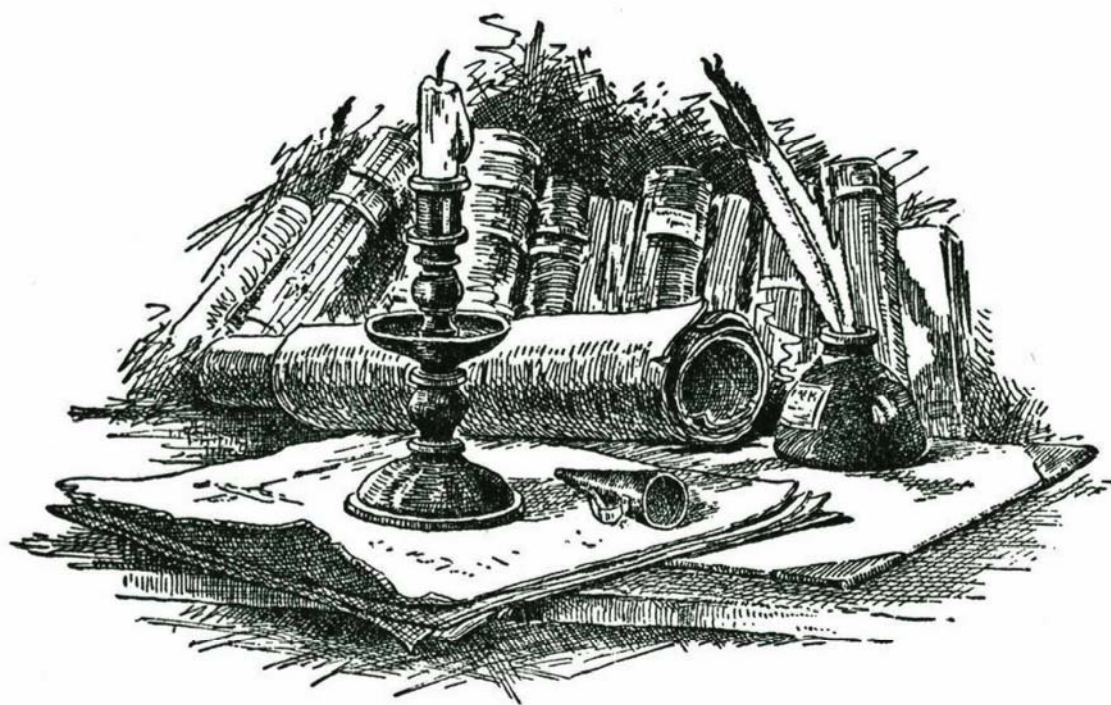


Volume III  
The  
Games Master's Guide



*Being a supplement for Warhammer Fantasy Roleplay, second edition*

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## Foreword

This third volume of the *Liber Fanatica* consists of three parts: In the *Articles* section you will find contributions on various aspects of gamesmastering WFRP, with topics ranging from an in-depth look at designing campaigns to expanded skill rules for WFRP2. The *Tool Shed* houses a selection of hopefully useful tools for designing and running WFRP scenarios. The *Appendices* consists of a collection of material on using the Internet in different ways for playing WFRP: Email, Online Chat and Message Board.

Apart from thanking all the writers for their individual contributions, *James Walkerdine* deserves special recognition for once again stepping forward to do the layout. *Jude Hornborg* has added new energy (and a website!) to our ongoing project, and *Wim van Gruisen* proved yet again to be a candid and constructive commenter. *John F Foody* and *Robin Low* did a thorough job with the quality control. Last but not least I would like to extend my gratitude to the persons who have made the *Liber Fanatica* available from their websites, enabling the success of the first two volumes.

The worldwide WFRP community also deserves recognition for all the encouragement and kind comments since the release of the first two volumes. In fact, the international nature of this hobby repeatedly comes to my mind: the collaborators on this volume come from five different countries, and the readers of the previous volumes hail from many more. When writing this, the French translations alone of the first two *Liber Fanatica* have each been downloaded well over 1,000 times!

Well, before I add another page I better let you go enjoy this volume. The beers are in the fridge, the table is set, and the guys are here any minute now. It is going to be another great night of WFRP.

Henrik Grönberg, December 2005  
Editor *Liber Fanatica III – The Game Master's Guide*

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# Articles



# Writing a Campaign

by Wim van Gruisen

This article is about creating RPG campaigns. The focus is on *Warhammer Fantasy Roleplay* (any edition), but the topic is generic enough to be of value for other RPGs as well. A campaign is nothing more or less than a series of adventures, in the same setting and usually with the same group of characters. A *good* campaign, however, is quite a bit more than that. This article intends to give you some instruments with which you can make your campaign better.

WFRP is a good game for running a campaign – for one thing, campaigns were, and are, published for the game. The *The Enemy Within* campaign for WFRP's first edition is generally known as one of the best fantasy campaigns ever published for a roleplaying game. Other campaigns were the Doomstones campaign and the privately published *A Private War* by Tim Eccles. They are out of print now, but with a bit of luck you can find them on Ebay. For the new edition, Black Industries has published *The Ashes of Middenheim* the first part of their new *Paths of the Damned* campaign. The sidebar mentions all published WFRP campaigns that the LF team knows of.

We can distinguish between different kinds of campaigns. The simplest one is the episodic campaign, in which the PCs face a different problem every session. They fight beastmen on Backerstag, are opposed by mutants on Marktag and discover cultists on Konigstag, all without one encounter being related to the other. It is sort of the A-team approach to adventuring; every session a new adventure, and rarely is one related to the other.

The rambling campaign is a bit more structured; this one is characterised by longer story arcs, and different adventures are related to each other, the ending of one often leading into the next one. There is no clear end, however, with no single goal which the stories lead to. This campaign can go on forever. A comparable TV program would be your average soap.

A step above the rambling campaign is the structured one; here we have a campaign that has a definite beginning, middle and end. Adventures during the campaign are in the service of this structure.

Each type of campaign above adds some complexity to the previous one. This article concentrates on structured campaigns, as they are the most comprehensive. Simpler types of campaigns are automatically covered.

## WFRP Campaign's

### The Enemy Within

- *The Enemy Within*
- *Shadows over Bogenhafen*
- *Death on the Reik*
- *Power behind the Throne*
- *Something Rotten in Kislev*
- *Empire in Flames*

This is the quintessential WFRP campaign, widely recognised as one of the best roleplaying campaigns ever written. The PCs become deeper and deeper involved in a plot to have the Empire descend in a civil war, and deal with those Chaos cults to profit from it.

The last volume is both very difficult to get your hands on, and seen as one of the weakest parts of the campaign. Further, it does not fit with the world in WFRP2. For all these reasons, Alfred Nunez has taken it upon him to write an alternative ending, *Empire at War*.

### Doomstones

- *Crossing the Border* (a small introductory adventure published in *Hogswash*)
- *Fire in the Mountains*
- *Blood in Darkness*
- *Death Rock*
- *Dwarf Wars*
- *Heart of Chaos*

The Doomstones campaign is rather atypical in that it is set far from the civilised world. It is also more high-powered than the standard WFRP setting, with the PCs getting their hands on a number of insanely powerful artefacts, the Doomstones.

### A Private War

- *A Private War*
- *All Quiet in Kislev*
- *Homeward Bound*
- *Wheatland Colonies: A Pass Too Far*

Not part of the official canon, this campaign was published privately by Tim Eccles. The tone is much more down to earth, and magic and monsters are noted by their absence. The stress is much on the evil that men do.

Mini campaigns for WFRP1 can be found in

- *The Restless Dead*
- *Return of the Lichmaster*
- *Dying of the Light*

### Paths of the Damned

- *The Ashes of Middenheim*
- *The Spires of Altdorf*
- *The Forges of Nuln*

This is the first campaign written for WFRP second edition. As this is still being in development, we'll refrain from discussing it.

## Phases in a Campaign

### Preparation

A structured campaign needs a continuing plot, or a number of them intertwining. Take some time to find it. The Warhammer world is a rich setting, and you won't be spoiled for ideas. If there is a standard WFRP campaign, it would be the one where the PCs find traces of a secret organisation threatening the safety of the Empire, follow those traces and end up destroying that organisation in a climactic event, just as the organisation is ready to deliver the coup de grace. But that has been done already, and the world has so much more to offer. The threat of Chaos is one of the defining characteristics of the Warhammer world, and good for many adventures, but the world is rich enough to offer many other campaign themes. Revolution may be brewing in Bretonnia, or the forests of the Empire might hide an ancient danger. Overseas we have the Lustrian colonies, the secrets and fabled treasures of ancient Khemri and the frozen lands of Norsca.

Inspiration can come from plots in books and films as well. *The Lord of the Rings* has served as inspiration for many RPG campaigns, but isn't the only book with a stealable plot. Just imagine a group of apprentice wizard PCs in the same college who learn that an ancient enemy, long believed dead, is gaining power again. Each year in school that power is getting stronger, and the PCs will have to battle its deranged followers, discovering and foiling their plans, all the while worrying about classes and exams. The campaign ends in a climax at the end of their apprenticeship, when the enemy finally comes to life again and engages the PCs in a head-to-head confrontation. While J.K. Rowling may not like your running such a campaign, you're pretty safe from her lawyers as long as you don't use names like Harry Potter, Voldemort or Hogwarts.

One final important source of inspiration is your players. Ask yourself (or better, ask them) what sort of campaign they want to play. With WFRP, you can also ask what sort of advanced career they aspire to. If a player wants to be a sea captain, and another would like to be a famous explorer, it seems that your campaign theme is close to being set.

There are two good ways to begin constructing a campaign. A first one is to take a blank piece of paper and making a list about what you would like to do in a campaign, and what elements of the setting you want in there. Just write everything that you think is cool. Get places, persons, events, and so on; the more the merrier. When you've done, there's the more difficult part – scrapping. Look through your list and mark those ideas that particularly appeal to you. Find a way to combine them in a theme, then run through the other items in the list to see if they fit in. If they don't, scrap them. The second method is to start with a theme. Keep this idea in

mind and write down everything that you think works with that idea or belongs in such a campaign.

Once you have the central ideas for your campaign you can start building it further. You can create more detail for the different episodes of the campaign. You could create a timeline or a flowchart of events to structure this. Also, design NPCs that the characters will encounter, locations that will come up frequently in the story, and write down rumours and legends that the PCs will need to hear. You can then link them to the timeline or flowchart.

An important part of preparation is character creation. Think about your campaign and what types of characters would fit. If you've discussed the general thrust of the campaign with your players (always a good idea), you should also have discussed the type of characters they would like to play in the campaign. Consequently, you shouldn't just let players roll on the big career table in the rulebook. Adapt this table, offer one with fewer choices, created to fit the campaign, or at least the starting adventure (see below). Alternatively, you could use selected backgrounds from *Liber Fanatica I* – for instance, if the game starts in Marienburg, you could limit PC backgrounds to only the urban, waterline, bourgeois and mercantile backgrounds. Or you could make up your own table. If you asked the players before what advanced career they aspire to, make sure there are some starting careers which lead to those careers.

Characters are more than just a bunch of stats. Have your players flesh out the character by considering a backstory, have them think about the goals for the character. The *Ten Questions* in the rulebook help with that, as do the *Ten Questions* and *Motivations* articles in *Liber Fanatica I*.



### Beginning

The start of a campaign is always important. You should spend some time on this. This covers not only the first session, but the ones that follow as well. Generally, the beginning of a campaign lasts as long as the first story arc.

This phase has to accomplish a few things. First, it has to introduce the themes of the campaign, the big ideas, what it will all be about. Second, it has to bring the PCs together, and give them a reason to stick with together for the rest of the adventure. Then it has to give a glimpse of the setting and introduce some of the recurring elements – organisations, characters, rumours, legends, the main villain if you use someone like that. Last, if some of your players have never played WFRP before, or have never played a roleplaying game at all, the start of the campaign will have to give them a crash course on the rules of the game.

The plot of the campaign is what you came up with in the preparation – the adventure that will be the red line throughout the campaign. Ideally, this comes to be the fore in the beginning. This does not have to be in an in-your-face kind of way, but the campaign looks better if things seem to hang together from the start. The campaign I am GMing now started in a small village, where a travelling entertainer showed his collection of fierce beastmen. Now, several adventures later, the PCs are travelling (or rather, running for their dear lives) through a beastmen-infested forest.

One way to introduce the theme is to present the absolute opposite. If your campaign will take the characters through war and chaos-infested lands, you could start in a small, peaceful village. Throughout the adventure, while the PCs are combating the vile hordes of Chaos, the peace of their home village will remind them why they are doing it. Likewise, if the campaign revolves around a treasure hunt, you may start the PCs in abject poverty, their friends and family being oppressed by a local baron who squeezes every last penny out of them.

The beginning is also the place where the PCs meet and where they decide to stay together throughout the adventure. There are different ways of doing this. There is the old, but unsatisfying, “you all meet in a inn” (with all its variants). A more believable way is to have all characters be related in some way. Perhaps they already know each other and already being a group. Perhaps they are friends, all living in the same village, or sharing rooms in the same house in the city. Or they could be working together – all for the same patron, or as a group of mercenaries, or travelling entertainers, or a noble and his retinue, and so on.

One important element in WFRP is the career system. Make use of it. The standard approach to starting a new campaign (the rulebook approach, at least) is that the PCs have enough of their careers and will start adventuring. The approach has its disadvantages however (see *Liber Fanatica I*, “Career Guidance”). A better way is to design a starting adventure that takes those careers into account, or to allow players only to play careers that fit the starting adventure.

Third, the starting adventure should show the setting – or at least those parts of the setting which are important to the game. Ancient Khemri is part of the Warhammer world, but if the campaign never gets near that place, don't bother showing it that much. Instead, introduce some story elements which will be important later. Have the PCs meet or at least hear of NPCs who they will encounter regularly throughout the campaign. Feed them rumours and let them know legends which will be important during the story. If the PCs hear about it now, their appearance or importance much later, will have much more impact than if you only introduce them when they are needed.



### **Middle**

This phase is usually the most substantial phase of the story. This is where plots evolve. The plot that started in the beginning gets more complicated here; new plotlines may be introduced. The setting deepens as characters find out there is more in the world, and deeper secrets, than they expected.

*The Lord of the Rings* is again a good example. The story starts in the sleepy Shire, in the quiet, parochial Hobbiton. The plot seems straightforward; the hobbits are to bring a ring to Rivendell, and make sure to keep it out of the hands of the Black Riders. However, the plot gets more complicated and the setting expands greatly, and before they know it, the hobbits are involved in full-scale war against the forces of evil and are on first name terms with the most powerful people of Middle Earth, while travelling through wondrous lands they've only heard of in campfire stories. And they see oliphaunts.

In this part of the campaign the GM has his work cut out for him. This is the part where everything grows. The PCs meet new friends, lose old ones, and accumulate enemies. Meanwhile, the world evolves with them. Threats of war may grow stronger, technology may increase, and new inventions may have an impact on society (a printing press, perhaps?). New laws are passed. People grow ill or die – sometimes those are important people, like electors or the Emperor. Quite often, these changes will have some to a lot of influence on the story. Ideally, you will have thought about these developments while preparing the campaign, and made notes about what changes occur when.

Show the PCs (and the players) that time passes. For example, have a cathedral being built in a city that is important to the campaign. Every time they are there, tell them how more parts of the cathedral are ready now. Likewise, show changes in the lives of NPCs. If early in the game the PCs became involved in a forbidden romance between two NPCs, show later on how this romance ended – have the NPCs marry, and still

later get children, or have them killed by their families.

Change also occurs to the PCs. The WFRP career scheme is meant for characters to grow in society. Their status will change with each career switch, and with this, the type of adventure will have to change as well. A rat catcher will get involved in a different kind of adventure than a cat burglar, and a crime lord will face still other challenges. Another consequence of the career system is that the character will need to change careers from time to time. Since you hand out XPs, the pacing of this is much in your hands. By the time that a PC is ready to get into a new career, be sure that the story has offered him opportunities to do so; the PC should have met some prospective employers by now or encountered other opportunities to enter a new career.



### **End**

The end of a campaign is the place where all unresolved plotlines come together and (most of them) come to a close in a big climax. Ideally, from the start the campaign has been built with this ending in sight – it should have campaign plots and story elements built in with a clear aim at them being used or resolved in this phase of the campaign. If timed well, the end also sees the PCs in the careers they had been aiming for since the start (or equivalent ones if they changed directions somewhere during the campaign) and when their personal goals are met.

Does a campaign need an end? Some do, and some don't. Certainly with structured campaigns, at a certain moment the story is told, the foes have been vanquished, the good guys have married the beautiful princesses and everyone lives happily ever after. What is more, a well planned campaign leads to a climax and a good wrapping up of plot threads. Once that climax is over, what happens afterward usually does not reach the same heights anymore. The TEW campaign ends in *Empire in Flames* with an Empire torn apart in civil war, and the PCs sent off to find a relic of Sigmar in order to repair it. It is a grandiose spectacle (and if you cannot find it, Alfred Nunez' freely downloadable replacement *Empire at War* promises to be even grander), which closes off the continuing Purple Hand plot thread and several other ones that ran throughout the campaign. It would be difficult to top that without making it look artificial. Campaigns sometimes go on after such a final climax, and a prime reason for that is often inertia. The group is used to the schedule of meeting once a week and playing WFRP, players (and sometimes the GM as well) cannot say goodbye to their characters.

While this problem is specific for structured campaigns, another one touches on all WFRP campaigns. The career mechanics of WFRP are

based on the idea that the characters steadily become more powerful and get more influence in the Warhammer world. Actually, this is one of the game's strengths: seeing characters gradually becoming important in society; growing from lowly Rat Catchers to Noble Lords. At a certain moment that growth comes to an end, however – or at least, the PCs' lives are at such high levels that their adventures are not gritty and perilous enough anymore to be real Warhammer adventures anymore. A Noble Lord, Guild Master, High Priest or someone in a similar function won't descend into the sewers to find a runaway goblin, or go on a quest to find a holy hammer; they have their people for that, or at least the money and power to hire those people.

Most campaigns benefit from an ending, though. An ending gives closure to the story, a sense of accomplishment for the players and it prevents the campaign from going stale by endless repetition. The main jobs for the GM at this phase are:

- *Getting the plot lines together and resolving them;*
- *Getting the PCs where their players want them to be;*
- *Gearing things up to a climax.*

If everything has gone well in the previous stages, these points have been prepared in advance and this is not as much work as it seems. In roleplaying campaigns things rarely go as planned, though.

Bringing together and resolving plot lines is the main function of the ending. In preparation for it, the GM must have an idea what will happen here, an idea that gets more detailed the closer the ending comes. Then he can have a look at the still open plotlines and think how to fit them in that ending. Another thing that needs to be done is to check whether the PCs need information, special items or other stuff in order to succeed in the ending, and provide it to them. Certain plot developments might need to be sped up or slowed down in order to let everything fall together at the right time.

During the game, PCs have had personal goals, either defined at character creation or developed through the campaign. In WFRP, some goals are set by the career system, while other goals are less system-related. In preparation of the ending, the GM should make a quick check of those character goals, and more important, player goals, and make sure that they are fulfilled when the campaign ends.

The ending itself should lead up to a climax. Most people take this to mean a gigantic combat or action scene, but while that is certain a possibility, it is not the only one. In Perry Mason mysteries and movies like *A Few Good Men* the climax of the story is a court scene, which can be as exciting as an action scene. In movies like *Angel Heart*, *The Usual Suspects* and certainly



*The Sixth Sense*, the climax is a final piece of information that reverses the meaning of everything that has happened until then. While a well-prepared action scene is in most cases a worthy climax to the campaign, it may be worthwhile to look at other options.

Sometimes the climax of the plot is followed by an aftermath, which is part of the end phase as well. An aftermath allows the players to see how the climax, and their actions, have changed the world, or at least their PCs' lives. This is also the final chance to resolve plot lines that did not find their way in the climax, and to have in-story explanations of certain mysteries that cropped up during the campaign.

But eventually it will be over. As mentioned before, though, players might be reluctant to leave the story and the world they have created. A possible way to resolve this, while not dragging the campaign on and on, is to start a new campaign in the world the previous one has left behind. The former PCs have become powerful NPCs, and the players can make new characters

### Slowing Character Advancement

There are ways around the problem of characters growing too large to fit into adventures. They all have consequences for the campaign you are running, though. While this article doesn't delve into them in depth, some solutions are mentioned below.

**No advancement.** This is the reason that many stories in books, comics or on TV go on indefinitely. The characters hardly change. Captain Picard was as competent in the first episode of *Star Trek: The New Generation* as he was when the final episode was broadcast. Asterix doesn't change or grow more powerful between several issues of the comic series with his name, and neither do a lot of other characters of timeless series. If you are thinking about a continuing campaign, without clear goals for the players, you might reconsider the role of experience points and advancement.

**High mortality rate.** A rather blunt way to prevent characters from growing too powerful is to kill them early, and often, and replace them with new characters. In a group which likes lots of combat and other peril and has no problems with the absence of plot immunity for PCs, this works well.

**Revolutions,** or other things that bring down characters from time to time. Those who had climbed to the top are now at the bottom once more. The Guild Master can be set up or shown as a fraud, and as he loses his position in society, he has to start from the gutter again. The Crime Lord finds his organisation corrupted, and then destroyed, by another organisation. Time to go back to picking pockets. This only helps partially; a character's social position is destroyed, but stats and skills don't disappear. There's also the question of how often a GM can do this before players get annoyed by it.

that fit in this new world, perhaps twenty years later. One possibility is to have the players play their former characters' children – it is a trick that is used in other sources as well, from *Star Wars* (in reverse) to Zelazny's *Amber* series. It works well there, so why not in your RPG?

### Structuring a campaign

Looking at a campaign, first from a distance and then closely, is a bit like looking at the recursive borders of the Mandelbrot set; the closer you look, the more you see repeating structures come back at lower levels. A campaign is one big story, with a beginning, middle and an end, but if you look a bit closer you see that that story is made up of smaller stories that follow up on each other, and those smaller stories are made of still smaller stories ... and each of those stories consists of a beginning, middle and an end.

A simple way of structuring the campaign is to put one such story after another, going for a rather linear plot. However, if you plan just a little ahead, you can make things much more interesting for your players. It is not difficult to have a few stories running at the same time. A tip from *Over the Edge*: at any time, offer the PCs leads to at least three different adventures. The characters will take one lead, leading to one adventure. When they have finished it, the other two leads will still be waiting for them (but things may have evolved in the meantime) and this is when you add a lead to a new adventure. In this way the world becomes more real for players and it does look like things happen independent of the player characters.

Another trick is one used with much success in television soaps. Yes, I know your opinion of soap operas, but it is hard to deny that they have a formula which captivates their audience, so perhaps there is something to learn from them. As the Old World Turns ... Ostlanders ...

Anyway, at any moment soap operas have a number of story arcs going. These last for a few months, and are chopped up into smaller stories that run for a week of two, three – the recursive pattern mentioned above for RPG campaigns. The writers of soap operas compose the story arcs so that when one arc ends, at least one or two other ones are in full action. In that way, viewers are tempted to stay on and keep following the series. They don't get a moment at which to say: "OK, so all the stories I have been watching are ending now – I can now stop watching the series and do something useful instead." The soap way of structuring a series can rather easily be used in a roleplaying campaign. While there is much less risk that players of a campaign want to leave, it is never a bad idea to make the campaign more attractive to them.

Structuring the campaign also means that you should take care to have a variety of scenarios to run; vary combat-oriented scenarios with those where the focus is on investigation or roleplaying;

### Ideas for Scenarios

Some unusual types of scenario that can be used during a campaign:

- *The players play the role of NPCs*  
This works well in cases where the PCs don't have the qualifications or necessary skills to act. They all get assigned a role, together with character motivations and character sheet. Used sparingly, this can add greatly to a campaign.  
I used it at the end of a session in which the PCs were in prison, waiting to be judged. During the session, the PCs were interrogated about certain crimes. I noted down their answers and at the end of the session I handed them to the players and let them take on the roles of prosecutor and defence, in a trial about the fate of the PCs.
- *Flashback scenarios*  
These are used to show what happened long ago. If (some of the) PCs are involved in the scenarios, they can be played by their players, but other players take NPC roles. The same technique can be used not with flashbacks, but with a "meanwhile, in another part of the country" kind of story, showing for instance an orc attack that will have consequences months later for the PCs and the main plot.

switch the tone every so often; after having run some horror-based ones, bring something comedic or light. Also, try to vary storylines. You should have several; different aspects of the main plot, side plots, stories which are personal to one of the PCs – try to give attention to each of them (although they don't all require equal attention).

Also keep in mind that not every scenario has to further the main plotline. It is nice if they do, but on the other hand it can sometimes be refreshing to make a sidestep to an adventure that is only vaguely connected to the main structure. Or such side stories can have a function in the campaign. A common one is to liven up long stretches where nothing plot-related happens. Another function is the introduction of one thing or another; this can go from background elements in the setting to career opportunities for PCs who are near the end of their careers. A third possible function is the management of the adventure; you might want to slow the adventure down so that you don't have to start the new big story arc right before the holidays, or you might want to give the players the chance to earn some XP, so that they can switch to new careers before the next stage in the campaign.

### Continuity

One principle that makes a campaign seem more than just a series of unrelated events, is continuity. It is at once simple and hard: the concept is simple, but applying it takes some work. This applies to a variety of story elements; characters, places, events, rumours, items, and so on. A story, and likewise a campaign, is much stronger if these plot elements don't appear out of

thin air, and don't suddenly disappear either. By foreshadowing those elements, bringing them up repeatedly, and mentioning their effects long after they are dealt with, they become a more natural part of the story, and the story feels more real.

Some story elements are continuous and unchanging, while others have a life cycle of their own, with a beginning, middle and end. It helps to prepare, to think of how to bring these elements into your story, and at what instant in the campaign, and when to have them reappear again. On the other hand, sometimes plot elements just show up and only in playing do you find out that this NPC you made up on the spur of the moment, is going to be a continuing influence.

### Foreshadowing

There are different ways to introduce plot elements that will become important later in the story. Rumours are a favourite one. If the PCs are travelling toward a town, on their way they can meet people who are travelling away from that town and can provide all sorts of news about it. If they are about to meet someone important, they can hear about that person in advance. They can hear about the theft of a painting from a museum early in the campaign if that painting is going to play an important role later on. In the TEW campaign, the PCs will at some time travel to Middenheim at the time the Carnival there is about to begin. The Carnival being an event that draws people from all over the Empire, it is not difficult to have the PCs meet fellow travellers who are going to Middenheim to participate in the festivities, and who can tell the PCs all sorts of stories about it.

Of course, these rumours don't have to be true. Quite often it is much more interesting if they are false; that way the introduction of the actual plot element will still be a surprise for the PCs, whose expectations may be very different from the actual situation. Or several rumours may contradict each other, so that the PCs won't know what to believe.

Another way of foreshadowing plot elements is to show them briefly. Have the PCs talk to someone who will turn out to be their worst enemy later in the adventure. Or have them stay in a town on their way to somewhere else, only to have them find out later that that town is the hub of a web of cultists.

Foreshadowing makes the players familiar with plot elements when those plot elements become important. This makes those elements seem more real, and with them the campaign.

### Repetition

Once plot elements are introduced, try to make them reappear from time to time. This creates familiarity with the setting. It can be as simple as having a certain brand of beer appear time and time again, in different inns. At a certain moment, the characters won't just order "a mug

of beer” but will ask the innkeeper for “A bottle of Green Oak Beer, if you have that, sir.” Likewise, have minor characters pop up several times during the campaign, allowing players to become friends with them - or enemies, if desired. If the campaign takes place in one city, or area, inform the players about some specific places in that area and the characters that are connected to. An inn with its staff, the local shop with the two sisters who manage the place, the Guild Hall with its droning, boring civil servant ... Have the characters visit those places repeatedly, and they will get a life of their own. Even if nothing happens there, those places and those people will become anchor points in the campaign.

The repeating of plot elements is also a good way to show the passage of time. Rumours about the Crown Prince's health will change every so often, vaguely mirroring the development of his illness. If the players visit the local shop every so often, have them witness how the younger sister falls in love, gets married in a later scenario, and still later has children running around in the shop.

Making those plot elements familiar also makes the players care about them, and you can use this to give more impact to scenarios. If the PCs were witness to the lives of the shopkeeper sisters, and you start one scenario with them being killed during a robbery, it will make more impact than if the same had happened with some unknown shopkeepers in another part of town.



### Aftermath

Once a plot element has run its course, try not to make it disappear without a trace. Show the aftermath. After the corner shop robbery, show the effects of the sisters being dead. There will be a grieving widower and some half-orphans littering the streets. The shop may be closed now, so that the people living there will have to buy their stuff elsewhere. Or, if it reopens under new management, have people mutter how the service and the quality of the goods were much better when the sisters were still running the shop. If the PCs managed to find the thief, the people will know this and still compliment the PCs for it for months after the robbery.

PCs' actions reverberate throughout the campaign in more significant ways than through their reputations alone. In the TEW campaign it is the characters' actions which determine whether Bögenhafen is a thriving market town on the way from Altdorf to Bretonnia or a sulphurous, demon-spouting pit of Chaos. On a smaller scale, if the characters meet people they have met before, the reactions of those people may depend on how the characters behaved the first time. You can design PC's actions have consequences later on; the way that one encounter is solved can then have a direct effect on a later adventure. For example *Power behind*

*the Throne* for TEW is an adventure where the PCs have to talk to a lot of important people to find out what a cult is planning, and stopping this before it's too late. In anticipation of that adventure, I inserted plot elements in earlier scenarios which, if approached rightly, would help the PCs to approach these important people.

### Planning ahead vs. winging it

There are two extreme styles when it comes to planning a campaign. One is to plan ahead and lay out every part of the plot in extreme detail, the other is to start an epic campaign with nothing more than half a page of loose notes, and take everything from there. Both styles have their advantages and disadvantages, and in reality GMs take a middle position, having planned the campaign to some extent but leaving some things up to improvisation. Neither will they have planned every aspect to the same extent, by for instance having gone quite specific about the main plot but just having noted down some vague words about NPC stats. Different GMs will do things differently, according to their style and experience.

Planning ahead can be lots of work before the campaign or adventure starts, but allows you to spend less time once the game is afoot. Knowing what story elements are required in the future, you can already introduce them early in the game. You can take elements forward when players do something unexpected, for instance, running an encounter some time before you had thought it would occur. In complicated stories (like investigative scenarios), a detailed plan assures you that you can present a coherent set of clues to the PCs before they take action.

At the same time, planning ahead does mean that you sacrifice flexibility. It is not easy to incorporate new ideas into the story, as you have to check how this new thing affects all the plots and aspects that are currently running and will be introduced in the future. Lack of flexibility becomes more of a hindrance when something serious happens; for instance if the players don't particularly like the plot that you want to take them on and ask you to not go further on this way, or if the player whose PC is the main lead for an important part of the plot, is not able to attend anymore.

Maintenance will be required. At the end of a session, or of a story arc, record what happened and think about how it will affect future scenarios. Sometimes these will have to be rewritten to some extent in order to make everything fit.

Winging it takes away these problems and allows you to do much less work. You stay more flexible and can deal with major changes. It also allows you to devote more attention to the players, giving their PCs more room to do what they like without being constrained by what you planned. However, it has disadvantages of its own. Lack of

plotting ahead makes it more difficult to run complicated scenarios or campaigns, where a party needs a number of clues presented to them in order to reach certain conclusions which lead them to the next part of the plot. By winging it you thus restrict yourself to less complicated scenarios.

Foreshadowing is a bit more difficult, as you don't know what you should be foreshadowing. However, it can still be done – nothing stops you from having the party see a glimpse every now and then of that enigmatic stranger that seems to be following them, or to have them hear rumours about goblin raids in the east country, and only later decide how to use those elements in your game. Even if you don't have a clear idea where the campaign is going to, use foreshadowing anyway. Inform the PCs about some rumours, let them meet a mysterious character ... and decide later what those rumours mean, and who that character actually is. It will seem like you've thought out everything long beforehand

Again, maintenance is important. Good notes of what happened during a session are essential, as the backlog allows you to combine elements introduced in previous sessions and to deduce plot threads from them. If you want to take the plot thread of that enigmatic stranger a bit further, then you'll have to get back and see what has happened in earlier encounters with that stranger, in order to avoid contradictions.

As I said before, most GMs will not take one of these extremes but get somewhere in the middle, planning to a certain extent but allowing for room to wing it. Planning will generally be tighter for sessions in the near future than for the end of the campaign. It is useful to have some ideas about the main plot structure, though, as it allows you to react to it all the time.

The best laid plans of mice and GMs are not always followed by the players. Despite all your clues and careful preparation, the players' actions sometimes manage to throw a campaign completely off the rails. You set up a scenario A that, you assumed, would automatically lead to scenario B, but instead the players chose to go in a different direction. Or they fail to solve the problem and that means that the way to B is blocked. This is something that you should take into account when setting up your campaign. At each step, you should wonder what the possible outcomes are, and what this means for the campaign. A good campaign structure offers a lot of redundancy. First by offering several ways to get from one place to another, so that if one is blocked or not chosen, the PCs can still get there, or in a functionally similar place, in another way. Second by offering different ways to get information, or items, or whatever. If the PCs fail to discover the clue in one place, offer them chances to find it somewhere else. A final type of redundancy is to make sure that not all clues,

items, or scenarios are necessary to get to the ending.

However, as I said, the best laid plans of mice and GMs ... No matter how much you prepare, sometimes the players manage to artfully avoid all the traps that you placed to get them on the right track. This might be a time to panic. Which is fine. But after you've finished doing so, take a look at your campaign structure again – if this structure is solid enough, you will find a solution. Some questions that you may ask yourself are:

- Are there other ways leading to B? Now that the PCs missed the path that you had in mind, are there other paths that would lead them there?
- How important is B? What happens if that part of the campaign is skipped? Can you afford to lead the PCs directly to the next part of the plot?
- What was supposed to happen in B? What information or items would the PCs get that is important for the rest of the campaign? How will the campaign suffer if they miss that information? Is there another place where you can offer it?
- Is there a way to have B happen later in the campaign?



### Managing the PCs

Most RPG rulebooks remind you that you have to treat all PCs equally, that you have to give them all the same opportunities. It is an age-old RPG wisdom and it is wrong as Nurgle's hell. Different players around your table will like different aspects of the game. Nigel might want a chance to roleplay his character while Katrina is more interested in just having a good fight scene every session, to allow her to relieve work-related tension. Zoe appreciates references to Tolkien in scenarios, as well as romantic sub-plots, and Jason is just happy to hang around (as long as he can be near Katrina). The rulebook (on p. 192) tells you that you should give them all equal screen time and to make sure that they all get an equal chance at treasure and special items. The



point, however, is that they are not all interested in that, not to the same extent anyway. You should be fair to your players and keep the game interesting to them, but that is different from treating them all equally. Rather, spend some time finding out what each player wants from the game and make sure to add that in appropriate amounts. When planning your sessions, your plots and your story elements, make sure that there is something in them for each player. When considering PC-focused plots, be sure to know what the player concerned likes and bring that to the fore.

A story plot doesn't exist independently of characters' goals and motivations (see *Character Motivations* in LF I). Next to knowing what your players want, it is important to know what their PCs want in life. Pay attention to that when preparing your plots and allow PCs to act according to their motivations and to reach, or come closer to, their goals. Also appreciate that those goals and motivations may change – for the player it is all part of playing a three-dimensional character. A PC may set out as a greedy and power-hungry character, but it is the player's intent to have him learn the values of love and unselfishness during the story. Try to see if you can introduce a plot regarding that in your story.

Character advancement is another part of managing the characters, and in WFRP this is closely linked to the career system. Be sure to know what the wishes of the characters are (and the wishes of their players, which are not always the same), and see how they fit in the plot, or how you can manipulate the plot to accommodate to those wishes. The timing of character advancement is another part of this. As the GM, you hand out XPs and thus determine how fast PCs advance. In particular, you know when they have enough XP to switch to other careers. When that time comes, make sure to offer them opportunities to enter those new careers (they can even cause entire side plots in the campaign – see the *Career Guidance* article in LF I).

## Conclusion

With its detailed, varied and realistic setting, its possibilities for career planning and the growth potential in character attributes, WFRP is a game well suited for setting up a long campaign. To make good use of the game's potential in this regard, though, such a campaign should be well prepared. This article discussed some tools and techniques that help the GM in that preparation. Though it may seem like more work initially, a good campaign foundation will actually save the GM work later on, will allow him to keep the campaign focused and make it easier to manage the campaign's different aspects. All of which will eventually result in players and GM getting more fun out of their game.

## Different Kinds of Campaign

Up to now we have been looking at fairly standard campaigns, where the PCs follow a more or less pre-written script. In the thirty years that roleplaying has exist as a hobby, however, many more forms have been tried out. Some of the more successful ideas are presented here. They can be more or less successfully combined with the tools and techniques mentioned before to create some excellent campaigns.

### *Troupe-style play*

This style is promoted by, and linked to, the *Ars Magica* RPG, but there is no reason to use it only there. Very succinctly, the idea is that every player creates a number of characters, and the GM decides which characters are going to be involved in the plot line, which ones will be playing in a session. In this system one can even have the role of GM rotating, with each GM having his own plotlines and with characters having different PCs for each GM.

Having the players create different sets of PCs allows you to run stories in different parts of the world, all advancing to the same ending. For a book and movie example, look (again) at *The Lord of the Rings*, especially the second and third volume when the fellowship is split into two or three groups.

### *Character driven*

The idea here is that the GM doesn't write a scenario in advance. In doing this, he doesn't force their players to go into directions that they don't want to go. Instead, he listens to what each player wants to do and then at the moment invents what is going to happen.

Although no scenario is written, many of the elements written before can still be used. They just have to be more character-focused. The end of a campaign, for instance, would have to be the part where the characters reach (or fail in) their goals. Those goals would not be of the kind "we stop the evil necromancer from conquering the Empire with his army of undead", but much more personal. "My character will be knighted by the Emperor", "My character will become a famous explorer" or "My character is going to marry the prettiest girl in the kingdom" are the kind of goals that go with a character-driven campaign. The WFRP career system supports this kind of campaign very well.

### *Characters are not the main focus*

Sometimes individual PCs are not really the focus of the story. In long *Ars Magica* campaigns, for example, PCs may come and go, but the main focus is the Covenant, a group of mages (where those mages are played by the PCs) working together to study and to become powerful. This combines well with troupe style play. The covenant will endure even if individual PCs die and are replaced.

In WFRP this idea could for instance be used in a campaign where the PCs build a settlement in Lustria, or rebuild a village after the Storm of Chaos. The story would then focus on the settlement, rather than the individuals who are its parts.

Another example where individual PCs are not the main focus is *Pendragon*. In this game, where campaigns typically span a number of decades, when a player character dies, the player will take his son as a new character. In this way, players really play a dynasty instead of individual characters.

# Handling Horror and Insanity

by James Walkerdine

Some players and GM's like their WFRP games to have a strong dose of horror. Indeed the published material seeks to encourage this with the notion of Sanity points and the long list of possible mental disorders. Horror can be fun; it's human nature to get a kick out of being scared (as long as it's not real!) which is why horror stories and films are always popular. Horror within roleplaying can bring other dimensions of enjoyment to a game.

This article discusses ways in which a GM can bring horror into their games, and shows how to handle one of the side-effects of experiencing such horror - insanity.

## Handling Horror

The key to successfully presenting horror within a roleplaying game is in building up the right atmosphere. If the GM manages to pull this off then the players' imaginations will do the rest – hearts will pound, brows will sweat and genuine fear will start to develop. Those who have played games like *Call of Cthulhu* will probably be already familiar with this style of play. In fact the various stories concerning the Cthulhu Mythos<sup>1</sup> can provide a good source of ideas on how to create the right atmosphere as well as offering ideas for plots and cultists. For those without access to this material, a number of ideas are presented here<sup>2</sup>. Simple examples are provided to illustrate the various points.

It should be noted, however, that GMing horror doesn't have to be solely based around using shock and awe techniques, but can be much more subtle and long term. Rather than a fearsome creature that rips off player character limbs for fun, it can equally be as horrific for a character to discover that he is slowly mutating over a couple of months. If anything, combining or fluctuating between different horror styles is often the best way to create a more complete horror atmosphere and one that never becomes too repetitive.

**Slow but steady** – it's much more dramatic to build up the atmosphere gradually, rather than having the horrific encounter happening all at once. Start the encounter off slowly and lay the foundations by providing small descriptions of what the characters experience around them.

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<sup>1</sup> There are various collections of Lovcraft's stories in existence, and also collections of Mythos stories written by other authors such as Ramsey Campbell and Stephen King.

<sup>2</sup> Another good reference is "Nightmares of mine", a book on roleplaying horror RPGs, written by Ken Hite.

These little descriptions help to set the tone, allow the players to jump to conclusions, and most importantly sow the seeds of fear. Obviously there is a fine line on how far you can push this. Just as an encounter can be ruined by not building up enough atmosphere, the same can be true if it is stretched out for too long. Keep the momentum going and if it looks like the players are starting to get complacent or bored, bring the encounter to its peak.

*Example: A group of adventurers are on the track of a fearsome creature that has been terrorising the surrounding area. They have managed to discover its lair and have begun to explore. The GM wants to make this a scary experience for the players, so as they explore the lair he provides small descriptions of the environment around them every so often.*

*"As you approach the corner you can faintly make out a strange gurgling sound from beyond."*

*"You rest your hand against the wall and find that it's cold and clammy, sticky to touch."*

*"On closer inspection the corpse looks like it has been mauled but, perhaps more disturbingly, the hole in the head gives the impression that something burst out from within..."*

**Exploit the senses** – characters possess a range of perceptions; make sure you feed information to all of them! As well as what they can see, describe what they can hear, smell and touch, senses that often get underused within a roleplaying game. GM's can take this even further and exploit a character's dreams. Horrific nightmares that foreshadow events or a location the characters are set to visit can act as powerful means for stoking up fear within the players!

*Example: The adventurers are making their way deeper into the lair. The GM is still having fun...*

*"As you make your way down the passageway you are all suddenly overcome by the sickly stench that seems to emanate from up ahead. Everyone make Toughness tests, those who fail find their stomachs go into spasms as they wretch uncontrollably."*

*"Okay Jack, you stop to listen – it is silent apart from your own breathing. Slowly you become aware of a second breathing sound, close by and matching your own. As you strain to hear where exactly it's coming from you feel breath cold as the tomb on the back of your neck..."*

**Exploit the player's imagination (and paranoia!)** – the biggest weapon in your arsenal is your players' imagination. If you provide them with details of what their characters are experiencing, then their minds will race to try and envision what they are about to encounter. Keep descriptions abstract and alien, allowing their imaginations to interpret what you say, instead of relating them to things they are familiar with. You can pretty much guarantee that each player will be picturing in their heads their own twisted version of what is to come! Remember, that the fear of the unknown is the greatest fear of all.

*Example: The GM decides it's time to introduce their quarry. As the adventurers turn the corner he describes what they can see.*

*"In the gloom you think you make out its head. It seems dark coloured but the texture could mean thick hair? Its head is angular with what seem to be pointed, almost rodent like features. In the flickering torchlight you think you can see drool (or blood?) dripping from a row of sharp teeth and the glint of its red eyes gives the impression that their owner possesses an eerie intelligence. It raises what appears to be a claw and then makes a deep gurgling sound..."*

**Pervert the familiar** – people naturally react with fear when they find that an environment or person they are normally comfortable with has become twisted or changed in some manner (especially if it is being caused by something they don't really understand). Notable examples include people who are being slowly transformed by some alien force (e.g. a mutant who is being affected by warpstone), or a once friendly town that has somehow become much more sinister (e.g. Wittgendorf from *The Enemy Within* Campaign). Twisting the norm in this way is a good technique to make players uneasy or even horrified, and the outcome can form the basis of an adventure in its own right. However, it can also be done on a much smaller scale and still have quite a dramatic effect.

*Example: The adventurers have just made contact with the creature and seem to be slightly stunned by it. The GM decides now would be a good time to crank up the fear...*

*"Clem, your guide, upon seeing the creature screams, crumbles into a heap and starts sobbing wildly. The torch he was carrying falls to the floor, splutters and dies. Suddenly you find yourself in total darkness. You hear another deep gurgling sound. This time much closer..."*

*The GM smiles to himself as he watches his players panic!*

**Be ruthless when required** – obviously, building up the atmosphere is a key part to creating good horror. However at some point the threat should either come to a head or be avoided altogether. Sometimes it can be fun to 'cry wolf' with the players – build up an atmosphere only for them

### Optional Rule – 'Fear Factor'

Sometimes just being somewhere can sow the initial seeds of fear; being in a graveyard late at night, being in an empty house creaking with the wind, or within a roleplaying game being in a creature's lair. In such situations the fear is always there, lingering in the back of your mind, making you jumpy and easier to scare.

Within WFRP one way to represent this is to assign a penalty to all rolls made by characters who fail a Fear check (WP test). This penalty continues until the cause of the fear is no longer around (i.e. killing the creature or leaving the lair). The level of penalty that is assigned should be dependent on the fear level. Possible suggestions include:

Fear Factor	Example	Penalty
Low	A location where there has recently been an unnatural killing.	-5
Medium	A known 'disturbed' area (e.g. graveyard, land twisted by warpstone, haunted house).	-10
High	Necromancers abode, fearsome creatures lair.	-15
Very High	In the presence of a Chaos god.	-20

to discover that there was no threat after all. However it is best not to over do this as it can result in a dampening of the atmosphere when there really is a horrific encounter to be had. When the culmination does arrive, don't hold back from being ruthless. After all, there needs to be a reason for the players to be afraid in the first place. If one of the players decides to do something foolish (heroic they might say!), then don't be afraid to be harsh in return. Not only would this be a lesson for the player, but it will also scare the rest of the group witless! On the other hand don't eliminate players just because you can. It is very frustrating for players if they think they will die no matter what they do. Try and keep it fair, and just simply react based on how the players act and what the situation allows for.

*Example: One of the players decides that his character can take on this creature on his own. "Stay back," he shouts, "I'll deal with this. I'll advance towards the sound". The GM raises an eyebrow but continues... "Okay, Jack, your character steps towards where you last heard the sound. {Roll of dice}. Suddenly you hear another gurgling sound, this time much louder and from above. You feel a sharp pain on your left arm and you find yourself being slammed into the passageway wall. You pass out." "That's it, I'm running!" says one of the other players.*



**Bend the rules** – horror roleplaying is predominantly about building up atmosphere. Of course sometimes doing everything by the book can hinder this – if the situation warrants it and it isn't going to be unnecessarily unfair to the players, then don't be afraid to bend the rules! Players want to enjoy themselves and they expect to be scared, and they will also expect their GM to use 'underhand' methods in order to achieve this.

**Playing Environment** – some GM's find that creating the right atmosphere out of game can also help to set the tone within the game. Common techniques for achieving this include:

- **Atmospheric music** – this can range from moody film soundtracks <sup>3</sup>through to recordings of Gregorian chants.
- **Atmospheric lighting** – possibilities here include dimming the lights, making use of candles, etc.

### Handling Insanity

When the horror gets too much, the mind can snap. Although it may recover over time, a permanent mental scar can remain. Within WFRP this is represented by Insanity Points (IP's) and mental disorders. Should a character gain 6 or more IP's and fail a WP test, they gain a mental disorder.

Mental disorders can be fun and bring an extra element to roleplaying a character. However, some of them can also be quite 'fatal', often requiring the character to be retired. For a character to suddenly pick up a terminal mental disorder can be a bit frustrating for the player, especially if the situation was unavoidable.

However, terminal mental disorders don't have to kick in instantly and generally it is more fun if they develop over time. When a player's character develops a disorder take them aside and discuss how best to handle it. If the player wishes to roleplay the disorder rather than retiring his character, think of a potential timeline over which the disorder will develop, whilst considering aspects such as:

- **How long will it take for the full effects of the disorder to kick in?** A period of three months is perhaps a good starting point, but lengthen or shorten this as you see fit.

*Example: it would be a bit strange for the mental disorder 'The Beast Within' (page 202 of rulebook) to come into full effect straight away. It would be more sensible if the character's mental deterioration was spread over, say, a longer period.*

<sup>3</sup> Possible suitable soundtracks include *The Exorcist*, *Alien*, *Aliens*, *Dark City* and *The Abyss*

### Horror: A Player's Perspective

By Dave Keville

The WFRP world is largely about a society in decay. There is a continuing breakdown in simple trust between Humans. As Humans we share similar goals – security, comfort, fulfilment – but those serving Chaos don't seek these anymore and confronting things that should be like us but clearly *aren't* should be unsettling at best and horrifying at worst. This is appropriate for Elves and Dwarfs also.

There's also the horror that severe tragedy brings – when Chaos affects the lives of innocents:

In a village corrupted by warpstone our group met a young woman who'd given birth to a mutant – a cross between a hairy spider and human baby (The Enemy Within campaign). Our GM placed equal stress on the physical horror of the appearance of the thing and the desperation of the mother to believe that her baby will be okay. This forced a debate on what to do – obviously it's a Chaos creature and we should destroy all such things, shouldn't we? But it's a baby that's loved and that might help it overcome its chaotic nature – is it not a fundamental human belief that we can rise above the circumstances of our birth? And what about the mother? Can we in all conscience kill her baby before her eyes? But if we don't it might grow to kill the mother, the villagers and many more. Is there a compromise? Can we guard it until we can find a cure – if there is one?

Obviously the characters all had different stances on this and not everyone did see this as a complex issue – but they were carried along in the debate with those who did see it as such. (Which created another dilemma – if we can solve the above issue easily, without any moral questioning, then are we losing our humanity? Have we become as empty as the Chaotic servant we're pursuing?). This was a very strong session in the campaign in terms of character development, leaving us with a real and lasting reason to be fighting against Chaos.

So to my mind there are three strands of horror:

1. **Tentacles and Pentacles** – the yuk factor of the things we'll face, strange creatures and the stranger rituals that call them into being.
2. **No, not my legs!!** – when Chaos encroaches on us through wounds, disease, torture (physical and/or mental) and even offers and bargains.
3. **The ties that bind** – when we see the effects of Chaos on the innocents that we protect; as innocent as we were once.



- **What are the stages involved in this disorder?** Break the disorder down into three or four stages which represent the gradual worsening of the character's mental state. Within each stage identify the key characteristics.

*Example: 'The Beast Within' disorder could be broken down into three stages. In stage 1 (the first month), the character will occasionally behave irrationally, but will recognise this if it is pointed out by others. By stage 2 (months 2 and 3) the irrational behaviour is almost the norm, he finds it hard to control and denies that there is a problem. By stage 3 (after 3 months) the disorder is in full effect.*

- **Think of modifiers that may apply as a result of the disorder.** For each stage think about whether the disorder will impose some form of modifier on the character or require tests to be made (for example, Willpower). If the disorder is one that will have an effect on the character's abilities then a good guideline would be to apply a cumulative -5/-1 penalty to any relevant characteristic as the character goes through each stage.

*Example: In stage 1 of the disorder the character must make a WP test whenever he is in a social or stressful situation. Failure results in the character performing an irrational action befitting his disorder. In stage 2 the WP test is now taken with a -20 penalty. At this stage the character also receives a permanent -5 penalty to his Fel. By stage 3 the full effects of the disorder take place. The character also receives an additional -5 penalty to his Fel.*

By making the development of a mental disorder a gradual process, not only can the character still be played but it can also be fun for the affected player and GM to watch as the rest group try to work out why the character is starting to behave oddly!



### Insanity-Inducing Situations

Within WFRP there are a number of ways in which a character can gain IP's, with Critical Hits and failure of Terror rolls being the more common. However, characters can also gain IP's from experiencing a terrible event (and then failing a WP roll). By and large the amount of points gained is down to GM discretion; however the following table provides some suggestions.

Event	IP's
Seeing Chaos imagery	1
Being trapped within a confined space for many days	1
Witnessing the violent death of a companion	2
Witnessing a corpse coming back to life	3
Undergoing severe torture	4
Seeing a person mutate before you	4
Having a prolonged encounter with Chaos	3-6

### Minor Disorders

The WFRP1 rulebook also included a selection of minor disorders that could be used. For GM's who may prefer to occasionally use these, rather than the more severe ones provided in WFRP, they are summarised in the table below. One way to integrate this is to say that when a double is rolled on the Insanities table within the WFRP rulebook (i.e., 33, 88, etc), this means the character has instead developed a minor disorder. A roll should then be made on the minor disorder table. More detailed descriptions of these disorders can be found on page 86 of the WFRP1 rulebook.

Roll	Name	Comments
01-09	Absent-Mindedness	Limited spell / research / planning ability
10-18	Allergy	Coughing and sneezing, -D10 to stealth tests
19-27	Biting Fingernails	Looking nervous, -5 to Fel (appearance / charisma tests)
28-36	Headaches	Random. -5 to Int, Fel and WP for D100 minutes
37-45	Narcissism	Vain, +5 Fel, -5 Int and WP; roleplay it!
46-54	Nightmares	Unable to sleep through, -5 S or T
55-63	Shaking	Uncontrollable shakes. -5 to BS or Ag
64-72	Skin Complaint	Uncomfortable rash, -5 Fel or Ag depending where it is!
73-81	Stammer	-5 to all Fel tests involving speech
82-90	Talking to Self	WP test to stop muttering for D10 minutes, -5 to Fel
91-00	Talking in Sleep	Subconscious ramblings give -5 to WP

# Convention Scenarios

by Alfred Nuñez Jr.

Writing and running convention scenarios is much like managing one-off adventures but with a few additional challenges.

## The Basics

Depending upon a GM's depth of understanding of the rules, there are a few basic items needed to run a convention scenario. The first is the GM screen, which provides a nice summary of the rules for the GM who is comfortable that his knowledge is fairly extensive. If the GM prefers to err on the side of caution, then he should also bring the rulebook. In addition, the GM should bring paper (to keep his records), pencil, and lots of dice.

Since it is very unlikely that the GM will know anything about the players and their experience with WFRP, the GM should be prepared to explain the rules and mechanics as needed. For example, when combat occurs, the GM should instruct the player to roll percentile dice and compare the results to the character's WS score to determine if a hit was made, reverse the dice to determine hit location, and so forth.

## The Plot

First, the convention scenario has to have a pretty tight plot, which means a rather linear adventure. This is due to the fact that most conventions generally put a time limit on the game slot one gets. At GenCon, these tend to be four-hour slots, which really means one gets about three and a half hours since players have to read up on their characters.

This also means that the plot should be consistent with the rules as written and should not involve house rules. The inclusion of the latter means that GMs would need to provide additional material explaining the house rules, which of course means less time to play.

Now a linear adventure shouldn't be one that overtly pushes the PCs along from one set-up to another. Within the overall structure, the plot can have several different approaches to get to a certain point in the story. Given players' tendency to do whatever a GM has not scripted, it's usually best to consider two or three approaches to a given situation. For example, if the PCs are expected to break up an important meeting of cultists, then there should be two or three different ways for the players to gain information about the meeting. In this manner, the GM doesn't have to get bogged down into too many improvisations. One thing to always consider is that if the GM does get bogged down for too long, the distraction might lessen the players' interest in the game.

Most of my scenarios tend to start off as *investigations*. I do this because such stories are more likely to bring out the role-player aspect of the players. A good convention scenario should not be written with the assumption that the players will carry the scenario by role-playing it to the hilt. Sadly, I have had scenarios run too quickly as players are more keen on solving the mystery than role-playing the characters they get. There's no good way to overcome this that doesn't require a GM to play the heavy. I'd recommend going with the players' preference in such cases.



The *plot* should have elements of confrontation, though not all should be a combat situation. Given the deadline of WFRP combat, I suggest leaving the big battle as the climax to a scenario. Other confrontations could lead to quick skirmishes, but these should be used with expendable and unimportant hirelings so their passing away does not significantly alter the ending. In most cases, I have these NPCs flee as soon as possible since they don't get paid if they die too early.

The *climax* of the scenario should be one where the PCs do have a real chance of being killed in some fashion or doing something utterly repulsive in order to achieve their goal. WFRP thrives on the dark and gritty, so the final scene should have these elements as well. I have also found this type of ending the most satisfying.

Another element I like using is an *epilogue*, which is a nice way to wrap up the scenario in whatever fashion seems appropriate to the adventure. It can also be used as a means to convey the grim and perilous world of Warhammer. One way to



do this is have the text convey the idea that the great deed accomplished by the PCs was only a temporary respite in the greater struggle against evil or Chaos.

If the scenario calls for using maps and handouts as aids, I would recommend having extra copies made beforehand. This would allow these items to be handed out when needed without slowing play. If the GM plans to run the scenario in multiple slots, then there should be an entire set available for each session. This will allow the players to make whatever notations they deem necessary.

### Player Character Descriptions

A very critical element of a convention scenario is the characters the players get to play. The restrictive time slot prevents players from creating their own characters. I would also recommend against allowing players to bring their own characters as many of these may well create balance problems with the scenario.

For convention play, I believe scenarios should include *six player characters* of whatever mix and career level the writer thinks works best for the adventure. I typically use the opportunity to show the possibilities that exist in WFRP. In most cases, I make two of the characters female (usually in potentially strong leadership positions, such as Mercenary Sergeant or Noble) and the rest male. I normally include one Dwarf since most of my scenarios take place in the Empire, but this character might be given a career that one doesn't traditionally associate with Dwarfs such as (in WFRPv1) Herdsman. I tend not to have Elven or Halfling characters as I see the two races as rare in terms of characters.

For ease of play, most scenarios should *use characters in their first careers* with no more than one *fate point*. This makes it easier to introduce new players to WFRP as well as remind veterans what it was like when they first started out. The descriptions of the characters should give two or three paragraphs of text, briefly describing each character's history and how they got to the starting point of the scenario. I tend to write

these descriptions from the point of view of the character, which allows me to imbue the character's personality into this without being overt. As an example, I could mention how Character X's "family was dominated by a strong mother who routinely berated her spineless father" instead of saying that "Character X disliked her weakling father." In this manner, the player could decide whether her character: (1) disliked her father; (2) pitied her father while resenting her mother; (3) believed that strong women should stand up to weak men; or (4) whatever other interpretation the player wishes. The same technique could be used to suggest the short-term goal of the character ("escape from the dreary village.").

If one were inclined to use *fortune points*, I would limit such to no more than one per day.

I also recommend that character descriptions give the players a *short narrative* of what the characters think of their fellow PCs. These could be simply first impressions if they just met or more developed opinions if they have known one another for some time. Such descriptions can be used to provide further information on a character's viewpoints and prejudices. What I stay away from is having two PCs with loving and secret attractions to one another. I've played in scenarios such as these and can't recall one where this approach added anything to players' enjoyment.

When writing PC descriptions, the writer should try to have some *redundancy in skills*. The reason for this is two-fold. One, it prevents a situation where a character critical for the success of a given situation has an uninvolved (or uncooperative) player in control. Second, and more common, a game will not get the number of players equal to the number of characters. In the latter situation, the GM should decide beforehand which characters are less critical to the success of the scenario. This will reduce any last minute scrambling that could eat into the time allocated for play.

One last thing: Make sure that at least one character has the *Heal* skill.

## Playtest

If there is time before the convention, I strongly recommend that the scenario be playtested. If possible, one should use one's own gaming group to play the pre-generated PCs in order to give the scenario a thorough run. Such effort should bring forth any holes in the plot and give the writer time to address these before convention play. If there is no opportunity for such, then I recommend having another GM read through it and provide some feedback.

## Conventions

Getting a scenario a time slot in a convention is the easy part. If a convention offers pre-registration, then they are also looking for GMs with games to run. One simply has to fill out the form with a description of the game and all the other requirements (such as number of players, game system, etc.). The description is the most important aspect as one has a limited number of words that can be used to entice players into one's game. Be creative with the pitch, make it a bit mysterious, but don't be misleading.

One of the things I like to do when setting up for the sessions is to have the players select their characters blindly. To accomplish this, I generally place all character sheets face down and have the players roll to see who goes first. Highest roll selects the first character (and all choices are final), and then the next highest goes. Another way would be to list the careers of the characters and let the player with the highest roll choose based on that fact. The goal here is to not let players trade characters once selected. Who knows? A character might have a dark secret that she doesn't want the others to know about.

Once this part is done, I have the players create a name "tent" so they can have their character's name in big letters up top with the player's name in smaller print on the bottom. In this manner, players will know that heavily bearded Tom is actually playing a character named "Gerta."

When running the game, the important thing is for the GM and players to have fun. If the players are having a hard time making their dice rolls, the GM could add some modifiers to help

out. Or, they could ignore having the players make a Listen test if the players have already declared that they are creeping along the forest floor listening for noises (or lack of same) that are out of place. In other words, the GM should not be a slave to the text of the scenario if the players are having an unusually hard time with it. In essence, the GM should allow good roleplaying to trump crappy dice rolls.

If the GM wishes to improve their skills as either a writer (assuming he is running his own scenario) or GM, then it would be valuable to have some sort of survey prepared ahead of time to give the players a chance to comment on the scenario or GM skills. These should be short and take no longer than five minutes to fill out.

## Conclusion

Writing and running convention scenarios can be very challenging and rewarding. It gives a GM a chance to test his skills as both a GM and writer and learn what areas he needs to improve on. A good portion of feedback comes from how well the players enjoy the game (and most will tell a GM when they've enjoyed the game). Feedback also comes from a GM's reflection of how well he thought the game went. In the heat of running a game, it is natural for GMs to have played some parts less well than they had hoped to do. Perhaps, the GM allowed some parts to drag longer than they should or he didn't rule a particular PC action as fairly as he would have liked. Or, it could be that the players found an overlooked flaw in the plotline that short-circuited the scenario. Basically, there's a number of lessons a GM could learn from running a game at a convention that they may not get in a setting with just friends.

The main point is to make sure the writer/GM is having as much fun in the entire process as the players will have playing it.

*For examples of WFRP1 scenarios written for GenCon, one can go to [www.MadAlfred.com](http://www.MadAlfred.com) and click on the Scenarios link. The scenarios at that site range from urban to rural and combinations in-between.*





# On the Table

## Position, Terrain and Miniatures in WFRP

by Jude Hornborg

Miniatures, floorplans and model terrain can enhance any WFRP scenario, from courtly intrigues to bloody battles. Here are some tips for using miniatures in a variety of roleplay situations. Note that most of the rules contained in this article are useful even without miniatures, but may require positional tracking of some other sort (e.g. paper map, chalkboard). In many cases, only approximate positions need to be recorded.

- Take your time setting up.** When shifting from full narrative to miniatures mode, give the players a 5 minute washroom/snack break while you set up.
- Describe the scene verbally first.** Before the players see your terrain setup or NPC models, describe them verbally. The mind's eye often produces a more vivid image than toys are capable of, and it's useful to register that image prior to seeing the model. Think of it like reading a book before watching the movie adaptation.
- Keep the action moving.** Once you've described the initial scene, the pace should be brisk, and it should remain that way until switching back into full narrative mode.
- Maintain eye contact with the players.** It's easy to become distracted by slick paint jobs and measuring tapes. Remember to continue describing the action and playing NPC's as normal, even when using minis.
- Mask unexplored areas:** To simulate a Fog of War effect, cover unexplored table sections with black construction paper or cloth. Floor plans can be placed section-by-section, corresponding to what the characters see. You may remove previous sections as they become obscured by darkness or line-of-sight.
- Distinguish between tactical and strategic time:** combat scenes use 10 second rounds, while stake-outs or social events might use turns lasting 5 minutes or more (see below).
- Consider using grid-less floor plans:** squares are less accurate than using a ruler, and they feel more "boardgamey". Most mapping software (e.g. Dundjinni) allows users to toggle gridlines off.
- Use substitutes:** you don't need to have the perfect miniature for every character, as long as it's close.

## Structural Damage

Every object has a TB value which reduces damage (WFRP pg. 129). In addition, both weapons and materials have a "Hardness Value" (HV). A weapon must equal or exceed the target material's HV, or else it bounces off harmlessly. For example, you can't use a sword to damage a castle wall.

Hardness Value (HV)	Object	Weapon
1-2	- Straw, dried mud (e.g. hovel roof)	- Fist
3	- Softwood (e.g. interior door)	- Staff, arrow
4	- Hardwood (e.g. exterior door)	- Heavy club, sword, torch
5	- Stucco, plaster (e.g. house wall)	- Axe, warhammer, mace, bolt thrower
6-7	- Stone (e.g. castle wall)	- Pickaxe, chisel, sledge hammer
8-9	- Normal metals (e.g. iron, steel)	- Stonethrower, hacksaw, volcanic fire
10	- Special metals (e.g. Gromril, Mithril)	- Diamond-tipped tool, cannon, magical fire

**Weapon and armour damage:** see OWA pg. 24 & 42

**Battering doors:** If the attacker's SB equals or exceeds the door's HV, a successful S test will smash it down unarmed. One re-roll per minute, with failure by 60+ causing 1d5 Wounds to the attacker (and no further attempts allowed). The GM may permit a single smash attempt against doors that are 1 HV category higher, but with severe penalties.

Obstacles	TB	W
Furniture (chair, table, desk)	2-3	8-20
Interior door	3	10
Exterior door	4	15
Hovel wall	5	20
Interior house wall	6	30
Exterior house wall	8	50
Castle wall	9	100

Vehicles (OWA pg. 86-87)	TB	W
Rowboat	4	10
River Boat	5	70
River Barge	8	100
Ship	10	150
Cart	4	20
Wagon	4	30
Coach	5	60

## Terrain, Cover and Weather

Surfaces	To-hit Penalty	Movement	Hide Bonus	Other Effects
<b>Muddy Road</b>	- 10	Hampered	-	Horses and wagons get stuck on a failed Ride/Drive test. Roll once and then repeat every 4 hours spent in mud
<b>Deep Snow</b>	- 10	Hampered	-	-10 to Movement-related tests (e.g. Dodge). Impassable by wheeled wagons. Horses may get stuck on a failed Ride/Drive test, repeated again every 4 hours spent in snow
<b>Ice</b>	-	Special*	-	*Models moving faster than Hampered must test vs Agi or fall down
<b>Jagged rocks &amp; Debris</b>	-	Special*	-	*Models may move faster than Hampered, but if so must test vs Agi or fall down, taking 1 Wound. Failure by 50+ causes ankle sprain
<b>Stairs</b>	-	Special*	-	*Running models must test vs Agi or fall down. Failure by 50+ causes 1d5 Wounds plus tumble
<b>Water (waist deep)</b>	- 10	Hampered	+/- 10*	-10 to Movement-related tests (e.g. Dodge). *Concealment requires submersion and holding breath (WFRP pg. 136)
<b>Water (deep)</b>	- 30	Swim only	+/- 30*	-30 to Movement-related tests (e.g. Dodge). *Concealment/cover requires submersion and holding breath (WFRP pg. 136)
<b>Steep slope</b>	+10*	Special**	-	*Only high ground model gains to-hit bonus. **Moving uphill is Hampered. Moving downhill adds +1 M
<b>Obstacles</b>				
<b>Hedge</b>	-	1 round to climb	+/- 10	4-5 feet high. Horses may only cross by jumping
<b>Woods &amp; Trees</b>	-	Special*	+/- 20	*Models Running in woods without <i>Rover</i> talent must test vs Agi or fall down
<b>Wall (low)</b>	+10*	1 round to climb	+/- 30	4-5 feet. Horses may only cross by jumping. *Models standing on a low wall receive +10 high ground bonus
<b>Furniture, small (chair, low table)</b>	-	Special*	-	*Each obstructing item reduces M by 2 yards (1 square)
<b>Furniture, large (banquet table, organ)</b>	+10*	1 round to climb	+/- 10	*Models standing on furniture receive +10 high ground bonus
<b>Weather</b>				
<b>Snowfall (heavy) &amp; Rain (normal)</b>	- 10*	-	-	-10 on all Perception tests. *To-hit penalty is for missiles only
<b>Hail &amp; Rain (heavy)</b>	- 20*	-	-	-10 Vision tests, -20 Listen tests. *To-hit penalty is for missiles only
<b>Wind, strong</b>	- 10	Special*	-	*Moving upwind is Hampered. Moving downwind adds +1 M
<b>Darkness, night sky</b>	- 30	Special*	-	-30 Perception tests. *Running models must test vs Agi or fall down, unless the surface is smooth
<b>Darkness, underground</b>	Special*	Special**	-	*Attacks are at -30 <i>if</i> the target can be heard; auto-miss otherwise. **Models moving faster than Hampered must test vs Agi or fall down. Use Navigation skill to follow noises.

**To-hit Penalty:** models standing in this terrain may suffer a WS or BS penalty

**Movement:** Terrain may Hamper movement (WFRP pg. 137) or otherwise affect mobility. This may be mitigated with sleds, snowshoes, spiked boots, skis etc.

**Hide Bonus:** Models may gain a Concealment bonus or Take Cover from missile attacks (see below) while in this terrain



## Perception & Searching

You may wish to modify Perception & Search tests according to the size, direction and distance of the object being noticed or sought.

### Vision Based

#### Size of Object and Spotting Distance

Difficulty	Vision	Spotting Distance
Very Easy +30	House fire, windmill, sailing ship, forest's edge	1 mile
Easy or Routine +10 or +20	Person or animal moving, cave entrance, row boat	100 yards
Average +/- 0	Blood stain, trap door, sleight of hand, secret sign	10 yards

#### Situational Modifiers

Starlight or moonlight only: -30

Fog or dusk: -20

Rain or snowfall: -10

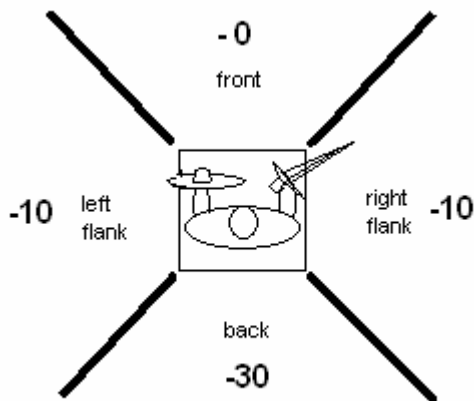
Running, reading, Blather victim: -20

Telescope: +10 to +30 (depending on quality)

Elevation: +10

Spotting lights at night: +10 to +30 (variable, OWA pg. 60 for distances)

#### Directional Modifiers



### Hearing Based

#### Loudness and Distance Carried

Difficulty	Hearing	Noise Carries
Very Easy +30	Pistol shot, scream, large waterfall, pitched battle	500 yards
Easy or Routine +10 or +20	Standard movement or running, conversation, door closing	8 yards
Average +/- 0	Cautious movement, whispering, key turning, heavy breathing	4 yards

#### Situational Modifiers

Sleeping: -30

Blather victim: -20

Listening through a thin wall: -20

Listening through a door: -10

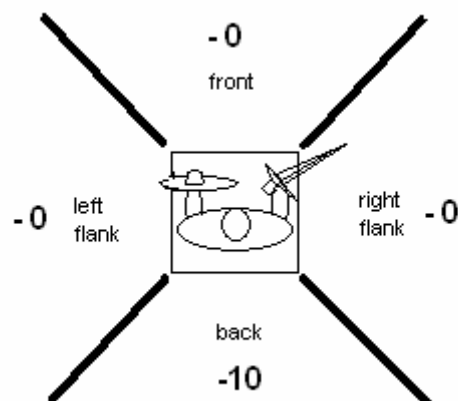
Running: -10

Heavy Rain or hail: -20

Normal Rain: -10

Echoing room or canyon: +10

#### Directional Modifiers



All modifiers are cumulative. *Example: Klaus has a total Perception modifier of -10 to hear a pistol shot (+30) behind him (-10) by 700 yards (-10) in heavy rain (-20).*

Characters may notice sights and sounds out to *double* the listed distance with a suitable penalty to their Perception test. Objects at *half* the listed distance – and which aren't deliberately concealed – may be noticed automatically under non-stressful circumstances. Hearing tests should be penalized for background noise. See OWA pg. 60 for lighting.

## Strategic Time

Combat in WFRP uses *Tactical* time (10-second rounds). Other positional encounters like stake-outs and costume balls use *Strategic* time (between 5-minute to 1-hour rounds). Even if you're not tracking exact positions, it can be useful to divide the game into rounds so that every player has an equal chance to act. When using Strategic time, Initiative may be determined by seating order around the table, or another method besides the normal procedure (WFRP pg. 125)

The decision to switch time scales is up to the GM, and is based on common sense and story requirements alone. As a guideline, 5-minute rounds are most useful when tracking positions during a social encounter (e.g. *Rough Night at the Three Feathers*) and 1-hour rounds are most useful during stakeouts (e.g. *With a Little Help From my Friends*) or city adventures where a poster map is provided (e.g. *Power Behind the Throne*). During Strategic time, miniatures are used to mark approximate positions only – a few extra yards here and there won't ruin the game.

Activity	5-minute round		1-hour round	
	Half Action	Full Action	Half Action	Full Action
<b>Walk</b>	M x 30 yards	M x 60 yards	M x 360 yards	M x 720 yards
<b>Run</b>	M x 90 yards	M x 180 yards	NA (fatigue)	NA (fatigue)
<b>Jog</b>	M x 60 yards	M x 120 yards	M x 720 yards	M x 1440 yards
<b>Search</b>	4x10 yard room e.g. Small library	8x10 yard room e.g. Inn dormitory	24x30 yard area e.g. Large warehouse	48x60 yard area e.g. Ruined keep

## Tracking Position in Non-combat Encounters

Before you bother using miniatures for a non-combat encounter, you should ask yourself "will this scene be easier to manage, or more entertaining, with miniatures?" If the answer to both questions is "no", then don't bother. On the other hand, there are many situations where positional tracking is useful:

### Social:

- Large numbers of NPC's introduced in a short period of time can be difficult to keep track of without a visual aid.
- Important information or contacts might be gained by joining in (or eavesdropping on) the right conversations. Positional tracking is only necessary if there's a *lot* of information flying about all at once, from multiple sources.
- Tense negotiations may deteriorate into combat at any moment, and it's helpful to know where everyone's standing when that happens. Or in some cases, perhaps positioning could even influence the outcome of the negotiations.

### Stealth:

- If there are multiple NPC's to be avoided, then certain angles of approach may conceal the rogue from one person, while revealing them to another.
- An area featuring many different types of terrain or buildings can offer interesting possibilities for concealment, but can also be difficult to visualize.

## New Advanced Actions

(see WFRP pg 126-128)

### Take Cover (Half Action)

The character takes cover behind terrain with a Hide Bonus (see terrain chart). All missile weapons fired at the character are penalized until he moves. He may fire missiles from behind cover without penalty.

### Silent Sprint (Full Action)

The character runs from one point of hiding to another, making an immediate Conceal test at -10. Failure to reach cover in a single round forces a -30 Conceal test. A character who is spotted can not Conceal again.

### Going Prone (Half Action)

The character drops onto his stomach, or all fours, to evade enemies. Prone targets count as Helpless (WFRP p.133) but receive +10 on Conceal tests. Prone characters may crawl at Hampered rate. Getting up is a Half Action. A prone model behind terrain is automatically counted as Taking Cover (see above).

### Rear Guard (Half Action)

The character is moving forward while looking behind him. Rotate the Vision template 180°. The character may not run.

### Flank Guard (Free Action)

The character watches a flank while moving forward. Rotate the Vision template 90°. The character may not run.



# Win, Lose or Draw

## Expanded Skill Rules for WFRP

By Jude Hornborg

Skills in WFRP 2<sup>nd</sup> edition were streamlined to use a universal mechanic. This made the skill rules easier to memorize, at the expense of certain details. In some cases, competency levels were lowered significantly from 1<sup>st</sup> edition, resulting in higher overall failure rates. Fortunately, the test results and difficulty modifiers were left open-ended, enabling individual GM's to customise the results to their own vision of the Warhammer world. This article restores some of the details that were removed from the skill rules in WFRP1, while keeping intact the new edition's universal mechanics.

### Test Difficulty

The following tables offer some guidance for determining Test Difficulty (WFRP pg. 89), by listing 2 examples of Average Tasks for each skill. Note: Average Tasks award no modifier to a base skill roll. You may adjust the listed Average Tasks to suit your own tastes. Bear in mind however, that the outcomes listed in the Degrees of Success & Failure tables assume the following baselines.

<b>Perfect</b>	Passed by <b>30+</b>	<b>3+</b> DoS
<b>Success</b>	Passed by <b>0-29</b>	<b>0-2</b> DoS
<b>Failure</b>	Missed by <b>1-29</b>	<b>0-2</b> DoF
<b>Botch</b>	Missed by <b>30-59</b>	<b>3-5</b> DoF
<b>Fumble</b>	Missed by <b>60+</b>	<b>6+</b> DoF

### Degrees of Success and Failure

After rolling a skill test, calculate the Degree of Success or Failure (WFRP pg. 89) and consult the appropriate table. If you find this to be overly time-consuming, you may decide to reserve DoS only for particularly important rolls. Once players get in the habit of calculating DoS – and it doesn't take long – you'll likely discover that it's not as cumbersome as it first sounds. You may even wish to print the players a copy of these tables for reference.

Note that in some cases, "minor failure" has been interpreted as "almost success", and the possibility of Perfect Success is a good incentive for players to use the DoS system. On the other hand, many of the Fumble results will have dire consequences for characters, allowing the GM to penalize failure while blaming the dice for their misfortune. Of course, some cases won't warrant such extreme outcomes, and the GM should use common sense when deciding whether to ignore bizarre results (keeping in mind WFRP's grim physics...). These tables can be downloaded, in Word format, from the Liber Fanatica website in case you wish to modify them.

The DoS system is just one of many ways to calculate levels of success and failure. See the sidebar for alternate methods.

### Additional Information

Related talents are listed with either a +10, +20 or \*(special), depending on their effect. Keep in mind that talent bonuses are often conditional, so the official rulebook should be consulted when in doubt. Some of the additional rules accompanying these tables were adapted from WFRP1, and some are new. As always, use the ones you like and ignore the res

## Academic Knowledge (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Calculate the lifting capacity of a pulley system (Engineering)</li> <li>Recall an obscure loophole in Altdorf's death row provisions (Law)</li> </ul>	
<b>Perfect</b>	Information known. Additional obscure but relevant facts will also be recalled (e.g. Scholar's View in Old World Bestiary)
<b>Success</b>	Information known
<b>Failure</b>	Rough approximation, but no details
<b>Botch</b>	No information known
<b>Fumble</b>	Information is erroneous, with potentially embarrassing or dangerous consequences

The GM may wish to make Academic Knowledge tests in secret.

## Animal Care (Intelligence - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Diagnose a rare disease</li> <li>Advanced grooming techniques</li> </ul>	
<b>Perfect</b>	<b>Diagnose:</b> obscure but effective treatment known <b>Groom:</b> animal is "best in show"
<b>Success</b>	<b>Diagnose:</b> common treatment known <b>Groom:</b> +10 to Perform tests
<b>Failure</b>	<b>Diagnose:</b> no treatment known <b>Groom:</b> -10 to Perform tests
<b>Botch</b>	As above, plus animal develops digestive problems, hair loss, or suffers 1 Wound
<b>Fumble</b>	Animal is accidentally injured and suffers 1d10 Wounds; no Perform test possible

## Animal Training (Fellowship – Advanced)

**Related talents:** None

<ul style="list-style-type: none"> <li>Simple Task: Train a dog to sit</li> <li>Moderate Task: Train pigeons to carry messages between two points</li> <li>Difficult Task: Train a griffon to carry a rider</li> </ul>	
<b>Perfect</b>	Fast progress – reduce training time by 2 weeks (simple tricks require only 1 day)
<b>Success</b>	Steady progress – reduce training time by 1 week
<b>Failure</b>	Slow progress – do not reduce training time
<b>Botch</b>	Bad habits develop – add 1 week to training time
<b>Fumble</b>	Animal flees, attacks/injures trainer, or becomes seriously injured itself

**Time & Trick Difficulty:** roll once per week: 1 success is required for simple tricks, 3 for moderate, 10 for difficult (WFRP pg.91)

The GM may require at least one degree of Mastery for training disobedient animals (e.g. cats) or monsters (e.g. griffons). Only animals with Int 6 or greater can be trained.

## Blather (Fellowship - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Distract watchman with a nonsensical street direction inquiry</li> <li>Stall muggers with absurd comments about their wardrobes</li> </ul>	
<b>Perfect</b>	Subject is inactive for a number of rounds equal to DoS (WP test to save), <u>or</u> 1 round automatically (no WP test allowed)
<b>Success</b>	Subject is inactive for 1 round if WP test is failed
<b>Failure</b>	No effect
<b>Botch</b>	Subject thinks blatherer is eccentric (-10 to all future Fel-based tests)
<b>Fumble</b>	Subject is frightened or offended by blatherer; attacks immediately, runs away or reports to authorities for deviance

Subjects of Blather suffer -20 to Perception Tests. One subject is affected for each 10 points of Fel (WFRP pg. 92)

## Channelling (Will Power - Advanced)

**Related talents:** Aethyric Attunement +10

<b>Average Tasks:</b> N/A	
<b>Perfect</b>	Mastery of the Winds: gain 3 x Mag bonus to next casting roll
<b>Success</b>	Control of the Winds: gain 1 x Mag bonus to next casting roll
<b>Failure</b>	No effect, casting proceeds as normal
<b>Botch</b>	Distracted by the colours: channelling requires a <u>full</u> action, then casting proceeds as normal
<b>Fumble</b>	A bitter Wind: channelling attempt requires a <u>full</u> action, produces a Minor Chaos manifestation (WFRP pg. 143), and then casting proceeds as normal

Channelling normally requires a half action, and the next action must be casting.



## Charm (Fellowship - Basic)

**Related talents:** Etiquette +10, Schemer +10, Streetwise +10; Master Orator\*, Public Speaking\*

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Convince watchman to overlook a minor crime</li> <li>Seduce the farmer's daughter</li> </ul>	
<b>Perfect</b>	No WP test to resist. Speaker may gain additional benefits from subject.
<b>Success</b>	Charm or Bluff succeeded, possible WP test to resist
<b>Failure</b>	<b>Charm:</b> request denied, further attempts possible at -10 Fel if a different approach is used <b>Bluff:</b> subject disbelieves, no further attempts possible
<b>Botch</b>	<b>Charm:</b> request flatly denied, no further attempts possible <b>Bluff:</b> subject disbelieves, and might report PC as a troublemaker or attempt to counter-bluff
<b>Fumble</b>	<b>Charm:</b> subject is offended by the request; -20 to further Fel tests <b>Bluff:</b> subject reacts violently or attempts to have the PC arrested

Note that results will vary depending on whether the character is trying to Charm or Bluff.

## Charm Animal (Fellowship - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Prevent a guard dog from barking</li> <li>Calm a frightened stag</li> </ul>	
<b>Perfect</b>	Animal befriends PC and will obey simple commands expressed through body language (e.g. 'follow', 'halt', 'go away')
<b>Success</b>	Animal obeys initial request
<b>Failure</b>	Animal is unaffected by the charm attempt, but will not attack the PC
<b>Botch</b>	Animal is unaffected, and may attack the PC if naturally inclined to do so
<b>Fumble</b>	Animal attacks PC ferociously, barks/roars/squeals louder than before, or flees at maximum speed

Tests are only required for ornery or wild animals. Domestic animals are charmed automatically as per the Critical Success result.

## Command (Fellowship - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Order henchmen to spy on a minor NPC</li> <li>Instruct mercenary to hold a bridge during battle</li> </ul>	
<b>Perfect</b>	Henchmen attempt to perform above-and-beyond the call of duty. +10 to further Command tests
<b>Success</b>	Henchmen attempt to perform the task as instructed
<b>Failure</b>	Henchmen fail to perform the task due to laziness or misunderstanding, and lie to cover themselves
<b>Botch</b>	Henchmen fail as above, flee or return later than expected, and may have "lost" items entrusted to their possession. -10 to further Command tests
<b>Fumble</b>	Henchmen rebel violently or betray the characters to their rivals / authorities and do not return

For Loyalty modifiers, see OWA pg. 102. The GM may wish to make Command tests in secret.

## Common Knowledge (Intelligence - Advanced)

**Related talents:** Seasoned Traveller +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Recall appropriate etiquette during a traditional Ogre burial ritual (Ogres)</li> <li>Know the names and locations of villages around Altdorf (Empire)</li> </ul>	
<b>Perfect</b>	Information known. Additional obscure but relevant facts will also be recalled
<b>Success</b>	Information known
<b>Failure</b>	Rough approximation, but no details
<b>Botch</b>	No information known
<b>Fumble</b>	Information is erroneous or misguided, with embarrassing or misleading consequences

The GM may wish to make Common Knowledge tests in secret.

## Bribery

Characters may sweeten their Charm tests (Bluffs excluded) or Gossip tests with gold. An appropriate bribe adds +20 to Charm tests, and a cheap bribe adds +10 (see below). Bribes of less than half the suggested amount have no effect, and may even offend the would-be recipient. Characters may give themselves a +30 modifier by doubling the suggested bribe. Remember that some NPC's can not be bribed with money.

Act	Example	Effective Bribe
Passive Task	Overlooking minor discrepancy, looking the other way, etc.	1 GC
Minor Active Task	Leaving a Gate Open, Revealing the personal habits, routine or location of someone	4 GC
Minor Criminal Act	Stealing from an employer or confidant, revealing information of minor value, permitting entry to a restricted area	20 GC
Criminal Act	Stealing articles or revealing information of obvious value	40 GC
Major Criminal Act	Revealing information of national importance, conspiracy to murder or worse	80 GC or more

### Class Multipliers

Peasantry/Beggars: ¼ or ½

Burghers/Military: as listed above

Merchants/Nobility: x2 or x4

## Concealment (Agility - Basic)

**Related talents:** Alley Cat +10, Rover +10, Tunnel Rat +10

<b>Average tasks:</b>	
<ul style="list-style-type: none"> <li>Hide behind a sparse hedge</li> <li>Remove traces of passage (footprints, scents)</li> </ul>	
<b>Success</b>	Opposed Test (Concealment vs Perception). Compare Degrees of Success to break stalemates. Tie goes to concealed character
<b>Failure</b>	

**Groups:** for group concealment and detection, test against the *lowest* Concealment skill in the hiding group, and use the *highest* Perception skill in the spotting group.

**Movement:** results in a -20 penalty to Concealment tests.

See "On the Table" for more about this skill.



## Consume Alcohol (Toughness - Basic)

**Related talents:** None

See WFRP pg. 115 or OWA pg. 61

## Disguise (Fellowship - Basic)

**Related talents:** Mimic +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Pose as a cripple or Noble of the same gender</li> <li>Avoid recognition by bounty hunter who's using a good composite sketch for identification</li> </ul>	
<b>Perfect</b>	No Perception test will uncover disguise, unless physical inspection is conducted
<b>Success</b>	Disguise succeeds but Opposed Perception test may uncover it
<b>Failure</b>	Extended contact (2+ rounds) within 4 yards exposes automatically, and even fleeting contact permits an Opposed Perception test
<b>Botch</b>	Disguise fails automatically against anyone within 4 yards, and enemies 5-20 yards away receive an Opposed Perception test
<b>Fumble</b>	Disguise falls apart at the worst possible moment, exposing the character instantly

**Detection:** Close proximity (<4 yards) may allow an Opposed Perception Test to detect the disguise (see above). Physical inspection usually reveals a disguise automatically.

The GM may wish to make Disguise tests in secret.

## Dodge Blow (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b> NA	
<b>Success</b>	WFRP pg. 129
<b>Failure</b>	

## Drive (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Turn a wagon more than 90° in a single round</li> <li>Negotiate a heavily rutted road</li> </ul>	
<b>Perfect</b>	Control is maintained, and driver is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Control is maintained with some effort
<b>Failure</b>	Wagon wobbles, causing unsecured items to slip loose. Passengers must make an Ag test or miss 1 round. Standing PC's who fail this test will fall off the wagon.
<b>Botch</b>	As above, plus a random wheel takes 1d10 Wounds with no TB modifier (see WFRP pg. 120). Wagon's M score is reduced by 1 until repaired.
<b>Fumble</b>	Wagon crashes (see WFRP pg. 120)

**Overrun attack:** When performing a full move action, use Drive skill instead of WS to Overrun opponents in your path. A successful hit causes damage at the leading beast's SB value, and if there are two pairs of beasts, roll for a second attack. If all pairs of animals hit, the opponent takes an additional, automatic hit with the *Impact* quality, using the wagon's TB as a damage modifier (see WFRP pg. 120). Overrun attacks may be avoided with an Ag test, but not parried. Movement during an Overrun attack must be in a straight line.

**Manoeuvre:** Wagons may not turn more than 90° during a single round without a Drive test. Driving normally requires both hands.

For vehicles, see OWA pg 86-87

## Evaluate (Intelligence - Basic)

**Related talents:** Artistic +10, Dealmaker +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Gauge the price of grain based on harvest yields</li> <li>Estimate value of clothing with casual observation</li> </ul>	
<b>Perfect</b>	Exact value determined, and additional information about the item may be gleaned
<b>Success</b>	Value determined within 10%
<b>Failure</b>	Value determined within 50%
<b>Botch</b>	Value misjudged, may be off by 95%
<b>Fumble</b>	Value grossly misjudged at 95% under, or 500% over actual value

The GM may wish to make Evaluate tests in secret.



## Follow Trail (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Track single quarry over hard, dry tundra</li> <li>Determine the specific race of a bare humanoid footprint</li> </ul>	
<b>Perfect</b>	Skip the next Follow Trail test, or learn something unexpected about the quarry
<b>Success</b>	Trail followed or information gained
<b>Failure</b>	Trail is difficult, and can only be followed at half movement. No additional information is gained, but later attempts may be possible
<b>Botch</b>	Trail is lost, but can be reacquired by back-tracking and passing a second test. No additional information is gained, and no further attempts are possible
<b>Fumble</b>	Trail is lost irretrievably. Information gained may be inaccurate or misleading

**Terrain:** Tracking in snow, mud or loose sand does not normally require a test.

**Re-rolls:** A re-roll is required whenever conditions change, or at regular intervals depending on the rate of pursuit:

Running or jogging: 1 test per hour  
Standard: 1 test every 4 hours

The GM may wish to make Follow Trail tests in secret.

## Gamble (Intelligence - Basic)

**Related talents:** Super Numerate +10

<b>Average Tasks:</b> NA	
<b>Success</b>	Opposed Test (Gamble vs Gamble). Compare Degrees of Success to break stalemates, conducting a tie-break round if necessary.
<b>Failure</b>	

**The House:** in a casino or gambling hall, the house adds 1d5x10 to its Gamble skill (or 10-50, depending on the ownership).

**Cheating:** characters with Gamble skill may attempt to cheat. When cheating, add +20 to the skill. Opponents may spot a cheater with an Opposed Perception test against the cheater's unmodified Gambling roll (i.e. *not* including the +20). Ties go to the cheater. Gambling skill adds +10 to Perception tests to detect cheating.



## Gossip (Fellowship - Basic)

**Related talents:** Etiquette +10, Streetwise +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Obtain information about a major NPC</li> <li>Learn the whereabouts of the local Thieves' Guild</li> </ul>	
<b>Perfect</b>	All the latest news and rumours, plus any specific questions will be answered as accurately as possible
<b>Success</b>	All the latest news and rumours, plus answers to one specific question
<b>Failure</b>	One piece of news, which may be a deliberate lie or completely irrelevant
<b>Botch</b>	Character is ignored rudely, threatened, or deceived if NPC is already hostile
<b>Fumble</b>	Character is reported to the authorities or enemies for snooping, or is even attacked outright

Bribery may be used to influence Gossip tests (see rules under Charm). One test is made for every 4 hours of interaction.

## Haggle (Fellowship - Basic)

**Related talents:** Dealmaker +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Haggle over price of common, legal, non-magical goods</li> <li>Haggle over service fees for standard hirelings</li> </ul>	
<b>Perfect</b>	5% off normal price, +5% for every additional DoS. Seller will offer a bonus item or incentive to complete the sale
<b>Success</b>	5% off normal price, +5% for every additional DoS
<b>Failure</b>	Normal price is offered
<b>Botch</b>	Seller takes advantage of the character by overpricing the item slightly, or selling a flawed/damaged piece.
<b>Fumble</b>	Seller is offended – no deal.

**Major purchases:** Bulk cargo or exceptionally valuable items may require an Opposed Haggle test, comparing DoS and either adding or subtracting Nx10% from the price, depending on the result.

**Bartering:** Opposed Haggle test. Winner may shift availability by one column (see OWA pg. 10)

**Selling:** returns 100% of listed value normally, or 50% of value for a quick sale. If more is desired, make an Opposed Haggle test (see OWA pg. 3)

## Heal (Intelligence - Advanced)

**Related talents:** Surgery +10\*

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Bind a sword cut and keep the injury clean</li> <li>Ensure a proper diet and rest schedule is maintained for recovery</li> </ul>	
<b>Perfect</b>	<b>Lightly injured:</b> recover 1d10 W <b>Heavily injured:</b> recover 1 W
<b>Success</b>	<b>Lightly injured:</b> recover 1d5 W <b>Heavily injured:</b> recover 1 W
<b>Failure</b>	<b>Lightly injured:</b> recover 1 W <b>Heavily injured:</b> no effect
<b>Botch</b>	No effect
<b>Fumble</b>	Injury becomes aggravated or infected. Immediately lose 1 W <u>or</u> halve healing rates until full recovery is achieved

Lightly Injured: more than 3 Wounds remaining  
Heavily Injured: 3 Wounds or less

**Critical Hits:** see OWA pg. 99-100

Wounds recovered from Healing are *in addition* to natural recovery rates (WFRP pg. 133).

## Hypnotism (Will Power - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Hypnotize a subject without any focal objects (i.e. voice and eye contact only)</li> <li>Hypnotize a subject during a one-on-one conversation in a noisy restaurant</li> </ul>	
<b>Perfect</b>	Subject may be influenced to carry out an order, even after the hypnosis ends. In addition, one question may be asked per 10 points of the hypnotist's WP
<b>Success</b>	One question may be asked per 10 points of the hypnotist's WP
<b>Failure</b>	One question may be asked
<b>Botch</b>	Hypnosis fails
<b>Fumble</b>	Hypnosis fails, but subject is aware of the attempt and may use the opportunity for deception. Subjects with a low Int are likely to become openly hostile instead

Unwilling subjects may resist hypnosis with a successful WP test.

The GM may wish to make Hypnotism tests in secret.



## Intimidate (Strength or Fellowship - Basic)

**Related talents:** Menacing +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Intimidate someone of equal combat power (Str)</li> <li>Threaten to inform authorities of a minor mutation (Fel)</li> </ul>	
<b>Perfect</b>	Opponent obeys commands, and weaker opponents offer additional gifts or favours in supplication
<b>Success</b>	Opponent does not attack, and weaker opponents obey commands
<b>Failure</b>	Weaker opponents pause for 1 round (or up to 1 day in a non-combat situation)
<b>Botch</b>	Opponent is unaffected
<b>Fumble</b>	Opponent is angered, and either attacks immediately or attempts to deceive the intimidator

A successful WP test negates the effect of Intimidation. Roll for each opponent individually. Opponents who resist Intimidation can only be influenced by Torture (see below).

**Blackmail:** when intimidating during a non-combat encounter, use Fel instead of Str, and compare social standing & credibility to determine relevant modifiers.

## Lip Reading (Intelligence - Advanced)

**Related talents:** Excellent Vision +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Follow a whispered conversation from a distance of 10 yards or less</li> <li>Understand the dying mumblings of a feeble plague victim</li> </ul>	
<b>Perfect</b>	Every single word is clearly understood, and accents or nuances may be detected
<b>Success</b>	About 75% of the words are understood
<b>Failure</b>	Only a few scattered words are understood
<b>Botch</b>	None of the words are understood
<b>Fumble</b>	A few words are completely misinterpreted, leading to a tragic misunderstanding

The GM may wish to make Lip Reading tests in secret.

## Magical Sense (Will Power - Advanced)

**Related talents:** Aethyric Attunement +10

<b>Average Tasks:</b>	
▪ Detect which colour of Wind is dominant (see below)	
▪ Identify a wizards' magical nature within 4 yards	
<b>Success</b>	Magic detected, if present
<b>Failure</b>	Magic undetected

Touching the object or person confers a +20 or +30 modifier, depending on the strength of the enchantment. The exact nature of the magic is not revealed; merely that magical properties are present. Further information requires prolonged research.

The GM may wish to make Magical Sense tests in secret.

## Winds of Magic Table

Roll one die at the beginning of each encounter to determine the Dominant Wind (**bolded**). The relative strengths of other colours are also determined by this roll. Note that some colours tend to wane when others are strong. The Winds of Magic change every 1d10 minutes.

Lore / Colour	1d10 Roll:										Terrain
	1	2	3	4	5	6	7	8	9	10	
Light / White	<b>+3</b>	-2	-1	-1	-	+1	+1	+2	-2	-1	Plains, Fields
Metal / Gold	+2	<b>+3</b>	-3	-2	-1	-	-	+1	-	-	Underground, Rock
Life / Jade	+1	+2	<b>+3</b>	-2	-1	-1	-	+1	-1	-2	Rivers, Oceans
The Heavens / Celestial	-	+1	+2	<b>+3</b>	-3	-2	-1	-	-	-	Mountains, Open sky
Shadow / Grey	-	-	+1	+2	<b>+3</b>	-3	-2	-1	-	-	Valleys, Clouded Sky
Death / Amethyst	-2	-1	-	+1	+1	<b>+3</b>	-3	-2	+1	+2	Graveyards, Battlefields
Fire / Bright	-2	-1	-	-	+1	+2	<b>+3</b>	-3	-	-	Deserts, Volcanoes
Beasts / Amber	-3	-2	-1	-	-	+1	+2	<b>+3</b>	-	-	Forests, Wild Places
Chaos	-3	-1	-2	-	-	+1	-1	+1	<b>+3</b>	+2	Chaos Wastes, Portals
Necromancy	-2	-	-3	-1	-	+2	-1	-	+2	<b>+3</b>	Nehakhara, Sylvania

+/-N: modifier to each die of the Casting Roll

**Bold:** dominant colour

Terrain: in the favoured terrain of a given Lore, a caster who Channels successfully may gain an extra Casting die when using the native type of magic, at GM's discretion

## Navigation (Intelligence - Advanced)

**Related talents:** Orientation +10, Super Numerate +10

<b>Average Tasks:</b>	
▪ Maintain course on open sea using an astrolabe or similar device	
▪ Estimate travel time to Praag by ski in late winter	
<b>Perfect</b>	Clear sailing. Skip the next day's Navigation Test, <u>or</u> arrive ahead of schedule
<b>Success</b>	Normal progress
<b>Failure</b>	Slight deviation. Roll on the deviation table using 1d5, <u>or</u> add 1d10 hours to travel time
<b>Botch</b>	Major deviation. Roll on the deviation table using 1d10, <u>or</u> add 1 day to travel time
<b>Fumble</b>	Totally lost. Roll on the deviation table using 1d5+5, <u>or</u> add 1d5 days to travel time

One Navigation test is made per day.

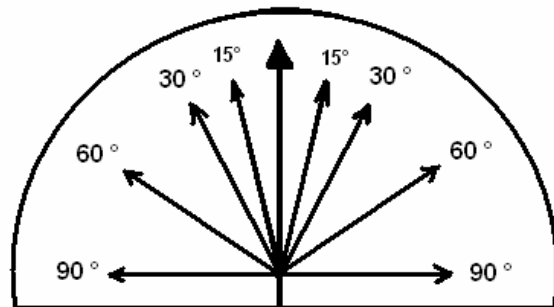
**Deviation table:** Roll for direction: **1-5** = left, **6-10** = right, then roll for deviation:

**1-4:** 15° off course

**5-7:** 30° off course

**8-9:** 60° off course

**10:** 90° off course



You may photocopy and cut out this template

PC's will only discover that they're off course once a successful Navigation test is made, and may then begin correcting their error.

## Outdoor Survival (Intelligence - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Build a warm, waterproof shelter for three people</li> <li>Hunt, fish or forage in lightly-wooded, temperate lowlands</li> </ul>	
<b>Perfect</b>	Sufficient food gathered for 1d10 people Shelter constructed will last 1d10 weeks
<b>Success</b>	Sufficient food gathered for 1d5 people Shelter constructed will last 1d10 days
<b>Failure</b>	Sufficient food gathered for 1 person Shelter will collapse after 1d10 hours
<b>Botch</b>	A few scraps of food found Shelter will collapse after 1d5 hours
<b>Fumble</b>	Sufficient <u>poisonous</u> plants, berries or mushrooms gathered for 1 person, <u>or</u> character is attacked by wild animal <u>or</u> character is injured while foraging. Shelter collapses after the last branch is added

**Gathering food:** each attempt requires 6 hours of hunting, fishing or foraging. See WFRP pg. 114 for starvation effects. See WFRP pg. 122 for Poisonous berry and mushroom effects. See WFRP pg 232 for Wild Animal stats.

**Building shelters:** requires 1 hour of construction per person capacity, testing upon completion.

### Exposure:

**Heat:** temperatures above 30°C (86°F) require a T test for every 4 hours of travelling, exertion, or lack of water.

1<sup>st</sup> failure: -10 to Int tests

2<sup>nd</sup> failure: -10 to all tests and possible sunburn

3<sup>rd</sup> and subsequent failures: lose 1d5 W

**Cold & Dampness:** dry temperatures below 0°C (32°F) or wet temperatures below 10°C (50°F) require a T test for every 4 hours spent without proper clothing.

1<sup>st</sup> failure: -10 to Ag tests

2<sup>nd</sup> failure: -10 to all tests and possible frostbite

3<sup>rd</sup> and subsequent failures:  
lose 1d5 W

Exposure effects are cumulative, and the GM may demand T tests more often under extreme conditions. A successful Outdoor Survival test may forestall level 3 effects, both for oneself and for others. Exposure effects are removed with rest. Sunburn and frostbite may cause disfigurement or even amputation unless a Heal test is passed.

The GM may wish to make Outdoor Survival tests in secret.



## Perception (Intelligence - Basic)

**Related talents:** Excellent Vision +10, Trapfinder +10; Acute Hearing +10, Super Numerate +20

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Notice the small bloodstain on a jacket</li> <li>Hear someone unlocking a door</li> </ul>	
<b>Success</b>	A discrete item is spotted. One extra detail is noticed for each additional DoS (if applicable)
<b>Failure</b>	The character is completely oblivious

The GM may wish to make Perception tests in secret. See "On the Table" for more about this skill.

## Performer (Fellowship - Advanced)

**Related talents:** Contortionist +10, Mimic +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Impress the fickle Baroness with a poem</li> <li>Juggle batons in a busy marketplace</li> </ul>	
<b>Perfect</b>	<b>Busking:</b> earn 1d10 shillings <b>Entertaining:</b> add +20 to subsequent Fel tests with the audience
<b>Success</b>	<b>Busking:</b> earn 1d5 shillings <b>Entertaining:</b> add +10 to subsequent Fel tests with the audience
<b>Failure</b>	<b>Busking:</b> earn 1d10 pennies <b>Entertaining:</b> no effect
<b>Botch</b>	<b>Busking:</b> no earnings, and watchman will move busker along <u>or</u> locals will pelt with rotten food <b>Entertaining:</b> audience thinks the performer is an untalented hack, -10 to Fel tests
<b>Fumble</b>	<b>Busking:</b> watchman will arrest busker for disturbing the peace <u>or</u> locals will attack / break busker's instruments or tools <b>Entertaining:</b> audience thinks the performer is pretentious or subversive, and will ignore or report to authorities

**Busking:** one Perform test may be made every day in cities and towns to earn coin.

**Entertaining:** the performer is trying to impress a specific individual or group for later favours.

## Pick Lock (Agility - Advanced)

**Related talents:** Trapfinder +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Skeleton keyhole on a common door</li> <li>Simple deadbolt on a barn door</li> </ul>	
<b>Perfect</b>	Simple lock is opened immediately; complex lock is reduced by 2 difficulty levels
<b>Success</b>	Simple lock takes one minute to open; complex lock is reduced by 1 difficulty level
<b>Failure</b>	Unsuccessful but may try again
<b>Botch</b>	Unsuccessful; no further attempts are possible on this lock
<b>Fumble</b>	Unsuccessful; no further attempts are possible and lock pick is broken or lodged in mechanism. Any traps are sprung and additional noise is made.

One attempt may be made per minute. The difficulty level of a lock determines the number of successful rolls required to pick it:

*Simple lock* (see above examples): Difficulty 1  
*Tricky lock* (Noble's bed chamber): Difficulty 2  
*Devious lock* (treasure chest): Difficulty 3  
*Brilliant lock* (Dwarven treasure room): Difficulty 4

## Read/Write (Intelligence - Advanced)

**Related talents:** Linguistics +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Write a letter under time pressure with poor tools</li> <li>Interpret the scribbled handwriting of a madman</li> </ul>	
<b>Perfect</b>	<b>Read:</b> every single word is clearly understood <b>Write:</b> elegant font, grammatically correct with no typos
<b>Success</b>	The overall gist of the message is understood, but a few words are incomprehensible
<b>Failure</b>	A few words are understood, but the overall gist of the message is incomprehensible
<b>Botch</b>	<b>Read:</b> none of the words are understood <b>Write:</b> spelling and grammatical errors abound; illegible font
<b>Fumble</b>	<b>Read:</b> some words may be understood but are taken completely out of context, distorting their meaning <b>Write:</b> the few passages that <i>are</i> legible have a different meaning from the author's intent

Under normal conditions, no roll is required to read or write a language familiar to the PC. The GM may wish to make Read/Write tests in secret.

## Prepare Poison (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Recognize the type of poison on an assassin's dagger within 2 yards</li> <li>Extract resin from the Black Lotus plant</li> </ul>	
<b>Perfect</b>	<b>Manufacture:</b> 1d10 doses made <b>Detect:</b> success <b>Apply:</b> +1W or enhanced effect
<b>Success</b>	<b>Manufacture:</b> 1d5 doses made <b>Detect or Apply:</b> success
<b>Failure</b>	<b>Manufacture:</b> 1 dose made <b>Detect or Apply:</b> failure
<b>Botch</b>	<b>Manufacture:</b> ingredients ruined <b>Detect:</b> failure <b>Apply:</b> poison ruined
<b>Fumble</b>	<b>Manufacture or Apply:</b> user poisons himself <b>Detect:</b> failure; victim finds the poisoned food delicious

**Manufacture & Apply:** Separate rolls must be made to first manufacture poison, and then apply it to a blade or food item (WFRP pg 122 or OWA pg 71-73).

**Detect:** Perception tests are required to *notice* poison, and Prepare Poison tests are required to *identify* it. The victim's Perception test may be modified by -10 for every DoS the poisoner achieved while applying it.

## Ride (Agility - Basic)

**Related talents:** Trick Riding +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Jump the mount over a fence</li> <li>Fire a bow while maintaining control of the steed</li> </ul>	
<b>Perfect</b>	Manoeuvre successful, and rider is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Manoeuvre successful
<b>Failure</b>	Manoeuvre failed. Steed refuses to jump or gallop. No further actions this round
<b>Botch</b>	Manoeuvre failed, and steed bolts in random direction for one round. Easy +20 Ride test to remain mounted (see below for falling)
<b>Fumble</b>	Manoeuvre failed, and steed bolts in random direction for 1d10 rounds. Rider is thrown from saddle (see below). Alternately, steed goes lame or breaks a leg

**Trample attack:** When performing a full move action, use Ride skill instead of WS to Trample opponents in your path. A successful hit causes damage at the steed's SB value. Trample attacks may be avoided with an Ag test, but not parried. Movement during a Trample attack must be in a straight line.

**Falling:** Riders taking critical hits require a Ride test to remain mounted. Falling from a standing horse causes no damage, but falling from a moving horse causes 1d10 Wounds, modified only by TB.

For mounts, see OWA pg 121-123



## Row (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Negotiate moderate rapids</li> <li>Make a sudden 180 turn</li> </ul>	
<b>Perfect</b>	Manoeuvre successful, and rower is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Manoeuvre successful
<b>Failure</b>	Manoeuvre failed. Boat does not move, or else continues in a straight line if velocity is sufficient. No actions may be taken by the rower this round.
<b>Botch</b>	Boat collides with a nearby obstacle and suffers 1d10 damage minus TB. If no obstacles are nearby, boat takes on water and is reduced to half M until bailed out.
<b>Fumble</b>	Hull is breached by a nearby obstacle and boat will sink in 2d10 rounds. If no obstacles are nearby, boat capsizes but remains afloat.

**Ram attack:** When performing a full move action, use Row skill instead of WS to Ram boats in your path. A successful hit causes damage with the *Impact* quality, using the boat's TB as a damage modifier (WFRP pg. 119). Movement during a Ram attack must be in a straight line.

**Hull breach:** If a single blow causes more than 10 Wounds to a boat's hull, it is breached and will sink in 2d10 rounds.

**Manoeuvre:** Rowboats may only turn more than 90° in a single round if they're standing still. Two hands are normally required to row.

For vehicles, see OWA pg. 86-87

with the *Impact* quality, using the boat's TB as a damage modifier (WFRP pg. 119). Movement during a Ram attack must be in a straight line.

**Manoeuvre:** Ships may not turn more than 45° during a single round (and they require 1d5 rounds to stop) unless a Sail test is passed.

**Hull breach:** If a single blow causes more than 10 Wounds to a boat's hull, it is breached and will sink in 2d10 rounds.

For vehicles, see OWA pg. 86-87

## Scale Sheer Surface (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Climb a half-timbered wall without rope</li> <li>Cling to underside of a moving carriage</li> </ul>	
<b>Perfect</b>	Good progress; next round's climb test is an auto-success, <u>or</u> climber gains +1M temporarily
<b>Success</b>	Surface climbed successfully this round
<b>Failure</b>	No progress this round. Any handheld or unsecured items may be dropped
<b>Botch</b>	Climber slips. Make a Hard -20 Climb test or fall. If successful, slide down 1 yard and drop any handheld or unsecured items
<b>Fumble</b>	Climber falls – hard – and makes a lot of noise in the process

Climbing under stress or time pressure requires a re-roll every round. Otherwise, test once and then re-roll every hour.

## Search (Intelligence - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Find a concealed trap door</li> <li>Locate a single book on a shelf of hundreds</li> </ul>	
<b>Success</b>	One item is found, plus one for each additional DoS (if applicable)
<b>Failure</b>	Nothing is found

Searching a small (4x4) room takes 1 minute. This time may be halved at the expense of making a lot of mess and noise. Multiple attempts are possible.

The GM may wish to make Search tests in secret. See "On the Table" for more on this skill.

## Sail (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Weather a moderate storm</li> <li>Turn more than 45° in a single round</li> </ul>	
<b>Perfect</b>	Manoeuvre successful, and sailor is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Manoeuvre successful
<b>Failure</b>	Manoeuvre fails. Boat does not move, or continues in a straight line if velocity is sufficient. No additional actions may be taken.
<b>Botch</b>	Boat collides with a nearby obstacle and suffers 2d10 damage minus TB. If no obstacles are nearby, boat takes on water and is reduced to half M until bailed out
<b>Fumble</b>	Hull is breached by a nearby obstacle and boat will sink in 2d10 rounds. If no obstacles are nearby, boat capsizes but remains afloat.

**Ram attack:** When performing a full move action, use Sail skill instead of WS to Ram boats in your path. A successful hit causes damage



## Secret Language (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Communicate in the din of battle</li> <li>▪ Convey a message while remaining discreet</li> </ul>	
<b>Perfect</b>	Message is conveyed quickly and clearly, and no Perception test will intercept it
<b>Success</b>	The overall gist of the message is understood, but a few words are incomprehensible
<b>Failure</b>	A few words are understood, but the overall gist of the message is incomprehensible
<b>Botch</b>	Message is missed entirely
<b>Fumble</b>	Message is misunderstood with embarrassing or disastrous consequences

Under normal conditions, no roll is necessary if the listener understands the Secret Language. A casual observer will realize they are communicating, but will not understand what's being said. Someone who wishes to speak discreetly must make a Secret Language roll to communicate, and casual observers must then make a Perception test to notice the dialogue.

The GM may wish to make Secret Language tests in secret.

## Secret Signs (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Carve a discreet but legible warning on a tree</li> <li>▪ Recognize a warning that's been carved discreetly on a tree trunk</li> </ul>	
<b>Perfect</b>	Additional information may be imparted or gleaned from the sign
<b>Success</b>	Sign is conveyed/interpreted successfully
<b>Failure</b>	Only the basic gist of the sign is understood or conveyed, but not its exact nature
<b>Botch</b>	Sign is completely illegible
<b>Fumble</b>	Sign is misinterpreted or conveyed with embarrassing or unintended consequences

Under normal conditions, no roll is necessary if the reader understands the Secret Sign, *and* if the sign was left in an obvious fashion. To place a Secret Sign discreetly (i.e. so that only a Perception test or Secret Signs test will spot it), a roll is required. A roll is also required to understand a Secret Sign that's been placed discreetly by someone else.

The GM may wish to make Secret Signs tests in secret.

## Set Trap (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Rig a falling block trap</li> <li>▪ Snare a large animal (e.g. bear)</li> </ul>	
<b>Perfect</b>	Perfect placement. -30 Perception or Dodge tests vs trap <b>Trapping:</b> 2d10 GC worth in hides
<b>Success</b>	Good placement. -10 Perception or Dodge tests vs trap <b>Trapping:</b> 1d10 GC worth in hides
<b>Failure</b>	Decent placement. No Perception/Dodge modifier <b>Trapping:</b> raccoon, squirrel or other undesirable animal caught
<b>Botch</b>	Poor placement. Trap fails to trigger or activates too early <b>Trapping:</b> no animal caught
<b>Fumble</b>	Trap activates against PC, or is damaged <b>Trapping:</b> animal destroys trap and escapes; may attack PC if nearby

**Spotting:** requires a Perception test (or Search test +20). A character Searching for traps may only move at Hampered rate (half move). Spotted traps can be deactivated with a successful Set Trap roll.

**Activating:** traps activate when someone trips the trigger (e.g. stone slab, tripwire, echo chamber, weighted floor). Movement within 1-2 yards of the trigger generally has a 50% chance of activating the trap. Traps activated require either an Ag test, T test, or Dodge Blow skill to avoid (see below).

**Trapping:** this skill may be used to hunt for food (use Outdoor Survival table) or to gather pelts (OWA pg. 14 for prices). One roll is made per day.

### Trap types

- *Deadfall ceiling block* – S5 hit with *Impact* quality to head or shoulders – Ag test to avoid (1 block may hit 2 characters)
- *Spear or arrow trap* – single S4 *Armour Piercing* spear, or 1d5 S3 arrows – Dodge Blow to avoid (2 arrows max per character)
- *Swinging pendulum blade* – single S4 attack, continues to swing for 1d5 rounds, or until it hits – Ag test to avoid (second character may be struck if the leading PC dodges)
- *Toothed Mantrap* – S6 attack to victim's leg, and victim is *ensnared* (WFRP pg. 106) with -20 to escape rolls – Dodge Blow test to avoid
- *Gas cloud* – Gas spreads into 2x2 cloud, and spreads 1 yard/round for 1d5 rounds – Poisonous gas: 1d5 wounds regardless of T or armour, Knock-out gas: T test or unconscious, Blinding gas: blind for 1 hour – T test to avoid
- *Ceiling Lowers* – crushes anyone in the room after 1d5+1 rounds – no test to avoid (only quick exit or Fate Point will save)
- *Covered Pit* – apply falling damage (WFRP pg 138), with additional S3 attack if pit is spiked – Ag test to avoid falling, Dodge Blow test to avoid spikes
- *Cave-in* – passageway is blocked by rubble – Ag test to dodge on either side of cave-in (pick one), with failure resulting in ceiling block damage (see above)
- *Chute* – sloped passageway leads to lower level; sliding PC's may lose possessions – Ag test to avoid

## Shadowing (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Follow target in a dark street</li> <li>Track target discreetly in a crowded marketplace</li> </ul>	
<b>Success</b>	Opposed Test (Shadowing vs Perception). Compare Degrees of Success to break stalemates. Tie goes to shadowed character.
<b>Failure</b>	

**Groups:** for group shadowing and spotting, test against the *lowest* Shadowing skill in the pursuing group, and use the *highest* Perception skill in the spotting group.

**Following:** targets may be Shadowed openly in a busy street if the pursuer is unrecognizable. In these cases, the Shadower uses Fel instead of Ag to mingle inconspicuously with the crowd.

## Silent Move (Agility - Basic)

**Related talents:** Alley Cat +10, Rover +10, Tunnel Rat +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Sneak up behind a guard</li> <li>Muffle a fall</li> </ul>	
<b>Success</b>	Opposed Test (Silent Move vs Perception). Compare Degrees of Success to break stalemates. Tie goes to sneaker.
<b>Failure</b>	

**Groups:** For silent group movement, test against the *lowest* Silent Move skill in the sneaking group, and use the *highest* Perception skill in the listening group. See "On the Table" for more about this skill.

## Sleight of Hand (Agility - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Pilfer a document from the table with a watcher nearby</li> <li>Clip purses in a busy marketplace over the course of a day (Picking Pockets – see below)</li> </ul>	
<b>Perfect</b>	Single object palmed automatically <u>or</u> 1d5 items palmed with Opposed Sleight of Hand vs Perception test <b>Pick Pocket:</b> 1D10 GC stolen over the day
<b>Success</b>	Single object palmed successfully, but subject notices with Opposed Perception vs Sleight of Hand test <b>Pick Pocket:</b> 2d10 shillings stolen over the day
<b>Failure</b>	Object not retrieved, and subject notices attempt with Opposed Perception vs Sleight of Hand test <b>Pick Pocket:</b> no money stolen over the day
<b>Botch</b>	Object not retrieved, and subject notices the attempt automatically <b>Pick Pocket:</b> no money stolen that day, plus character is chased and/or assaulted
<b>Fumble</b>	Object not retrieved, and subject notices the attempt easily, while also gaining surprise (WFRPpg. 125) <b>Pick Pocket:</b> character caught red-handed by the authorities and arrested

**Picking Pockets:** Characters in a town or city may attempt to earn money between adventures by rolling one Pick Pocket test per day.

## Speak Arcane Lang. (Intelligence - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Read a damaged or poorly preserved document</li> <li>Cast a spell of casting number 10, using original text for reference (see below)</li> </ul>	
<b>Perfect</b>	<b>Reading:</b> every single word is clearly understood <b>Casting from the Book:</b> ignore all Chaos Manifestations and Wrath of Gods for this spell
<b>Success</b>	<b>Reading:</b> about 75% of the words are understood <b>Casting from the Book:</b> Ignore the first "1" for Chaos Manifestations and Wrath of Gods
<b>Failure</b>	<b>Reading:</b> only about 25% of the words are understood <b>Casting from the Book:</b> spell is cast with the restrictions listed below, and no benefits
<b>Botch</b>	<b>Reading:</b> none of the words are understood <b>Casting from the Book:</b> spell automatically fails due to sticky page or smudged writing.
<b>Fumble</b>	<b>Reading:</b> some words may be understood but are taken completely out of context, distorting their meaning <b>Casting from the Book:</b> the page flutters just as the Winds are harnessed, disrupting the spell. Roll for Chaos Manifestations and insanity as normal, but the spell takes no effect.

Arcane Languages include Magick, Old Slann, Arcane Dwarf, Arcane Elf, Druidic, and Demonic

**Casting from the Book:** Wizards and Priests with spell scrolls or prayer books may use them for reference while casting. This is slower and less effective than casting "off book", but it's safer, and thus reduces the risk of Chaos Manifestations or Wrath of the Gods. The decision to Cast from the Book must be made before attempting a Channelling roll.

One hand is needed to hold the book or scroll. Remember that complex spells may demand having two hands free for casting, and some books are too heavy to lift with one hand. In these cases, the volume must be placed on the ground or in a book stand (certain sacred volumes must not touch the ground). Spell Ingredients (WFRP pg. 141) are difficult to manipulate while holding a book or scroll, but may be used in conjunction with a book stand.

Effects of Casting from the Book:

- adds a half action to total casting time
- characters suffer -20 on Perception and Dodge Blow tests while Casting from the Book
- Reduce the character's Casting Roll by 4, due to the awkwardness of casting and the monotony of recited verse
- Casting from the Book cannot prevent Chaos Manifestations caused by Catastrophic Channelling Failures (see "Channelling" entry above)

## Speak Language (Intelligence - Advanced)

**Related talents:** Linguistics +10, Mimic +10, Seasoned Traveller +10

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Imitate an obscure regional sub-dialect</li> <li>Convey a complex message under stress in a non-native tongue</li> </ul>	
<b>Perfect</b>	Perfect communication. All social tests can be made normally
<b>Success</b>	Accent is only barely noticeable. Average (+/-0) or easier Disguise, Charm, Gossip and Command tests may be attempted
<b>Failure</b>	Accent is apparent and grammar is awkward. Average (+/-0) or easier Disguise, Charm, Gossip and Command tests may be attempted, but at -20
<b>Botch</b>	Speech is broken and barely coherent. Basic information can be conveyed, but no Disguise, Charm, Gossip or Command tests are possible.
<b>Fumble</b>	Character sputters and fumbles on words. No information is conveyed / no social tests possible

A character is assumed to be fluent in his/her mother tongue (usually the racial or regional language), and no roll is required for communication. Any additional languages are considered non-native, and characters may need to make Speak Language tests occasionally.

## Swim (Strength - Basic)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Swim across a cold, choppy canal</li> <li>Swim more than 100 yards on calm water</li> </ul>	
<b>Perfect</b>	Swimmer succeeds, and is free to perform other simultaneous actions, or gains +1M temporarily
<b>Success</b>	Swimmer succeeds
<b>Failure</b>	No progress. Make another Swim test or begin drowning (WFRP pg. 136)
<b>Botch</b>	No progress. Swimmer begins drowning immediately (WFRP pg. 136)
<b>Fumble</b>	Swimmer inhales a lungful of water, falls unconscious, and will die in 2 minutes if not rescued.

Once a swimmer has begun drowning, he may only flail about in the water. Every minute, in addition to his Suffocation Test (WFRP pg. 136), he may attempt a Hard -20 Swim test to recover.

Movement is halved when swimming.

## Torture (Fellowship - Advanced)

**Related talents:** Menacing +10

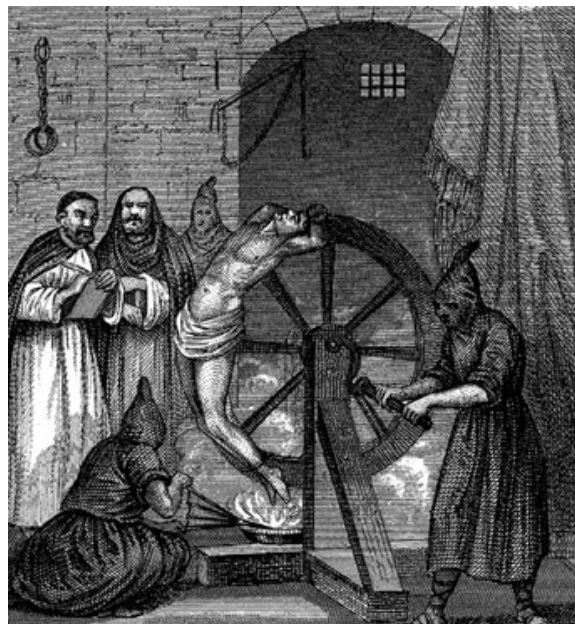
<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>Learn location of bandit camp from a captive</li> <li>Extract confession of heresy from a hedge wizard</li> </ul>	
<b>Perfect</b>	All requested information is extracted without seriously injuring the captive. No WP test to resist.
<b>Success</b>	All requested information is extracted if captive fails a WP test and survives 1d5-1 Wounds (no T modifier) or IP's, depending on mode of torture
<b>Failure</b>	One piece of information may be extracted if captive fails a WP test and survives 1d5-1 Wounds (no T modifier) or IP's, depending on mode of torture
<b>Botch</b>	No information gathered, and captive is injured. Inflict 1d10 Wounds (no T modifier) or IP's, depending on mode of torture
<b>Fumble</b>	No information gathered, and captive is accidentally killed, or becomes catatonic for 1 day and gains an instant insanity (WFRP pg. 201)

**Mode of torture:** may cause Wound loss, IP gain, or a combination of the two at GM discretion.

- Physical: flogging, suffocation, cutting & bludgeoning
- Psychological: sensory deprivation, harming or threatening loved ones, humiliation
- Psychophysical: disfigurement, starvation & exposure, rape

**Ethics:** Characters who perform or witness torture must roll vs WP or gain 1 IP.

Multiple Torture tests may be attempted on a captive who is still capable of speech.



## Trade (Varies - Advanced)

**Related talents:** Dwarfcraft +10; Artistic +20

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Sew a leather jerkin using poor tools under time pressure</li> <li>▪ Hold a strenuous new farm job through harvesting season</li> </ul>	
<b>Perfect</b>	<b>Manufacture:</b> may add +1 to item quality <b>Labour:</b> high productivity (2-3 times normal), employer will take notice
<b>Success</b>	<b>Manufacture:</b> see below for item quality <b>Labour:</b> good productivity, gets the job done
<b>Failure</b>	<b>Manufacture:</b> -1 from item quality <b>Labour:</b> mediocre productivity; not bad enough to warrant firing, but performance is expected to improve
<b>Botch</b>	<b>Manufacture:</b> -2 from item quality and a tool may break <b>Labour:</b> poor productivity and numerous errors will lead to dismissal if not corrected immediately
<b>Fumble</b>	<b>Manufacture:</b> nothing is produced, a tool may break, and materials are ruined <b>Labour:</b> terrible performance and big mistakes lead to immediate dismissal, and possible injury if job is dangerous

**Manufacture:** For explanations of item quality, see WFRP pg. 105. A tradesperson's capability depends on the number of skill mastery levels:

- Skilled: Common quality items
- Mastery +10: Good quality items
- Mastery +20: Best quality items

(For detailed manufacturing rules, download Daniel White's Trade article available from the Liber Fanatica website.)

**Labour:** A Labour test may be made once/day or once/week at GM's discretion. Under normal conditions labourers should receive a +20 or +30 bonus when working within their trade. A test is not necessary if the worker is very familiar with his/her job (e.g. same farm for 2+ years, making clothing from a familiar pattern etc.)

## Ventriloquism (Fellowship - Advanced)

**Related talents:** None

<b>Average Tasks:</b>	
<ul style="list-style-type: none"> <li>▪ Speak without moving lips during a conversation</li> <li>▪ Project voice across a small room</li> </ul>	
<b>Success</b>	Opposed Test (Ventriloquism vs Perception). Compare Degrees of Success to break stalemates. Tie goes to ventriloquist
<b>Failure</b>	

