gold and carries a vitreous staff. Her face is like alabaster and when she treads the streets of Lys Marrah, one half of its population freezes in awe, the other half in admiration. Her entourage consists of six adepts high in rank, a handful of novices and a troop of battle-tested mercenaries. Many regard these measures as unnecessary, since Vendra Amaas managed to rid the city of the *Red Mortulus* by herself.

LYS MARRAH AND ITS SURROUNDINGS

The *Red Mortulus* is a flaming giant bird living in the near *Arakhar mountains*. He can fluff himself up to the size of a dragon and spout small fireballs. Each year at the same time, he flies above the roofs of Lys Marrah and sets its buildings on fire. In ancient times, virgins were sacrificed to


calm the bird, but the Empty Throne of Telaskia does no longer permit human sacrifices (much to the dismay of many inhabitants of Lys Marrah, who would rather see one virgin die than innumerable houses be consumed by flames). The *Red Mortulus* is the most dangerous threat to Lys Marrah. Apart from him, only mountain trolls roam the foothills, who enjoy destroying everything that is in their way. Sometimes they come very close to the city.

Once every year, the *Red Mortulus* from the *Arakhar mountains* seeks out Lys Marrah. It is a giant flaming bird that flies above the city and burns down homes. Perhaps human sacrifices should be permitted again?

Not far from the *Arakhar mountains* lie the *caverns of Marbarus*. The river of the same name runs through the caves in numerous ramifications. Further downstream, it touches Lys Marrah. Rare mosses sprout from the caverns of *Marbarus*. These plants are used to manufacture various products all over the continent, for instance to make soap or perfumes in *Telaskia*, magic ink in *Istrith* or elixirs of satisfaction where the *dwarves of Vongrim* live. The mosses are one of the main sources of income for the city. The outer cavities and holes are relatively safe, though the deeper you venture inside, the likelier it is to encounter goblins. You can sometimes spot their corpses floating downstream: they are a wrathful people who often slaughter each other out of spite.

The *Marbarus caves* contain valuable mosses. They are one of the main sources of income for the city, but the caves also harbor goblins.





At the other side of Lys Marrah lie the *black swamps*. They are inhabited and ruled by a group of repulsive and dangerous hags. They have a very long lifespan and spend their time creating bizarre chimae-ras and breeding poisonous plants. Since the *hag Yunrae* is in command, the black swamps have been spreading rapidly, threatening Lys Marrah. Some fear that the swamps will swallow the city whole within the next few years. The city council tries to protect the city and established the uniform penalty of working in the swamps. Every day, about 200 criminals (from petty bilks to cunning poisoners) work on drying up Yunrae's realm.

The hag Yunrae rules over the black swamps, which threaten to swallow Lys Marrah whole. To thwart this threat, convicted criminals work on drying up the swamps south of the city.

A very different (and much better paid) job is working at the stone quarry and in Voron's woodland. It is there Lys Marrah's most important resources are collected: wood and stone. A fixed number of workers are assigned to be part of the militia, since they need to protect the resources and there are not enough guards in the city to oversee the workforce as well as protect the city from ransacking orcs. The main strategy for banishing the orcs for good is building a strong defense. The workers have managed to get rid of many, which led to a good reputation and a better standing. Some are even considered heroes, mostly those who can no longer appreciate the sentiment. For the last few years, there have been fewer attacks on the workforce. While the people of Lys Marrah are glad, rangers presume this is not due to

their power, but that the orc's new leader, the shaman *Raaz Nerech*, keeps them from ransacking the city for unknown reasons.

Orcs have forever been attacking workers in the forest and at the stone quarry. They have a new leader, the shaman *Raaz Nerech*. Does he want to keep the peace or is the cease-fire only the calm before the storm?

Voron's woodland is a mysterious land: it is the home of the minotaurs, whose way of life is an unsolved mystery. They are usually encountered on their own and should be treated with respect, since they are a moody people and the outcome of such an encounter is far from certain. Myths tell of the minotaurs' connection to the *Healing Well*, a magical well in the centre of Lys Marrah. Its water, when mixed with the blood of a minotaur, becomes a potent healing potion. It is rumored that each time a human is healed by the well's mysterious powers, a minotaur in Voron's woodland dies. The city council possesses a small flask of minotaur blood, which is used in small doses in emergencies. However, the council is unaware of the black market initiated by the Black Web, where the blood of a minotaur is an item well in demand.

The water from the healing well becomes a potent healing potion when mixed with the blood of a minotaur. The blood is sold illegally, much to the dismay of the minotaurs living in Voron's woodland.

Lys Marrah should provide you with inspiration for many adventures. Watch out for "The Empty Throne" which will expand the setting with descriptions of the lands beyond the Norildian wilderness!

RACES OF LYS MARRAH

ELVES

Elves have androgynous bodies and weirdly shaped, rigid faces. They are among the oldest races and a very proud people. They have a unique connection to nature, prefer a life of solitude and are often prejudiced and condescending toward other races. They are a gifted race with an affinity to the arts, and their magical gifts surpass those of other races. They have an extraordinarily keen perception, which is the source of their reputation as excellent archers. Another striking feat is their ability to become undetectable, some even say invisible. Many of the elder elves can control their aging process and even rejuvenate

their bodies; this inspired the myth of the elven immortality.

DWARVES

Dwarves are small and robust, their striking features are their deep-set eyes and their magnificent beards. They are known for their excellent memory and well-liked for their sociability. However, they are also known to be stubborn and hard to dissuade from doing what they think right or from their preconceived opinions. In battle, they are great companions because of their persistence and their ability to hit their opponent's weak spots. Their constitution is almost inexhaustible and they seem to have never failing power reserves, keeping them going against all odds. Most dwarves are immune to any supernatural influence, which is why few dwarves pick up magic. It is widely believed that all dwarves possess low-light vision, however, this is not true for all of them and the ability is less reliable than humans assume.

ORCS

Orcs are humanoid creatures with an extreme amount of body hair and dark, leathery, wrinkled and weathered skin. They are restless hunters and possess many of the abilities of a predator. They can smell other creatures, especially those who are in a state of fear. Orcs find their inspiration in their opponent's defeat; the more opponents they slay, the stronger they become. When wounded, orcs enter a state of murderous frenzy, turning into savage beasts. An orc in rage is an opponent not to be tak-



en lightly, for he is prone to attack every creature in sight, even other orcs.

GNOMES

Gnomes are infamous for their insatiable greed for gold. Their bodies are child-like and delicate and often show some kind of repulsive deformity. They are always on guard and prefer to be seen as inscrutable. They can sweet-talk you into almost anything and their tongues can be sharp as the point of a needle. One of the gnomes' advantages in battle is that they can play dead. They are no big fighters, but they know how to weasel out of a fight by trickery. Gnomes are masters of networking: most gnomes know someone owing them a favor in any place in the world.

MINOTAURS

Minotaurs have the body of a human and the head of a bull. Their horns are effective weapons when assaulting someone. Some people even believe that one cannot block the attack of a Minotaur at all. Minotaurs are seemingly immune to fatigue and sleep, some can resist falling asleep for days on end. When they rest, they do it standing up. The minotaurs' most striking and renowned feature is their healing speed. Smaller wounds often close up immediately, severe injuries still heal much faster than a human's would.

GOODS AND PRICES

Item.....	Price (gold coins)
Complete equipment (incl. *).....	4
Everyday life (per month)	10
Analysis (Alchemy, magic)	5
Armor	10
Arrows (20 pieces)	1
Backpack, leather *	<1
Belt pouch	<1
Binoculars	50
Boat (rowing boat)	7
Boots	1
Chain (iron, 2m)	1
Cinder (for 1 adventure)*	1
Clothing	3
Compass	11
Dog (fighting, tracking)	15
Donkey	15
Guide (per day)	1
Healer, treatment	1
Horse	36
Horse fodder (for 2 weeks)	1
Hourglass	2
Inn (1 night)	<1
Ladder, rope (5m)	1
Lens (1,5x zoom)	5
Lock-pick (1 piece)	1
Make-up and powder	<1
Meal	<1
Mirror, metal	1
Monthly income	15
Mule	22
Musical instrument	4
Net	2
Parchment (10 pieces)	1
Piton (usable 5 times) *	1
Rope for climbing (10m)*	<1
Sleeping bag*	<1
Scribe (big assignment)	1
Tool (standard price)*	1
Voyage by foot (1 week)	3
Weapon	5

Appendix

3 Scenarios, Game Master Tutorial,
4 Example Characters, Map of Lys Marrah, Character Sheet

DARKNESS OVER HMÛR

An enchanted lantern has broken, spilling a veil of darkness over the old district of Hmûr. Lys Marrah's prince offers a large sum of money to those who can find out why.

Prologue. Word about the incident in the old district of Hmûr is all over town. People say the Eternal Darkness is forcing its way back into the city and terrible creatures are making their way out of the sewers. The lantern has been out of order for a few days now, and the city council has promised a reward of 100 gold coins for those who manage to find out why.

1. The Lantern (1 QP). A first inspection (see text in italics) leads the characters to the broken lantern, where the mage Makranor is already at work. He is inspecting the lantern but does not feel the need to share the results of his investigation with the characters. However, the characters might be able to persuade the arrogant mage of Istrith (☹ Cha/Soc). They first have to prove they are not to be taken lightly. If they succeed, he explains that the lantern seems to work properly, but that its light is subdued by someone or something close by.

If the PCs stay there for a longer period of time, they will observe monsters crawling out of the shadows. They can hear a baby

crying in a nearby building; when they look in that direction, they see four giant woodlice crawling up the wall towards the window the sounds are coming from. The characters have 4 CR before the woodlice reach the window.

⊕ **Giant woodlice:** Com 36, CON 6, SV_L PoD, AP 1

As you venture further into the district, you feel as if the darkness is engulfing you more with every step. A thin but dark fog lets shady alleys appear dangerously threatening, even in broad daylight. The empty streets echo with alien sounds. As you close in on the cast-iron lantern inscribed with strange runes, you notice that the magical crystal gives off only a faint glow. A mage of Istrith is standing on a wooden platform, thoroughly inspecting the lantern. Three armed mercenaries are guarding him.

2. Investigation (1 QP).

The houses nearby are rather inconspicuous. Let some monsters appear and disappear in front of the characters until they make the decision to investigate the undercity. They find a rusty manhole cover that grants them access. When they try to lift it and make a successful ☺ Str/Soc it opens up to reveal a large tunnel into the sewers. A failed check leads to a slight injury (1 PoD), several attempts are allowed.

3. The Sewers ☹. The last rays of sunshine disappear and even lamps and

torches don't light the way as much as expected. The players should now choose their marching order. The sewers consist of the following chambers and facilities, choose their array as you see fit:

3A. Canal (1 QP). What was once a bridge of bricks has corroded and crumbled down. In order to follow the stream, the players have to jump into the foul-smelling, water-like substance and swim (☹ Dex/Nat

+10). Fail: The difficult task leaves the characters exhausted. All SVs are reduced by 1 until the end of the scene. However, the players can give it another try.

3B. Snack-time (1 QP). A giant rat is gnawing on the remains of a dog. On approaching the small room, the players make a ☹️ Int/Nat -10. Success: they hear the chewing sounds and may prepare for a fight (draw weapons, discuss tactics). Fail: The rat catches a whiff of their smell and launches at them from the darkness.

⊕ *Giant rat: Com 36, CON 10, SV^H PoD*

3C. The Water Temple (2 QP) is a spacious sanctuary with a high ceiling held up by crooked pillars carved with ships and deep-sea creatures. It is half-flooded, and at the archway, a sticky pink thing with narrow eyes and four meaty tentacles is sitting. The players may fight it or lure it away for several combat rounds with the corpse of the dog obtained in 3B.

⊕ *Quadropus: Com 33, CON 14, SV^H PoD, #AT: 3*

3D. The Wine Cellar (1 QP) The small (15 x 15 ft.) cellar can be reached only by crawling through cracks in the wall (it is located exactly 40 ft. below the magical lantern). In between rotten racks a large (6 ft. in diameter) pentagram lights up the room. ☹️ Int/Mag: the pentagram disrupts magic spells and enchantments (such as the magical lantern above). On approaching the pentagram:

4. The Demon ☹️ (3 QP). A grotesque, disfigured humanoid creature with claws instead of hands lunges at the characters from behind a wine rack. His distorted facial features show an expression that might be interpreted as a smile. In a croaking voice it warns the characters of stepping closer and informs them that it will protect the pentagram at any cost.

⊕ *Guardian Demon: Com 36, CON 24, SV^H PoD, #AT: 2*

If the PCs manage to force the demon into the pentagram, its attacks have a handicap of -10, since magic is what keeps it in this world and the pentagram disrupts any kind of magic. In order to get rid of the pentagram, they have to scrub the runes off the floor in the correct order and make ☹️ Dex/Mag for a SV-total of 30. Each PC may make one check per combat round.

If the PCs try to argue with the demon, they might discover who summoned it. To succeed, they need to make a successful ☹️ Cha/Mag -10. When successful, the demon describes its summoner: a pale-faced man wearing a chain with a black crow around his neck. The characters may roll ☹️ Int/Soc in order to know that the dark neighboring country of Ras Korgoth is ruled by Ycranis, a crow goddess.

Tracking the pallid man down may be the starting point for the next adventure. At any rate, it is an important clue for the city council that will get the characters a bonus of 50 gold coins.

5. Epilogue. After destroying the pentagram, the lantern's light once again shines on Lys Marrah's streets and the darkness is vanquished. Hmûr becomes a safe place for its inhabitants again. The prince of Lys Marrah shows his gratitude by handing 100 gold coins to the characters, and the game master distributes the QP for each episode the PCs experienced (suggestions as to how many QP are indicated in brackets at each subsection).

ELVEN HILL IN THE FOG

For a couple of days, a thick veil of poisonous fog has been suffocating the Elven Hill. An elven friend, Larayn, asks the characters for help. Several clues lead them to the gnome guild Raratinca and an evil mage living in the nearby hills.

Prologue. An acquaintance, the elf Larayn, shows up at the PCs' doorstep, begging them for shelter. His face is drawn, he is thin and worn out, merely a shadow of his former self. If the PCs act sympathetically, he tells them about the fog (see text in italics) and asks them for their help in finding the cause for this plague that has driven his people from their homes.

1. Investigation (2 QP). The players have free range in where to start their investigation.

1A. The Elven Hill. The elven hill is an untouched area of woodland in the centre of the city. Most huts and houses have been abandoned already, from some of them, the players can hear muffled moans and strained coughs. Between the trees, a dense fog wafts around, covering the entire hill (the fog is magical and only affects elves, neither humans nor animals). A short way off the main road, the characters find the remains of a fire, with a bunch of burnt herbs in the center. A successful ☹ Int/Mag -10 is needed in order to identify them. If successful, the characters know it is *Steeves-*

bane, a rare plant that only the Raratinca sell. It is known that the herb can be used for summonings. A failed check reveals nothing, but the characters may have an alchemist analyze the plant, which leads them to the same conclusion but costs them 5 gold coins.

1B. The City Council. The city council informs the PCs about a terrible incident that occurred a few weeks past: an elven warrior protecting the Temple of the Sleeping God had killed a gnome who had entered the temple and refused to reveal the contents of his bag. The Raratinca guild sued the elves for a compensation of 3000 gold coins, but the city council ruled that the incident was nothing more than a tragic accident.

1C. Picking up the Trail.

PCs with a (more or less) shady past may ask Aerek

Lixos' henchmen for help. They tell the PCs that the infamous evil mage Kar Holor has recently been spotted in Lys Marrah. He and his bandits live in the Arakhar mountains, not far from the Raratinca castle. Kar Holor is a man not to be messed with: people say that he even tried to gain influence over the weather and almost succeeded once...

2. The Gnomes' Castle ☹ (2 QP). The PCs should have gained enough information by now to know where to go next: The

"Surely you have noticed the fog. It tightly embraces the hill, like one lover the other. It is making our whole race terribly ill!" Larayn barely manages to suppress a cough. "Many have left their homes and taken refuge in the city. Some even sleep in filthy stables and gateways! What horror! I fear that us elves shall have to leave Lys Marrah for good soon..." His features contort for a moment, he then turns your way and dons a hopeful expression.

Raratinca castle, an hour from Lys Marrah. Perhaps they already suspect Ghalag Blackface, the guild's leader, to have hired Kar Holor to summon the fog. It was an act of revenge for the murdered gnome in the temple. Two third of Kar Holor's fee are yet unpaid.

What the characters should do now is to try and discover the connection between Ghalag Blackface and the evil mage Kar Holor, then locate the latter. There are several ways to accomplish this task:

- ♦ They seek out Ghalag Blackface and question him. His statements aren't conclusive and he often contradicts himself. When confronted directly, he denies everything.
- ♦ They waylay Ghalag's delivery boy who carries the remaining 400 gold coins and follow him to Kar Holor (→ 3).
- ♦ They ambush the delivery boy, steal the money and seek out Kar Holor (→ 3).
- ♦ They scour the hills for Kar Holor.

3. Kar Holor's Hideout (3 QP). The hideout consists of three stone huts and is located on a narrow plateau in the mountains, half an hour from the gnomes' castle. Reaching it proves challenging and upon arrival, a fat raven starts quorking loudly, thereby alerting Kar's men.

Challenging Kar Holor and his 6 bandits (3 are protecting him at all times) is a bad idea and the PCs should refrain from attacking them. Better approaches are playing him off against Ghalag, appealing to his pride as a mage or offering him a reprieve upon getting rid of the fog. The PCs may also devise an altogether different plan.

⊕ *Kar Holor: Nat 35, Soc 35, Com 33, Mag 46, CON 20, SV PoD*

⊕ *Bandits: Com 36, CON 12, SV^H PoD, jagged weapons*

4. Quarasfern (2 QP). Should the characters not succeed in persuading Kar Holor to rid the elves of the fog, the mages of Istrith could manage to do so. However, several weeks pass until then and 3 or 4 elves die. In both cases, *Quarasfern*, a rare healing herb that is required for a ritual to dispel the fog, is needed. The only sellers of this herb are the Raratinca, who, naturally, won't part with it. The PCs have to either steal it from the Raratinca's storage facility (4B) or search the caves themselves (4A).

4A. The River Caves. The wise woman Thera leads the PCs to the entrance of the caves. They then venture deeper by themselves. In order to find some *Quarasfern*, each character rolls one ☹ Int/Nat per round. Note how many rounds they need to roll a total SV sum of 30. Then, roll a d6. If it is lower than the number of rounds it took the PCs, they encounter 4-8 goblins.

⊕ *Goblins: Com 31, CON 9, SV^H PoD*

4B. The Raratinca's Storage Facility. The storage room is located at the outskirts of the city and is, naturally, locked. Inside, two orcs keep watch over the numerous casks and chests. In order to sneak in and steal the herb without being discovered, ☹ Dex/Soc with a total SV of 30 are needed. Count the rounds it takes the characters to reach this number, then roll a d6. If the result is below the number of rounds, the orcs spot and attack the PCs.

⊕ *Orcs: Com 42, CON 15, SV PoD*

5. Epilogue. A ritual is performed in order to rid the elves of the terrible fog. The *Quarasfern*'s smoke seems to seek out and destroy the wafts of mist like a hunter its prey. Upon their return to the hill, the elves gift the characters with a tiny flute, which attracts animals upon a successful ☹ Dex/Mag. The city council rewards them with 100 gold coins each.

ANTICIPATED ABDUCTION

The prince's sister has been kidnapped from her bower. The tracks lead the characters deep into the black swamps, where the fearsome hag Yunrae rules.

This scenario is special: right after its conclusion, there is a solo adventure for game masters. It was created in order to help you react to unexpected ventures of your players.

Prologue. The city hall swarms with hundreds of people. Lys Marrah's prince Hurus announces that his 29-year-old sister Iluna has disappeared. He offers a reward of 100 gold coins for those who bring her back safe and sound. Iluna is said to be quite radiant, and the prospect of being her savior makes many men anxious to try their luck.

1. Iluna's Disappearance (1 QP). Upon inquiry, the PCs find out several things:

- ♦ Iluna had been fearing for her safety for several weeks. She kept her room locked at night and never ventured far without her bodyguard Nagrus and his people. She avoided leaving town at all costs.
- ♦ Iluna is said to be of most radiant beauty. Her sight makes even the most hard-boiled warrior fall in love with her instantly.
- ♦ The gods have saved her life twice already: When Iluna was 16, she suffered from consumption. Her chances of sur-

vival were close to zero, yet she miraculously recovered.

- ♦ 12 years ago, Iluna's horse went mad and carried her deep into the swamps. Nobody expected her to have survived and she was pronounced dead. Three days and nights later, she returned. She had lost both horse and all memory of the

time she had spent in the swamps.

When asking around the prince's residence, the PCs find out that Iluna's bower on the second floor was locked from the inside when she disappeared. In her room, they find traces of *Mumblin grass*, a plant that only grows in the swamps.

2. The Swamps (1 QP).

Paint a vivid picture of 150 prisoners working in the

swamps. They dig off influxes, dig streambeds, fell trees and build dams. The ever-drunk overseer Ikkus tells them he saw three huge figures emerging from the swamps the night Iluna disappeared. He is certain that these creatures were Yunrae's undead slaves. Upon talking to some prisoners, the PCs get another hint (see text in italics).

3. Provocation (optional, 1 QP). Iluna's bodyguard Nagrus and his men confront the characters ("How dumb can you be, talking to a tree in order to find my Mistress? You're pathetic."). The PCs are in-

"Let me tell you a secret. Over there is a patch we dried up last year. There's an old willow we didn't dare fell. The spirit of Yunrae's outcast sister Harere is said to live in there."

Many years ago, Yunrae sealed her into the tree in a fit of rage. She is said to possess the second sight, maybe she knows where to find Lady Iluna. Beware, though: whoever wants to speak to the willow has to solve a riddle first..."

volved in a brawl where each point of damage received also demoralizes.

⊕ *Nagrur and his four mercenaries*

(unarmed): Com 36, CON 14, SV_L PoD

4. The Weeping Willow (1 QP). As the PCs approach the willow, two eyes open up amidst the bark. A snarling voice asks:

*"I have two eyes,
yet there is something that I miss,
despite my name there's something
denied to me: tell me, what it is."*

If the players can't think of the right answer ("weeping"), they may make a ☹ Int/Nat. If successful, give them a hint.

As soon as the correct answer is given, the face of an old hag pushes out of the tree. Harere, who is indeed Yunrae's out-cast sister, can hardly talk and begs them for some water. When the PCs tell her their story, she poses them the following riddle: "Look where water and stone unite, though things may seem different than what is right."

5. Stone And Water (1 QP). Uoron, a local, believes that Harere's riddle refers to an old ruin, half-immersed in the swamp. It is located in the midst of the swamp, in the hag Yunrae's territory. He refuses to go there („The swamps are no place for sane persons"), but he tells them the way. Secretly, Nagrur and his men follow.

The PCs are pestered by mosquitoes, snakes wiggle their way through the stinking water and the fog that covers the ground makes only guesses to what kind of weird creatures might live down there. Traveling is slow and exhausting: a ☹ Str/Nat tests the characters' stamina. Fail: The character is fatigued, his SV is reduced by 1 for the rest of the adventure.

6. The Sunken Ruin (4 QP). Crumpled stone walls, covered by moss, protrude from the water. There is only one undamaged building and this is where the PCs find Iluna. The girl is dangling from the ceiling, tied up and gagged. An ancient "woman", weathered and crippled, approaches: it is Yunrae. She calmly tells them the story of how Iluna came to be in this precarious situation:

12 years ago, Iluna sought out Yunrae and begged her to heal her of her consumption. Yunrae made a deal with her: in return for her health, Iluna had to surrender herself to her in 12 years. However, Iluna refused to keep her end of the bargain, which is why Yunrae had her abducted by her minions (see below, 6B).

The characters now have to choose sides.

6A. The PCs decide to let Yunrae keep Iluna. Yunrae lets them leave unharmed, but on their way out they encounter Nagrur's mercenaries who will call them traitors and attack them furiously.

⊕ *Nagrur and his four mercenaries (armed):*
Com 36, CON 10, SV PoD

6B. The PCs try to rescue Iluna. Yunrae simply laughs at them, then disappears into the swamp. Shortly after that, swamp monsters approach, one from every direction. Those monsters are strong, but dumb.

⊕ *Swamp monsters (4):*
Com 26, CON 24, SV+2 PoD

7. Epilogue. Depending on the outcome, there is either a great celebration or a requiem for Iluna. The PCs' expenses are paid for. They either get 100 gold coins from Iluna's brother for returning her, or the same amount of hush-money from Iluna herself. In both cases they receive their Quest Points.

GM SOLO TUTORIAL

FOR GAME MASTERS OF "ANTICIPATED ABDUCTION"

We would like to show you a few tricks about dealing with your players' decisions. In this solo adventure, you are guiding a fictitious group of adventurers through the previously described adventure. Start reading at section → 01, then skip to the section that interests you the most.

01 You describe the opening scenario that tells the players about Iluna's disappearance.

- ♦ The players try to approach the prince → 05
- ♦ The players show disinterest and decide to go for a beer → 04
- ♦ The players start asking the next best person random questions → 03

02 If the prospect of money is not motivating enough for your players/their characters, try provoking them. Let Nagrus challenge them to a race to save his mistress. → 10

03 Your players can't wait to delve into the action, even though you have not even finished telling the prologue. If you would like them to settle into their roles first (for instance by describing their characters' looks etc) try to gently tell them that the city hall is not the right place to start their inquiries. People there are simply too agitated and anxious. → 10

04 Prince Hurus spots the characters on their way out and addresses them directly: "You back there, about to leave: don't turn

your back on this poor woman's fate. I see by your weapons that you are fierce warriors. If even the likes of you don't take pity in my hour of need, what hope do I have?" The people in the hall fall silent and warily regard the PCs. Hereby you have shown that the prince is a vulnerable human being and a desperate brother. At the same time, you have boosted your players' egos. Most players will now take the bait. → 10

05 Don't let them in too easily. After all, prince Hurus is Lys Marrah's highest-ranking noble. If this is their first adventure and they are not yet renowned in the city, it is even more difficult to approach the prince. They might have to weasel their way through the crowd or persuade Hurus' guards of their disposition. Upon reaching the prince

- ♦ the PCs pester him with questions → 06
- ♦ ask for a higher reward → 07
- ♦ interact with him, introduce themselves and the like → 08

06 A high-ranking noble such as the prince of Lys Marrah is not obliged to answer commoners' questions. He thanks the PCs for their help, but asks them to refrain from pestering him further and sends them off to question his chamberlain and the rest of his staff instead. → 10

07 Prince Hurus miserably stares at the PCs. "Is it not enough for you to help your ruler heal his broken heart by returning his most valuable treasure to him? If this and the prospect of 100 gold coins is not enough

for you, I'm afraid I can't help you choose the right path."

If the PCs still don't take the bait, rivalry might spur them on. Nagrus and his mercenaries enter the scene. Nagrus bows deeply to the prince and boasts: "Your Honor, you won't need those greedy bastards. Me and my men will find Iluna, if it's the last thing we do on this earth. You can count on us!"

This should get the players to take on the quest. → 10

If it doesn't → 02.

08 Players usually enjoy feeling needed and interacting with important NPCs satisfies this need. Prince Hurus will politely listen to what they have to say, even repeat their names back to them. "I thank you for your help from the bottom of my heart. If you find my sister, this won't be the last time your names have passed my lips," he states.

- ♦ the PCs pester him with questions → 06
- ♦ they ask for a higher reward → 07
- ♦ they are content and let Hurus retreat. → 10

09 Maybe our ideas won't be as good as yours, still we would like to offer a few approaches:

- ♦ A prisoner contacts the PCs. He was listening in on their conversation from a nearby hiding place. He offers to sell them the answer to the riddle, but they would be in his debt.
- ♦ Some clue leads to the ruin, such as a herb gatherer who saw a light near it.
- ♦ You allow your players to force the willow to talk. This way is neither pretty nor especially imaginative, but possible.

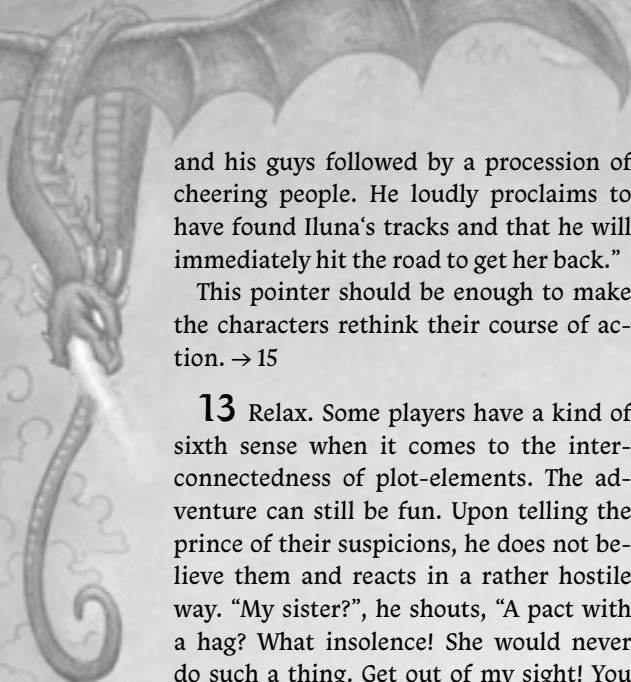
Afterwards, it is time to head into the swamps. → 23

10 This is where episode 1 (section 1 in the adventure above) starts. It is your mission to provide 6 pieces of information in a way that the characters feel like they've gathered it all by themselves. It is a good idea to start by placing a map of the city before them, then asking them what they intend to do. There are several directions they could take:

- ♦ The PCs are provided with the clue about the swamps and leave town immediately to continue their search there. → 11
- ♦ The PCs get a totally wrong idea. They expect a conspiracy in the city council or make up some other absurd theories. → 12
- ♦ Unlikely but possible: the PCs see through the plot at once and tell Hurus about their suspicions. → 13
- ♦ The PCs use their Great Gifts to locate Iluna. → 14

11 Episode 1 ends surprisingly quickly. You might be disappointed: don't be. You may still give your players the information you would like to share with them, for example by having them meet the prisoners' overseer outside the city. Adventures are like the rain: at some points there are cloudbursts, sometimes they slow to a drizzle. In any case, don't go against the flow. → 15

12 You should probably not tell your players that they are completely off track. However, you still have to gently lead them away from their absurd ideas. If they decide to have a pint at the tavern and discuss their conspiracy theories, it might prove difficult to urge them on. However, there are ways to get them back on track, for instance by telling them the following: "You hear voices outside and spot Nagrus



and his guys followed by a procession of cheering people. He loudly proclaims to have found Iluna's tracks and that he will immediately hit the road to get her back."

This pointer should be enough to make the characters rethink their course of action. → 15

13 Relax. Some players have a kind of sixth sense when it comes to the interconnectedness of plot-elements. The adventure can still be fun. Upon telling the prince of their suspicions, he does not believe them and reacts in a rather hostile way. "My sister?", he shouts, "A pact with a hag? What insolence! She would never do such a thing. Get out of my sight! You better not show your faces again until you have found Iluna!"

Trust us here and refrain from placing red herrings even if you think the adventure is not difficult enough. → 15

14 Some examples would be:

- ♦ A PC uses his Great Gift in Nature to enhance his sense of smell, then try to track Iluna's scent. → 16
- ♦ A PC uses his Great Gift in Magic to conjure a vision of Iluna's whereabouts. → 17

15 Episode two is mainly about describing the state of the swamps and the threat it poses to the city. You should not only tell a story, but continuously reveal previously unknown details about the world the PCs live in. Some probable courses of action:

- ♦ The PCs march directly into the swamps, without gathering any information beforehand. → 18
- ♦ The PCs use their Great Gift in Nature to search the swamps. → 19
- ♦ The PCs call on Ikkus to help them gather information. → 20

16 Tracking Iluna's scent can be regarded as a rank 2 effect. It leads the players to, but not into, the swamps. "Your nose picks up a variety of scents, not all of them pleasant. The smell of damp mildew mixes with the sweet scent of a fine dame. It wafts before you, pulling you away from Iluna's quarters. It is growing stronger the further you go. As you reach the outskirts of the city, your hand rises involuntarily and points toward the swamps. Unfortunately the mildewy smell outweighs Iluna's here and you're no longer able to distinguish the two." → 11

17 Regard this as a rank 2 effect. It reveals new and surprising secrets but still enables them to experience the adventure's other episodes. "You close both eyes and open your third one. In the realm of your second sight, you can clearly see a beautiful woman. She is helpless, tied up and gagged. You try to catch a glimpse of her surroundings, but some inconceivable force keeps your vision focused on the woman. Suddenly, the grotesque face of an ancient woman looks directly at you. Deep-set eyes in a weathered face stare at you, a hostile old voice hisses: "You didn't really think it would be that easy, did you? She's mine!" You jerk back, your third eye closes and the vision ends, leaving you breathless with your heart pounding. → 11

18 If you want the PCs to regard the swamps as a dangerous place in the future, you should not let them wander about without a guide or any clues about Iluna's whereabouts. They might fall into a pond, almost drown or be attacked by giant mosquitoes or leeches. An herb collector rescues them and tells them off: "Are you mad, walking into Yunrae's swamp like that?"

You're lucky to still be alive! Follow me to my camp, I'll treat your wounds." The time-out at the camp gives you the opportunity to throw your players bits and pieces of the information they need to go on. → 20

19 You don't want your players to wander through the swamps aimlessly, but to solve the willow's riddle, then directly approach the ruins. If they use their Great Gift (at least rank 2) to successfully move through the swamps, you might add a different obstacle, for instance: "No matter where you go, as soon as you try to venture further into the swamps, giant green creatures appear. They are three feet tall and built like rocks. It will be very hard to get past them."

Since you've added an additional obstacle, you will need to resolve this one, too. You might have the willow not only pose a riddle but also tell them how to get rid of Yunrae's swamp monsters (for instance by burning a special kind of resin). → 20

20 You've now completed two thirds of the adventure. If your players grow impatient because there has not been a fight yet, just insert the optional episode 3 here. This will give your players some relief, and they will be able to fully concentrate on the rest of the adventure.

21 Should your players reach a dead end, you may help them if they roll a successful ☹️ Int/Nat. However, all their checks fail - what now? Maybe you have an idea, if you don't, consider ours. → 09

22 The willow poses its riddle and the players...

- ♦ don't get it → 21
- ♦ solve the riddle → 23

23 The PCs now know all there is to know about Iluna's whereabouts and they are approaching the ruins. Describe the terrain as best you can, so your players know that the journey is not an easy one. The soil is wet and disgusting and every step is making sloshing sounds, the fog impairs the PCs' sight, mosquitoes pester the PCs, gurgling sloughs open up in front of them and toads and other critters keep making awful mating sounds.

- ♦ The players are just sitting there, shrugging it all off. → 24
- ♦ The players are joking around, munching their crisps and not taking you seriously. → 25

24 If you have difficulties making it plain that the hike through the swamps is difficult and potentially lethal, introduce specific problems. For instance, one PC's mosquito wound festers, another player discovers a small snake in his boot (or perhaps he only hallucinates it). After solving their individual problems, you continue your storytelling. → 26

25 Sometimes the players won't jump onto the bandwagon and you just can't build up any atmosphere by yourself. You best skip that part and continue with the adventure. It might help to address the problem after finishing the adventure, tell them that you need their help when trying to create a believable scenario. But for now, you better keep your players occupied.. → 26

26 You have finally reached the crossroads. The rather linear storyline opens up here and it is up to your players which road they are going to take. Some ideas they might have:

- ♦ They free Iluna and don't even listen to what Yunrae has to say. → 27
- ♦ They take Iluna captive and threaten to kill her. → 28
- ♦ They take Yunrae's side and thereby gain a valuable ally. → 29
- ♦ They use their Great Gifts to rid the world of Yunrae forever. → 30

27 Some players irrationally fear that they are losing time when letting NPCs talk. If your players are of that sort, teach them that this is not the case by occasionally creating an adventure they have to solve with diplomacy. For now, let them do what they please but let Iluna smile mysteriously at the end. Don't force them to listen to an epic monologue you might have written for Yunrae. → 33

28 In this case, you obviously have a very creative and talented group of players. Enjoy how it all plays out and reward them for their unconventional thinking! Yunrae might be as overwhelmed as you are. If you also introduce Nagrus and his mercenaries, Yunrae will be completely dumfounded and fleeing the scene, leaving "only" her servants to deal with. → 33

29 Changing sides is a beautiful idea. Play along and present Yunrae as a poor, misunderstood hag who has had some bad luck in her life and is not half as mean as people claim. You can use this in your next adventure, where the PCs might have to prove their loyalty to her by running an errand or symbolically making a sacrifice. Let them encounter a priest who might have heard about their pact with the hag. Be creative and invent an adventure of a completely different sort!

30 The PCs still have most of their Constitution and Destiny points and are tempted to rid Lys Marrah of the allegedly evil hag once and for all. If you did not make it clear enough that Yunrae is a real threat, the worst-case scenario might occur: One PC jumps behind Yunrae and holds a knife at her throat (Dexterity). Another magically paralyzes her (Magic). The third member of the party holds her in a headlock (Strength) and the fourth one assaults her in order to knock her unconscious (Combat). Not quite what you had in mind, right? You have several options here:

- ♦ You tell your players that the hag is invulnerable and resistant against magic. You roll your dice hidden behind your hand and tell them that Yunrae successfully defends herself and in her turn teleports away. → 32
- ♦ You give up. → 31

31 Sometimes, you simply have to accept that you are defeated. The players' combined strength was too much for Yunrae, who apparently underestimated them (as you did). This does not mean that Yunrae is permanently out of the game. The PCs might let her live as long as she does not fight back and only hand her to the authorities. From there on, there are various possibilities and you can still use Yunrae for a follow-up adventure. → 33

32 The players will not like this turn of events. They spent all their Destiny points in order to capture the hag and they will feel cheated if she simply disappears. Note that players don't receive almighty NPCs well, so avoid them. God-like NPCs which are always one step ahead of the players, know everything beforehand and cannot be caught frustrate players to no end

and have no purpose in roleplaying games whatsoever. → 33

33 Depending on the outcome of section 6, you might have the players fight with either Yunrae's swamp monsters or Nagrus and his guys. However, if the confrontation with Yunrae was exciting and satisfying for the players, you might as well leave it at that. Another important aspect of being a game master is to leave out scenes that no longer fit. → 34

34 The PCs finally arrive back at the city, most likely very exhausted but mostly unharmed. They are either celebrated for

bringing back the prince's sister or interrogated and pestered with questions they probably do not want to answer. In any case, they earn their well-deserved Quest points.

We hope that this little Game Master Solo has shown you that being a GM can be a rewarding and fun experience. The most fun thing about playing a role-playing game is having a good time together and sharing exciting stories with your friends. You will always discover new things about yourselves, try different approaches and, hopefully, share many unforgettable adventures.

JANGAR

After your father had been accused of poaching, he left Telaskia for good and took you with him to the Norildian wilderness. He taught you everything he knew, mostly about herbs and plants, animals and monsters and the secrets of the woods. One day, a Minotaur sought out your father. They talked for hours and finally your father told you he had to take his leave, but that he would meet you again someday, in the city of Lys Marrah.

Many years have passed since that day. You are constantly living in two worlds: on the one hand, you are a beast-master of the city; on the other hand you collect and sell valuable herbs in order to get through.

Looks: strong build, deep-set but gentle eyes, full beard

EBBENYN

People take you for a mage of Istrith because you are capable of performing their kind of magic. If only they knew your father was a mere beekeeper. When you were young, you stumbled upon the corpse of a mage of Istrith on one of your walks. After giving it a lot of thought, you decided against your better judgment and took his spellbook and ring. You sold the ring in order to be able to afford learning to read. In the dead of night, with your family fast asleep, you studied and internalized the spellbook. Today, you have mastered all the spells, and no one doubts you have actually studied magic in Istrith. You believe it was fate that gifted you with this wonderful turn of events and try to repay it by using your powers only for doing good.

Nature: strong bond to nature, quiet, patient, ethical

Equipment: spear, three throwing spears, complete equipment, 20 gold coins

Nature	Combat	Society	Magic
44	35	32	31
Constitution	Destiny Pts.	Gold coins	
15	6	20	

Looks: slender, light blonde hair, fascinating gray-blue eyes

Nature: secretive, shy, mysterious, meticulous

Equipment: staff, complete equipment, 30 gold coins

Magic	Society	Combat	Nature
45	35	31	31
Constitution	Destiny Pts.	Gold coins	
15	6	30	

MENDELIS

A group of street performers came to Lys Marrah when you were just a kid. Lucky you, their main performer broke a leg at the day of the great performance. The leader of the troupe, Quio, took you under his wing to replace him. You were gifted from the beginning, and Quio did his best to further enhance your dexterity and train your body control beyond any normal human's capabilities.

However, the troupe's past caught up with them and one unfortunate event followed the other: accidents and hard trials became daily occurrences. You soon discovered that the troupe had been cursed during some journey through Ras Korgoth. Fights and mishaps made life as a troupe unbearable and they soon disbanded. Quio disappeared without a trace. You stayed

VARULK

Your family history is a dark one: for generations, they have held the office of executioners. From early childhood on, you were forced to watch your father in a dark mask fulfill his duty. He used to say that "someone needs to do the dirty jobs, too. And one day, when I have passed, it will be your duty to follow in my footsteps." However, fate had other plans for you. At the day of your first execution, you raised your axe to deal the final blow, when suddenly the blade went off the hilt and flew away, god knows where. Your second execution went just as "bad": the lever that was supposed to open the trap-door beneath the feet of the convict broke off in your hands. When the city council pardoned the convict at your third execution seconds before his death, you decided that the office of execu-

tioner was just not meant to be yours. You exchanged the run-down family hut for armor and equipment and decided to take on life as an adventurer.

Looks: red hair, always a smile on your lips, smooth movements

Nature: agreeable, impatient, hedonistic, needs to be the centre of attention

Equipment: dagger, three throwing knives, complete equipment, 10 gold coins

Dexterity	Charisma	Intelligence	Strength
43	34	34	31

Constitution	Destiny Pts.	Gold coins
15	6	10

tioner was just not meant to be yours. You exchanged the run-down family hut for armor and equipment and decided to take on life as an adventurer.

Looks: very muscular, gentle face, short brown hair

Nature: honest, strong sense of justice, rather simple-minded

Equipment: axe, armor, general equipment, 20 gold coins

Strength	Dexterity	Intelligence	Charisma
43	33	33	32

Constitution	Destiny Pts.	Gold coins
19	6	20

DESTINY

BEGINNER

PC: _____

Race: _____

6

Experience Level

Consti-
tution

--

Destiny-
Points

--

Quest-
points

--	--	--	--	--

Notes



CEMETERY

RARATINGA GUILD
RESIDENCE

PRINCE'S
QUARTERS

WATER TOWER

HEALER

PRIVILEGED
DISTRICT

PAWNSHOP

TRADING DISTRICT

TEMPLE DISTRICT

HEALING WELL

MAGIC

LANTERN INN

EMBASSY OF
ISTRITH

CITY HALL

TEMPLE
OF VINITH

ARTISAN
DISTRICT

ANCIENT
LIBRARY

FORUM

PRISON

TAILOR

HARBOR
MASTER'S OFFICE

OROSHGUR'S
EIGHTH

OLD DISTRICT
(HEMÜR)

BLACKSMITH

EVEN HOTEL

TEMPLE OF THE
SLEEPING GOD

ALCHEMIST

HARBOR

DWARVES'
DISTRICT

LYS MARRAH

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

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ABBREVIATIONS

AP Armor protection
 #AT Attacks per round
 Cha Charisma
 Com Combat
 CON Constitution
 CR Combat round
 DP Destiny points
 Dex Dexterity
 dx x-sided die

GM Game master
 Int Intelligence
 Mag Magic
 Nat Nature
 NSC Non-player character
 OBS Obstruction points
 PC Player character
 PoD Points of Damage
 QP Quest points
 Soc Society
 Str Strength

SV Success value
 SV^H Success value, high die
 SV_L Success value, low die

 text passage
 change of scene
 game master info
 combat stats
 make a check on
 upon successful check
 upon failed check



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