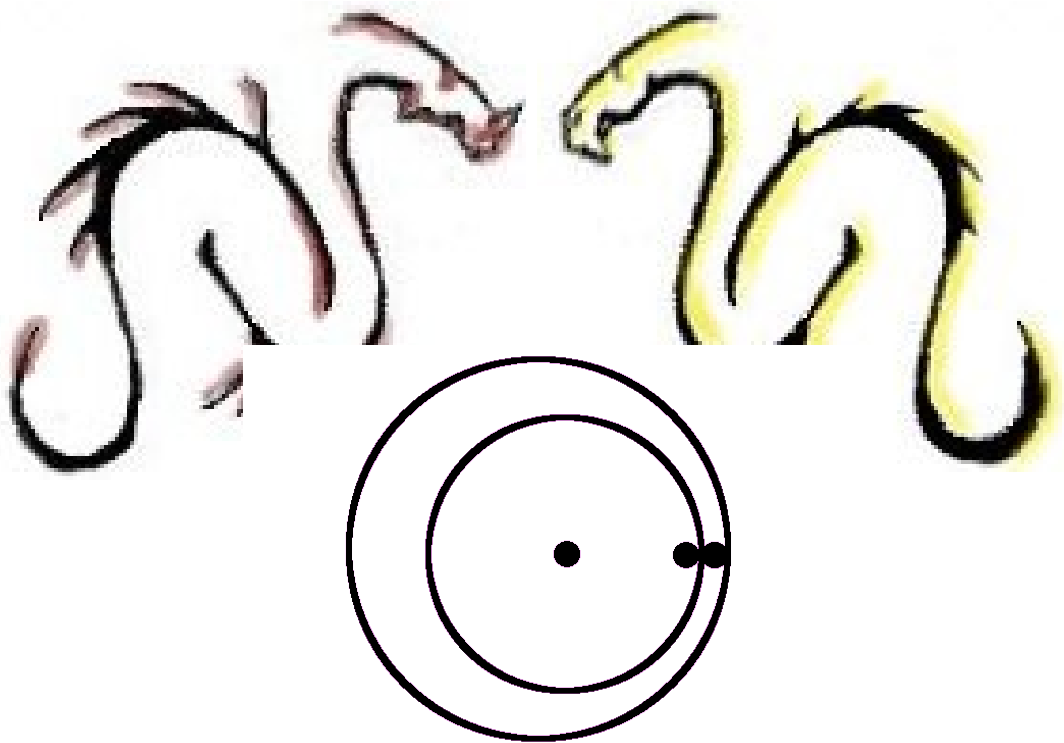


Dilanael

Dragon is Driving!
How can this be?!



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Introduction to Dilanael

Welcome to the world of Dilanael, a fantasy world filled with all the things you know and love about fantasy: swords, magic, dragons, and all the rest are here, but don't assume that means you know them. Here in Dilanael an elf might be that snobby well dressed type that you've come to know and expect, but it's just as likely to be rushing at you dressed in ratty skins and hurtling spears. He's also just as likely to offer you a place to stay in his simple shack, which he shares with the whole community. A dwarf may be wielding a spear and talking about his ancestors, but it's just as likely that he'll be bowing and scraping and asking to clean your boots for a little coin.

Dilanael is a world of sword and sorcery fantasy, but it has its fair share of political intrigue and mysteries. Solve the mysteries, master the politics, and you'll find that the sword and sorcery part gets a lot easier.

MUTT

What is MUTT? Well, the long and short of it is that it's a role playing system designed by ~~huge geeks~~ really smart people who gave a lot of thought to the idea of gaming. We wanted something simple and versatile that got out of your way and let you have fun playing or running a game. And that's why MUTT in the system we chose to use for this setting. We'll explain the gist as we go along.

What does this MUTT mean? Well, there is a debate about that, but depending on who you ask at MUTT central it either means Mutt Uses Two Tens (because we love backronyms) or Multi - Universe Tabletop Theater. The second one probably does a better job of explaining the theory.

Character Creation

In almost all role playing games you, the player, will have a character (usually just one) and your only job is to decide how that character reacts. Who they are. What they want. What they think. What their past was like. It's a big job, really. And we can't help you with that part.

No, really. Because it's none of our business. Most other games will either tell you how strong your character is and how smart they are or they will tell you how strong they can be and how smart they can be. We hate that. It's your character and only you know those things. But to help you, we will tell you about the setting (races, organizations, etc) that you will need to know about at the start of the game and fill you in on mechanics.

Picture

Trust us on this. Find a really good picture as soon as possible for your character. A picture is worth ten sessions of game play.

Races

The most basic races of Dilanael (at least in the part of the world where the story begins) are as follows:

Human: these are the standard race of Dilanael and they are the most populous. The elves say that they used to rule the civilized world. The Dwarves say the same thing. But it entirely undeniable that the humans rule it now. They set political boundaries, rule major nations, and command armies.

Elves: The Elves of Dilanael are tall and willowy, most standing taller than a full grown human, sometimes by as much as a head. They are a fragmented people who rarely interbreed with one another (there is less of a taboo attached to cross-breeding with humans than other elves). There are three families (or nania) of elves in Dilanael.

- ◆ The Sanamede are children of the woods and the city and are comfortable in neither. They are white of skin and hair and are renowned as exceptional mediators. The Sanamede of Samia live in a mostly communal city and most do not put much stake in personal property.

- ◆ The Feirnoth (also known as the cold weather people) are gold of skin with golden eyes and creamy colored hair. The Feirnoth consider themselves the most civilized of the elven races (or any race), and they try their best to put on airs of nobility, even if their jobs are simple - there are, after all, Feirnoth garbage collectors and Feirnoth stable hands.

- ◆ The Rigothan elves are the children of the forest. They live among nature wherever they can. In Samia this means living tribally in the Creeping Woods. Rigothans are dark of skin and their creamy hair is often dyed fascinating colors that blend in with their surroundings (though a muddy brown is common among Rigothans without the resources to make more vibrant dyes). Their eyes vary in hue from greens to browns to orange.

Dwarves: The Dwarves of Dilanael are a strongly fragmented group, with each having open disdain for the others. This is no really a conflict so much as each family believing that it knows best and seeing the others as either insipid, bossy, or entitled.

- ◆ The Dorvish dwarves are short, stocky, hearty

and in all other ways what one thinks of when they think of a dwarf. Thick beards, ale, and axes and hammers are their fare. They live in the mountains and mostly keep to themselves. Dorvish dwarves practice a type of ancestor worship that makes use of small rooms called shrines. They commune with and give offerings to their ancestors in this room.

◆ The Fannish dwarves are as tall as their Dorvish cousins, but they are substantially less . . . substantial. They are thin, with wiry or greasy black hair. The Fannish live among humans, having no real cities of their own. They are merchants and crafters and have perfected the fine art of making a potent alcohol called niptik (a strong beverage that other dwarves will loudly turn their noses at if asked, but will gladly consume if nobody asks).

◆ The Uhlsh dwarves are among the heartiest of races. They live everywhere from the heat of the Scorchlands to the cold of the frost line and they do it all in pursuit of orcs and their goblinoid brethren and allies. The Uhlsh are a nomadic group and they move from orc encampment to orc encampment killing the cannibalistic creatures. They pick these camps clean of their useful materials and move on. Dorvish dwarves are violent and prone to fits on anger, but they are also skilled warriors without fear.

Gnome: Gnomes in Dilanael have long been an oppressed race. Gnomes were a slave race for ages and were only liberated in recent years. The Whitefire kings of Samia had freed all of the gnomish slaves in their lands and demanded that the Elves do the same, threatening to cut off trade. The elves agreed, and as a token of their good faith they gave the gnomes their own city near to elven lands. Some gnomes long ago left the land, to avoid servitude. These gnomes are far less civil.

◆ The gnomes of the land are small, clever, dark skinned, blue eyed, and creative, much as all gnomes are. They are innately talented craftsmen and are good at detailed work. To them family is less important than community.

◆ The sea-gnomes are a different breed. They left the land in search of a better place - many escaping illegally to avoid human and elven masters - but all they found was ocean. Eventually their ships came together and formed vast floating cities on which the gnomes have lived for ages. Today they are among the most feared pirates on the seas, taking ships or food and material goods as they need them.

Halfling: The tale of the halflings is one of sorrow. Halflings have been underestimated and overlooked since civilization began, living as they used to in family groups. As the only race beyond humans who carry

magic in their blood, halflings used to think that they would have a place at Merryweather or among the scholars of the temples of Jebedah. They were wrong. They had nothing but a world stacked against them. Long ago the halflings had their first break. A story tells that Jebedah appeared to her followers in all her glory in scholars robes . . . as a halfling. She kept tripping on the robes that were clearly made for a human form. Almost immediately after this apparition halflings were welcomed into the church of Jebedah. A big step forward, however this church is one of the few places that does not overlook these small creatures.

Those are the primary races. You may be given more information about them based on your character background, and if you need anything cleared up, talk to your storyteller. Where are the racial abilities and modifiers? Where's the penalties? We don't use those. Of course, you should bear in mind the build, size, and disposition of your character when you start and assign Attributes, but we don't need penalties in MUTT (though bear in mind that size and build still matter. Just because your halfling has the same Muscle score as that human doesn't mean you'll win a tug-of-war contest against him). As for racial abilities, we'll discuss that when we talk about skills.

Once you have a race chosen, you will have to give yourself Attributes.

Attributes

We here at MUTT central have been using the following attributes:

Brain
Muscle
Heart
Soul
Legs
Hands
Senses
Mouth

These skills not only evoke imagery, but make it pretty easy to figure out what stats you're using for what, but just so it's clear:

◆ Brain is rolled anytime you're using your noggin to figure things out. Anything that you can retreat into your mind space or flex your mental muscles and figure out will work here. Things like research, remembering things, and some types of magic. Brain controls the magical practice of Understanding.

◆ Muscle is rolled whenever you're employing brute strength: lifting, hurling, trying to chop someone's leg off.

◆ Heart is two things: your actual heart and your sense of determination. That is, you will roll heart when you need to keep your heart pumping to run or swim or climb great distances (like endurance) but also when you are assaulted emotionally, or when you are faced with a situation where the easy thing to do would be to give up. Heart can also be used in social situations to persuade or convince, but it must be about a subject that you actually agree with (i.e.: you can use heart to convince someone to come to your side, but you cannot use it to lie to someone). Heart controls the magical practice of Perfecting.

◆ Soul is a roll that measures the strength of your spirit and inner reserves. It is used for some types of magic, connection to things greater than yourself (the divine, your ancestors, etc), and used to face off against forces and things that attack your soul directly (like undead, fear attacks, etc). It is sometimes rolled to “sense” things that cannot be perceived naturally. Soul controls the magical practice of Destroying.

◆ Legs are your speed as well as your ability to employ agility with your whole body (tumbling, running, vaulting, etc).

◆ Hands represents your precision. If you are picking a pocket, piercing someone's eye, or shooting a bow, this is the attribute you'll want to use.

◆ Senses are passive. This attribute is reserves for anything that be perceived with the 5 (or so) senses. Senses controls the magical technique of Controlling.

◆ Mouth is a combination of volume and skill. It is how well you can speak your piece to others. It combines your ability to sing, recite poetry, speak before a crowd with your ability to use those honeyed words to good effect. If you are trying to convince someone of a lie, mouth is your attribute of choice.

Skills

Here's where you can go nuts. While your storyteller may have a few skills you are required to have (magic, swords, lying) you are encouraged to make things up and be creative. Skills is where MUTT thrives. Is your character a librarian? You might have knowledges. Be as general or specific as you need to be. You might have “knowledge: law” or you might have “knowledge: pet

law in Banion Brock”. You might have “fighting” or you might have “sword” and “dodge” and “blocking”. A more specific skill will help you do more specific actions and may decrease the difficulty of certain tasks (the person with “law” might have a harder time researching magical law in Banion Brock than the person with “magical law in Banion Brock” as a skill name), but those more specific skills may hurt you in areas in which they do not apply (in the former example, it wouldn't penalize a general law roll, but it might make it harder for you to roll on “legal practices of wandering gnomes”).

And beyond that you might have skills that seem less like skills. How about “The Ladies” for a lady's man or “insane” for the insane. Think you'll never roll “insane”? Just ask your storyteller. He may feel differently. The more creative you are with your skills the more your character sheet will represent your character.

Bear in mind that you can also give thought to skill often possessed with a race. Many Halflings have a dodge type skill (because they live in a world that often overlooks them and they need to be quick on their feet). Dornish Dwarves are often very much tied to their ancestors, so heraldry, family tree, and other sorts of skills for knowing not only their own family but other families as well are very common. Some of these skills may be so pervasive that even without a proper skill in it, you will be able to roll brains to access the information, but others are certainly learned and need to be bought.

Skills you need are going to fall into a few categories and will largely be based on your background. Some organizations will have a skill set that you are more likely to learn from them (and it is possible to take an organization AS a skill! Having skill ranks in “the Shel Rishad” would mean that you are knowledgeable in the lore of this group of woodsmen, but it can also be rolled to dig up knowledge that a member should have, such as which plants in the Creeping Woods are safe and where you are likely to find shelter and can provide you with special abilities).

Organizational and locational skills will be covered in a later section, tentatively titled “Location, Location, Location”.

Ratings

Now you're thinking, “Great . . . I have Muscle and some Whirling Blades, but how do I know if I'm good at those

things? And how do I use them?" Excellent question.

MUTT uses a very simple system to rate both attributes and skills. They are all rated from one to ten. So when creating your character, ask yourself questions such as "How strong is he, on a scale of one to ten?". We do this sort of thing every day.

Skills are a bit different. The hard thing to remember about skills is that they represent actual training, learning, and practice. If you are innately attractive, that doesn't mean you automatically have a seduction skill. If you are dexterous, that doesn't mean you have an ability to pick locks. Therefore, any rating in a skill is higher than average. Having a swordplay of 3 means you have spent considerable time training with a blade. A rating of ten means that you are unparalleled in the field. Note that most real world figures do not have a rating this high. There should, in any sane world, be a small handful of people with this level of proficiency in any skill.

And how do we limit those numbers? Well, we don't. We at MUTT central find that most players will limit themselves well enough. But if you want to know if you're on the right track, here's a rule.

Allow your players to begin play with 36 points to spread out among attributes. This is enough for all attributes to be mostly average, which means that in all likelihood they will begin with at least one if not two attributes at a low level to have higher attributes in other areas. This is a good thing as proper characters have both strengths and weaknesses. (Those of you who are good at math will see that this will leave your character somewhat below average. This is not an accident. You will be playing a game where you get experience and can improve your attributes, and you ought to have somewhere to go!)

For skills, start everyone with 25 points. Starting skills beyond 3 should be discussed with the ST. This means that you'll have the ability to give yourself in the ballpark of 6-8 skills at a competent level. Is that enough? Probably not. But remember that you will be buying skills with experience, so leave yourself room to grow. Maybe after two sessions, you'll find that you wish you had given yourself a perception score ... buy one!

Each skill will have a line under it on the sheet. Here, you should jot down a quick reminder about what the skill is for. This might seem obvious for skills like "fighting" and it is. But if your skill is called "Many Leaps of the Rainbow Frog" you might need some help later to remember that it's the leaping fighting style of your people.

Mechanics (or: When to Roll)

MUTT uses a very simple system for determining success. However, before we get into it, a brief word on how and when to use rolls.

What we're doing here is telling a story. Later on we'll tell you how to determine success and how to do all sorts of neat things in combat. You will be tempted to begin rolling dice right away. Don't do it.

Dice do only one thing. They give you a random number. If the outcome is not random, then dice should not come into play. That is to say, if the character is trying to do something very easy, then they probably succeed. In MUTT, unlike some other games, you never need to roll dice "just to make sure". You should never say, "Well, you probably succeed, but roll because you could always roll freakishly bad". We hate that.

Now that we know when to roll, we'll get into mechanics. MUTT's resolution is easy. You roll 2d10 (that is, two ten sided dice). Add them together and add in an appropriate attribute and skill. If you are using special equipment (weapons, library, etc) or the storyteller gives you special modifiers (favorable conditions, magic, etc) you may add or subtract from this total. That's it and it's easier than it sounds.

$2d10 + \text{attribute} + \text{skill} + (\text{other}) = \text{total}$.

Let's say you want to pick a pocket on a crowded street. You could roll your hands (6) plus your larceny skill (3) plus 2d10 (you got a 6 and a 7 totaling 13). That makes 22, a pretty good result. If you'd tried to do the same thing on stage in front of a crowd, the ST would have probably given you a penalty (-4 sounds about right) but more importantly, the difficulty would be higher (more on that later).

Getting your Butt Kicked

I know, I know. We've been saying that MUTT isn't about combat. And that's true. But let's face it, in most games a fight will happen and when it does, you'll want to know what happens. And reason this section goes here is that it is mechanical. We're about to talk about being injured, how injured you are, and how that affects you. Before we go into that, let us clarify some things about combat and some options you have.

As with anything else in MUTT only roll dice if the outcome is important and uncertain. Many troupes fall into the habit of immediately reaching for dice and pencils when someone declared that they are initiating

combat. There's a few reasons for this, for the most part. One is that the players often are very attached to their characters and want to believe that they stand a very fair chance (this is further complicated by the fact that so many games are focused on combat ready characters). That's all well and good, but there are plenty of fights where the outcome is set and only the details are open for debate. In those fights, there should be no reason to roll dice.

Initiating the Butt Whoopin'

That said, the basics of combat in MUTT are really simple. You roll just like anything else. Attribute, Skill, Modifier. Usually combat is a contested action, because the understanding is that your opponent often wants to avoid you hitting them (if they don't, why are you rolling dice, again?). If that's the case, they roll Attribute (probably either muscle or hands, depending on your style) and a skill (if appropriate) and modifiers (maybe for a shield or repulsion ray). Success means that you did serious harm to your foe and failure means you did not. Whether you still hit them is up to you and the storyteller. Which attributes do you roll? Pretty easy. If you're burly warrior is trying to chop someone's leg right off with a massive ax, then you're looking for Muscle. If you're trying to use precision to take out someone's eye (or, say, cut a Z in their clothing) then Hands is the right attribute. Refer to the rules on Attributes for this.

The real trick, of course, is in knowing how badly you have been injured and how much more punishment you can take.

The answer to that question is . . . we'll get to it. Specifically we'll handle all the charts and numbers and crap in a later section (tentatively titled "Charts, Numbers, Crap"). Right now just know that the larger the difference between the attack and the defense, the more harm done.

Also note that attacking and dodging is not your only action. There is also the attack and counterattack. If a swordsman (we'll call him Luke) wanted to intercept the incoming arm of a brawler (named Rita) then they simply both roll and if Luke scores more successes he hits Rita's arm as it comes at him and she does not hit him. Simple and it works exactly like the standard attack/defense example.

If, on the other hand, Rita is going for the head and Luke is going for the body, they may both succeed. In this case, they each attack and presuming they roll higher than a ten (a base difficulty) they both contact and do unresisted damage. I sure hope someone is wearing

armor!

It is worth noting that doing harm in combat is always at least a challenge. In the above example, since neither Luke nor Rita are defending, the difficulty is 15. The ST could just assign damage, saying that each takes a moderate wound, but if he wants to roll it out, that is how things go.

Further, note that combat has two varieties: lethal and non-lethal. The big difference is that one kills you while the other doesn't (more on that later). It's about intent and skill. For example, if I pick up a pool cue and declare a nonlethal attack on someone, that's probably okay. If I do the same with a chainsaw, odds are good that I'm in lethal combat no matter what I want.

Takin' the Butt Whoopin'

Let's talk about wounds. We'll get to how you get them in a minute, but for now let's take a look at your body and its health.

MUTT has four types of wounds that you can receive (or not, at your option. We suggest the latter). They are light, moderate, severe, and deadly.

As you might guess, light is a fairly slight wound. Bear in mind that light doesn't mean trivial. If it were trivial, it would not need to be mentioned. This is the smallest wound you can give and still inhibit someone. This can be a crack to the head or the funny bone or a cut that doesn't bleed too much. Basically it hurts, but doesn't physically debilitate. You have 8 light wounds available to you.

A moderate wound is a step up. This type of wound starts to actually bother you. It's a muscle tear, a bleeding cut, a concussion, or a savage bruising. Not good at all. You may take 4 moderate wounds before you're in a bad spot.

A serious wound is the sort that ends most fights. A broken bone, a crushed muscle, or a sword that went through your stomach (fortunately missing your heart, but still doing great harm). Two serious wounds is all you have.

A deadly wound is grave, indeed. You've been decapitated (or nearly so). Your legs have been chopped right off, you've been run through. By a tree. This sort of wound can kill you instantly and often does. Therefore, you only have one deadly wound.

The most important thing to remember about wounds is that anytime you have all the wounds of one category filled, you are dying. You may not die (whether you die is ultimately up to you, the storyteller, and the story itself) but you are dying. However, that doesn't mean you can't still take 7 light wounds, 3 moderate wounds, and a serious wound and still not be dying.

Well . . . that sounds stupid, doesn't it?

Yes. And that's why you take wound penalties. We'll get into the mechanics of them in the Charts and Numbers and Crap section, but in MUTT, as in reality, odds are pretty good that you'll be down for the count before you're dead.

But I was wearing armor!

Indeed. In MUTT armor works much like it does in real life. It absorbs wounds for a while. If, for example, you are wearing a chain shirt, which is fine armor, it is harder for an attacker to cut your stomach, armpits, arms, chest and so on. It is still possible for a particularly strong weapon or a particularly good stab to pierce your armor and you are not immune to decapitation or other strong attacks. How does this model? In mutt armor comes in 3 levels. Light, medium, and heavy. Conveniently, non-deadly wounds come in three categories: light, moderate, serious. As you might guess armor grants health levels on top of your existing health levels in those categories.

The bit with numbers will tell you more about how this works exactly, but bear in mind that armor that grants 1 health level will grant double that of the next level down (since that's how wounds play out). So armor that provides 2 moderate health levels will provide 4 light health levels. It will not necessarily provide serious health levels. Also note that the aforementioned wound penalties don't apply to these levels. Nobody ever died from dinked armor (we think).

Weapons (it's +5 against Ogres!)

While we're on the subject of helpful tools, we can't forget weapons. Be it a longsword, a crossbow, or a hurled dinner plate, weapons make life easier. In MUTT weapons come in four categories. These are generally based on size (small, medium, large, huge) but other factors can come into play (material, shape, etc). Final say depends on the storyteller. In general small weapons grant a +1 modifier to all combat rolls. Medium weapons grant a +2, large weapons grant a +4, and huge weapons (a great ax or huge sword) grant a +6. This falls under "modifiers".

Initiative (who goes when)

If you've played any other role playing games, you're familiar with initiative. Initiative is the order in which actions happen at the table. In most games initiative isn't really supposed to model when you act in relation to everyone else, since you're all acting at once, but it does sort of occasionally model how well you react to changing circumstances and how rapidly you react. We at MUTT don't care.

Here's why. Acting order has a million circumstances, all too complicated to worry about. So, when do you go? When you want. What you do dictates when you act. If you are waiting to throw a baseball at someone when they call you a jerk, they act then you act. If you are running to join the fray that you allies are already a part of, they all go before you.

Usually initiative will dictate itself. Often someone will wait for someone else to move. But if two people are trying to act before one another (you are running to intercept a magic pearl and so is the guy on the flying carpet) then roll off as with anything else in MUTT. A speedy attribute plus and applicable skill and BAM! Instant initiative.

For that matter, most veterans of role playing games will be familiar with the concept of rounds. It's an abstraction to show how time passes, usually in combat. MUTT has no rounds. At first, that scares people. They worry about how they'll know when to go, when the NPC's will go, and how they'll know when their potion of speed wears off.

Rounds work the same as initiative. If you and another person are trading blows, then it makes sense to take turns. That's fine. But if another person is holding most of the time and only acting (maybe to cast healing magic or throw rocks or make witty remarks ... doesn't matter) then they just go when it's appropriate. Unlike in a lot of games, there is no reason, in MUTT, that you should act every few seconds. That rarely happens in real life anyway.

Think of it, instead, like a movie scene. Keep on one action until there's a good break and then move on. If you think you've been overlooked, say something! It's possible you have.

Optional Rule: Initiative. In certain circumstances, Initiative may be helpful. If it is, then the roll to make is usually Senses plus Hands. This is a lose way to explain that reacting quickly is based on how fast you process

information you see and how fast your body can move with it.

Magic and other Oddities

Wizards

Magic in Dilanael is a two pronged affair. On one hand, there are wizards. Most of them have studied formally at the Merryweather Academy or at some less reputable school (Merryweather is difficult to get into and expensive, so many poorer wizards choose to apprentice or attend a less well known school, of which there are two known). Casters of this variety understand a lot about magic, and how it works. They can see the threads of magic as they move about reality, and they can pull on these threads to accomplish their goals. These spellcasters (called wizards, mages, abjurers and any number of other oddball terms) have spell books, research tomes, etc. They need not carry these things with them everywhere, but they do require regular access. A spell caster without access to these things just cannot keep the huge amount of information straight for any but a few very familiar spell effects.

Magical spells are a combination of “Practices” and “Materials”. The magical practices are:

- ◆ **Perfecting:** the art of making something better than it was (if not perfect). This covers enhancing objects to make them strong as well as healing (since a well body is better than an injured one). Raw creation is covered here as well (since an object that exists is better than one that does not).
- ◆ **Destroying:** the art of degrading. Making things weaker or destroying them utterly. This practice also controls a lot of raw damage.
- ◆ **Understanding:** the art of gaining insight into a thing. The Mage can see, know, or perceive information about the area in question (detecting magic, sensing enemies nearby, or reading minds).
- ◆ **Controlling:** this is the Practice of manipulating a thing to your will. Making a fire leap onto an enemy, crating shapes out of shadows, or taking control of an enemy mind. This Practice does not enhance (you cannot make a fire hotter with it) though you can change the nature of the thing in question (making wood conductive or changing the properties of an existing spell).

Each Practice is controlled by an attribute, as stated previously (Perfecting, Destroying, Understanding, and Controlling are governed by Heart, Soul, Brains, and Senses respectively). They determine the sort of control the mage is using.

To compliment these, a mage has certain realms of control called Materials. These are purchased as skills

and anyone with enough magical training will have at least a single rank in one of these (symbolizing the most basic understanding of magic). A mage with a 3 is considered fairly proficient and any Master would gladly release such a mage into the field. The basic Materials are:

- ◆ **Life:** A field which governs all living things and organic matter (formerly living such as wooden tables or cotton robes). Anything from humans and elves to dragons and mosquitoes to herbs and fungus are covered.
- ◆ **Elements:** the 4 elements of Earth, Wind, Fire and Water. This covers most energy and inanimate matter (metal, stone, etc). Air controls weather as well as actual air, and Fire controls both flame, heat, and light. Water controls not only all liquids, but also ice and cold.
- ◆ **Mind:** anything with sentient intelligence (animal minds are controlled via Life). It covers any illusions that fool the senses, direct contact with minds, as well as emotions, and many incorporeal beings such as ghosts.
- ◆ **Magic:** your interaction with raw magic spells (enhancing them, trying to unravel them, as well as protecting yourself from magical energies) as well as things made mostly of magic (such as the physical bodies of creatures from beyond this plane of existence).

There are said to be more Materials, but these are the only ones taught, and the Laws of Magic allow for easy study of these. A chart found later on will help explain what the various levels of magic mean.

Any character wishing to enact a spell will roll the appropriate attribute (for the Practice) and the appropriate Material. For example, a wizard wishes to hurl a jet of fire at his enemies (he has a torch in hand so it's a good tactic). He rolls Senses (for controlling) and Elements (for fire). (We'll find out what the difficulties for the various Patterns are later.)

Let's assume that he rolls a 7 and a 6 (a 13, quite respectable) and that his heart is a 5 and his Elements is a 3: this gives him a result of 21. The basic difficulty to enact this spell at all is 16, and he has done this, so there is a jet of fire, no matter what happens to the enemies.

His enemies (a trio of orcs) are shocked to see the waves coming at them (he has 3 Elements so he can attack 3 subjects easily, though more may have provided penalties). Only one of the orcs tried to leap out of the way. The other two, surprised, simply take a Light Wound from the fire (since the mage beat his target number by 3) and the second takes a Light Wound (his roll to leap out of the way totaled 17, which means that the Magus beat him by 4). He is singed, but mostly

unharmful, while his friends are crispy and probably rethinking their tactics. (Note that trying to dodge cannot increase the damage of a spell. If the orc in question had rolled a 4, he would still have taken the same serious wound that the others took, though for flavor he may have jumped right into it).

What Practices Can Do

Practices control the type of magic you are doing, while Materials are the type of energy in use. But Materials also dictate your skill in a given Practice: that is each practice has certain limitations based on skill level, and it is the level of Material being used, not the Attribute, that controls this. Wizards often use crafting metaphors to explain their art, stating that there is only so much that one can do with coarse materials, and that a refined material is of the needed for refined work. That is easier to remember than it sounds. Here is an example of this idea in action.

The Perfecting Practice allows a mage, at level 1, to enhance a Material. But it is not until level 3 that you may repair that Material. Therefore a caster with Life 1 could use this magic to make the body work better (by taking no penalties from wounds, for example), but it is not until Life 3 that the caster may employ the repair ability to heal wounds physically. This is because of the Pattern of the Practice. Magic, and the energy of reality, is referred to as “The Weave” by many wizards, who refer to the art of casting a spell as “Weaving” and it stands to reason that as that weave becomes codified and more complex, those practices are called “Patterns”. They are referred to that way, generally by number (ie: “Pattern One” or “The Third Pattern”). Spell casters often communicate with one another in this jargon confusing the uninitiated. It is their form of “Shop Talk”.

Below are the Practices, and their associated Patterns. Think of a Pattern as a basic building block (like the base of a soup). All mages can make the base, but as the meat and spice make one soup chicken and one soup a beef vegetable, the Material and details make one spell different from another.

Perfecting

1. This Pattern makes small beneficial changes to a thing, helping it to function better. An example is providing a bonus of +1 / level of skill to an item or an attribute (Muscle, Legs, Hands).
3. This Pattern makes physical changes to an item to improve or repair. Examples are healing physical wounds or repairing a broken item.
5. This Pattern lets the mage create something from

nothing (such as a fire or a small life form)

7. This Pattern is known for its most famous application, bringing the dead back to life, but it allows the caster to reach beyond the destruction of anything and make it whole again (thus perfecting it). This could be used to kindle last year's campfire, restore a dead mind, or rekindle a spell that had ended.

9. This Pattern allows the caster to remove any imperfection from an item. His fire is immune to being put out, and will burn anything it touches entirely. His body can be without flaw and undying. This level may not extend his capabilities beyond what is possible in the realm he is in (a perfect mind does not know everything, but it knows all the things that can be known on a subject).

Destroying

1. This Pattern allows the practice to weaken a thing, giving someone a -1 to an attribute or item per level of the skill, making a body receptive to damage, and the like.
3. This Pattern deals direct harm to a thing, making wounds or ruptures appear on a body, lowering flames or light or weakening the earth beneath an enemy's feet.
5. This Pattern lets the mage simply unmake something. It will snuff out a fire, destroy a mind, or undo a life (though note that this ability does not send a life to the other side so much as it simply snuffs their life out, and the effects are temporary at this level).
7. This Pattern is infamous for its most famous spell. It lets the caster send something straight to nothingness. While this effect can be temporarily replicated at lower levels, this effects rarely wears off (though it can generally be undone). This level actually removes the core of a thing (the life, the elemental effect, etc). It may not remove a fire, but it removes the core of what makes it a fire. The fire is no longer hot, no longer gives off light, etc.
9. This Pattern destroys utterly. Things affected by it are gone never to be seen again. It is capable of killing, destroying huge amounts of space, etc. It unmakes any spell it is targeted at (technically a roll is generally required against the spell itself, but this roll is made against a difficulty, not opposed).

Understanding

1. This Pattern of Understanding simply enhances perceptions that are already held. It adds a bonus of 1 per level to things like skills and attributes (Brains, Senses, Mouth).
3. This Pattern lets the caster understand things that they do not so much perceive as they are aware of. For example, this would let the caster locate objects by sensing their proximity to him (within range) or give the caster special information about things in range (such as

the temperature of a fire, whether a rock face is stable, whether an enemy is undead, etc).

5. This Pattern allows the caster to create perception or understanding. For example, they can create a point of view from which they may perceive (within range) allowing them to look around corners or through walls or floors. This level also allows the mage to create, not simply enhance, understanding letting them grant someone knowledge that they did not before (mechanically, granting someone a skill they do not already possess).

7. Using this Pattern, the caster is no longer bound as tightly by time. A caster can see things that have already happened, and can gain some small information about the future. The future is always vague, and based on a malleable present. For example, a caster could use Understanding and Elements to see the path of a forest fire and know when it will burn out, or Understanding and Life to know where a person was yesterday. They can use Understanding and Magic to see who cast a particular spell, or to see what spells an enemy may use against them.

9. This Pattern does not allow for the caster to be all knowing on a subject, but it does give them all possible information. What's more, it allows them to breach the barrier of life and death (at the normal penalty) to understand the deceased and the unliving as well as other things that make their homes in that place beyond. Examples are communing with long dead ancestors or rulers, and channeling the magic of long dead heroes.

Controlling

1. Using this Pattern the mage cannot really control the thing fully, but he can direct its natural tendencies, making people more inclined to peace or violence, making a fire catch more easily, making a body sleep more readily.

3. Using this Pattern a wizard can exert physical control. He can make a fire dance, stones fly, or enact actions on behalf of others (he cannot make someone do something that is a direct violation of what they would normally do with mind, because he is still manipulating existing conditions). He can shorten or lengthen the duration of existing spells, etc.

5. This Pattern allows the caster to create qualities where there is nothing. He can force a peaceful man to kill his family, he can direct a body to perform complex tasks. He can also create to a degree. He cannot create from nothingness, exactly, but he can create from next to nothing. He can use ambient heat, for example, to create a flame, or use ambient air to create breathable air if entombed.

7. By using this Pattern, the caster can add or remove qualities from a thing. A mind could be made to

forget certain items, or could gain certain items (so that it can never speak or swing a sword). A fire could be made cold or made to give off darkness rather than light. Air can be made to eat through flesh. A spell can be edited in almost any way by the caster.

9. This Pattern allows items, qualities, spells, or even other people may become part of the caster. He might exert such control over a servant that they are part of him for all intents and purposes. They have no free will that is not his, nor can they. They are not mindless slaves, but simply extensions of him. The same goes for spells (which the caster can take over as their own), elements can be made part of the caster (effectively making him an elemental), etc.

Spells

You're wondering where the spells are, aren't you? Old tomes that outline how to perform specific deeds? Well, they exist. Most of the casting we're looking at here is either "on the fly" or sort of done hastily. It is possible to enact magical rituals (with elaborate ritual setups, with castings taking many minutes or hours or even days). These rituals will almost invariably succeed if you are not interrupted, so rolling is often needless, but each element can and may add to the roll if it's needed (each hour or minute or day can provide bonuses. Sacrifices, materials, codified chanting, assistants, etc can all provide bonuses).

And so can just knowing a spell very well. Let's say that you spent a long time working out that jet's of flame spell. And let's say that you have perfected the right gestures, words, and mental image that makes the best possible jet. Then you get a bonus when using that particular spell. This bonus can vary from +1 to +5, depending on the elements, the Storyteller, and the situation. This technically counts as an equipment modifier.

Life and Death

Finally, those wishing to reach beyond the barrier of life and death (whether to send someone there directly, to bring someone back from beyond the veil, or to summon forth spirits of the dead (outside the art of halfling sorcery) takes a -10 penalty. For most magic, this veil is thick and hard to breach. Spells that kill via damage are not affected, but spells that snuff out the soul are.

Sorcery and Witches

The other sort of spell caster in Dilanael are Sorcerers

(also called Witches, though the common man may not know the difference if he sees one in person). A sorcerer has magic in their blood, for one reason or another. Only humans and halflings are able to become Sorcerers, though nobody is quite sure why. Mechanically, Sorcerers are quite different from wizards. They have a single spell casting skill (often called magical power, inner reserves, ancestral connection, etc) that lets them access their energy.

These sorcerers and witches do not learn Patterns, though they still create spells that use the threads of reality. They are sometimes compared to spiders. A spider does not know how to weave, but it makes a web all the same.

Halflings do sorcery by channeling the emotion and knowledge of their ancestors. Sometimes they even gather ancestor familiars to themselves. Some races see this as eerie, but to halflings it is sacred. Halfling magic should focus on communing with their honored dead (necromancy) or on such things as the dead can affect easily (the easiest way for them to do so is by controlling luck and happenstance). A halfling sorcerer may give or have perfect timing, may curse you with poor luck in your harvest, or may spend an hour basking in the pride of his ancestors. Halfling necromancers may speak to ancestral ghosts, but they would never raise the dead or animate corpses (nor would their ancestors work with them to do such a thing). That is not to say that halflings cannot raise the dead, just that they will not accomplish this via their sorcery. Nothing stops them from learning wizardry and violating the Laws of Magic. A Halfling's magic is a working relationship, not control. Most Halfling sorcery requires the Heart or Mouth attributes.

Human sorcerers often gain magic based on their lineage. The Whitefire Kings (who have ruled the nation of Samia for ages) are reputed to have a unique ability to duplicate magic they have seen or read about, whereas the Thunderhammer line (from Dane's Grove) are reputed to have innate magical affinities (to earth or fire or some emotion, etc). Nobody really understands where a sorcerer's power truly comes from, but it seems to flare brightly in a family and then burn out in a few generations (unless you are a Whitefire). Most human sorcerers have a specific "sort" of magic. A human sorcerer may be a fire witch or a shape changer. They might control plants or have the ability to speak with inanimate objects. These are powers that fit a theme and it is usually a part of them. Most human sorcery requires a roll of Soul, though at times other attributes may be used if appropriate.

Magic and Society

Yes, these rules mean that an academy trained wizard can be a fine healer while a priest with little skill in magic may not be a very good healer at all (those of you familiar with other fantasy games who's name rhymes with Flagons are probably unhappy right now).

How do we reconcile the fact that Priests of Hyrallia are considered hugely powerful healers while the academic mages of Merryweather are not (and for that matter, nor are the Priests of Vana Tor)?

Well, first, this is a societal trapping. If you study magic and are a priest, then people will assume that you are a healer, and thus, such people tend to learn to be. If you are living in a tower working with the High Mage of Red Fern, people will assume that you are skilled with Elemental magic and you will probably train accordingly.

Vows

The other part has to do with vows. Every priest (who is really a priest) takes a vow to their deity and while these ritual vows are not high magic, they do provide the priest with some benefits. The least of which are bonuses (to match their prohibited activities). For example, Priests of Hyrallia are forbidden from killing any intelligent being. In exchange for this vow, they gain a +5 bonus on all rolls to heal, cure, or calm people. Other bonuses are noted in the next section.

Vows are only taken by divinely sponsored organizations (churches, temples, etc). This is due to the energy that makes vows work, which is a subtle magic which many academics theorize is bound up in the stuff of creation. A vow binds you to a divine force. Those who have taken them feel the presence of the divine, and those who do not take them rarely do. Apart from these vows, it is difficult to prove the existence of deities, which leads to many debates about whether or not the gods exist or do anything for us. Breaking a vow brings a character out of harmony with the energy that supports it and this can have a few effects. First, it may simply remove the bonuses that the character gets from the vow for a time as they come back into harmony with that energy (this can be sped up by intentionally working with these energies). If this happens often enough (ST discretion) it can permanently separate the character from the vow energy, as if they had never taken it. There is no concrete in game method of knowing if this has happened in most cases, and more than one priest has succumbed to guilt, believing that they have broken their vow when in fact they simply had bad luck.

Any other kinds of magic (be they things you want to explore with your character or things that you encounter) are open to discussion with the ST.

Location, Location, L'Organization

Dilanael, being a world, is not just one nation. Here, we outline the various locations and give a bit of history.

Samia: The story begins in the Nation of Samia capital city also called Samia). The nation has been ruled for ages by a family of Sorcerer Kings, the Whitefires. The nation is broken up into Duchies which are smaller and somewhat independent (each has it's own coin mint, it's own laws, etc). They are Madrasa, Knorwell, Wall, Kindleford, Brynoch's Dagger, and Danforth.

Samia houses many areas of import apart from the Duchies, such as the Creping Woods (a giant forest mass in the center of the nation), the Scorchlands (an uncharacteristically warm desert to the south) and the Kinnua's Children (small lakes and swamp land extending out of the nation). The nation of Samia is roughly the size of Alaska.

Madrasa: the duchy is famous for it's largest city (and, indeed, Allston is the largest city in the known world). Allston is massive, metropolitan, and constantly moving. It's a vast walled city with a massive population. It's broken into districts, many of which house merchant houses who are like the aristocracy of Allston (not all of these merchant Houses are Noble, but many of them aspire to be). The Merryweather Academy is just a short half day travel north of Allston, and it is within th is Duchy that the capital of Samia lies (though it's citizens are generally considered to be autonomous).

People from this area should know something about streets smarts, they are probably pretty good with direction sense, and have been exposed to a lot of different types of people.

Knorwell: The city of Red Fern is the center of the small duchy of Knorwell. It is the second smallest duchy in Samia, but is generally considered to be the academic and religious center of the nation. It houses many temples to various deities and contains the best university on the continent (students often come from the nation of Pedrini to learn there). Red Fern is a port city and does good trade with the surrounding areas. The rest of the duchy is mostly trade towns and small farm lands. The orchard city of Dane's Grove falls within Knorwell, though Banion Brock often lays claim to it.

People from Knorwell should be familiar with religion, fishing, boating, and probably with port trade.

Wall: This medium sized duchy is famous for the city of Banion Brock, which claims to be the oldest city in Samia. It's easy to see why, with their thick walls and heavily armed guard, but it is the rumor that magic doesn't exist in Banion Brock that really keeps things easy. Magic of any sort is illegal in Wall, and it is said that once one walks into the city of Banion Brock, magic simply stops existing. For this reason, most spell casters avoid this place. Wall has a long history of being dissatisfied with rule under sorcerer kings and has tried to secede at least once in recent memory.

The rest of the duchy is mostly simple farming folk. Wall supplies a lot of food for the nation as well as most of the rough cut stone (having some of the best quarries). The people here are strongly associated with fine horses.

People from Wall should be familiar with the local history, with horsemanship, and with sports, especially those played in an open field, as they have a lot of them in the northern half of the area. Some mountain climbing would be appropriate for anything south of the city of Banion Brock.

Brynoch's Dagger: This duchy encompasses a peninsula to the north of Knorwell, and it's a poor and not well traveled part of the world. The people of Brynoch's Dagger like to think of themselves as simple and carefree. The people of the rest of the nation tend to think of them as simple minded and backwards. They are a collection of farmers, crafters, and fishermen, all hard working. The duchy seat is a city called Brynoch's Square, and it is a bit more high class than the rest of the duchy, but not by much. Their primary exports are alcohol, tobacco, and salt fish, though in recent years they have begun exporting rabbit and quail as well thanks to advances in preserving. Many great heroes of legend are said to come from humble beginnings here, but those are just stories.

People from Brynoch's Dagger should be familiar with farming, hunting, wilderness survival as well as some boating, and general athletics. First aid and herbalism are probably also common.

Kindleford: Kindleford is a small duchy consisting of not more than ten cities all centered around the city of D'Mirin. It is the primary source of lumber for all of Samia, and there are woodsmen who make it their full time home. Oddly, D'Mirin is renowned in the arts

community for it's school, which caters to art, song, dance, history, etc. Near to D'Mirin is the city of Flying Waters, a city based around art and magic, with many small galleries and artists.

The citizens of Kindleford are regularly exposed to music, wilderness (especially forest) survival, and all sorts of art. They might be very strong (not only are there a lot of lumberjacks, but reacher races are a lot like rowing on land).

Danforth: The duchy of Danforth is technically quite large, but the human leadership in Thorndale really only care for the human cities (and the acceptable human cities, at that). Thorndale, the duchy's seat, is where very rich nobles go to retire in comfort, and the surrounding cities basically exist to support it's rich lifestyle. It is a popular holiday spot, despite the regular bad weather, because of the gambling laws, which are very loose, and the presence of some of the finest restaurants, taverns, and brothels in the nation. This duchy contains the Feirnoth-centric city of Nynnassier, but apart from collecting taxes, they have little to nothing to do with the Thornport authorities.

Citizens of this Duchy should be familiar with gambling, heraldry, and fast talking money out of the wealthy. They might know a lot about gnomish craftsmanship (especially gem crafting) since many craftsmen make a home here, and may see a lot of Feirnoth elves.

Pedrini: this is a cold nation to the south of Samia (on the coast). They are a culture that favors food and personal style. Their primary import into Samia is pasta followed by a lemon liquor. The King and Queen of Pedrini are hereditary titles from two separate families. They are not married to another another, and the current King and Queen are rumored not to like one another.

North/South Molvini: these twin nations exist to the south of Samia in the east. They are at war (and have been for generations). When children reach the age of 14 in the north) or 15 (in the south) they are drafted into the military and spend at least five years working. Many choose to remain in the military after this.

Both nations are rules by their military leadership. Each state has one state sponsored religion, and all other worship is outlawed. Racial divides matter very little in the Molvinis, since an elf can serve in the army as well as a human or a dwarf.

Though the differences in law and custom between these two nations seem insignificant to outside viewers, they

are vitally important to the citizens, who consider them to be their national character.

Note: There are other places to be from, but these are the most common (and the places as they are understood by the residents of Samia, where we begin). If you wish to be from somewhere else, talk to your ST.

In Dilanael there are many organizations, political factions, and groups to associate yourself with (you can also start your own once you get the clout). Some of these are groups that will provide you with role playing benefits and other material goods. Some will provide you with special skill and abilities. All have some sort of prerequisite, even if it is not mechanical. What we present here is a small list or groups that you can be a member of either at character creation or shortly thereafter (i.e., something your character can be working toward). A large part of what makes Dilanael interesting is the interplay between these groups. You need not join one, but feel free to explore the possibilities. (groups that you can be a member of at creation are marked with an asterisk *)

***The Druids of the Circle:** These druids are among the most vast in the world. They make their home in the Creeping Woods and are strongly tied to the cycle or birth, death, and rebirth (though not closely tied to the Church of Meiros). They often meet to discuss the more important issues of their day and they communicate with many factions of woodland groups throughout the lands. Even the Shel Rishad take their spiritual council when the time comes.

The Knights of the Crown: These are the landed knights of Samia. They defend the capital and the King's road. They are granted land, title, and a squire to keep up their personal effects. They are expected to return to the capital once annually to attend a gathering. They are taught to fight, ride, and they excel in tactics and heraldry.

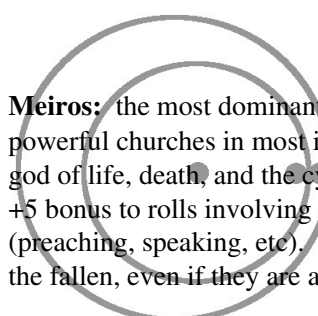
Keepers of the Tradition: these are the guards of Banion Brock, heavily armored warriors who fight with two swords and hate magic with a passion. They are devoted to Banion Brock and it's council. They are not the best choice for a PC to join, but an association is not impossible. They are taught a two weapon style as well as useful tactics for combating magic users and crowds.

***Order of the Frozen Light:** This order of monks originated, it is said, in the vast Jungles across the Kinnua Ocean, but now it sits just outside Red Fern, on top of

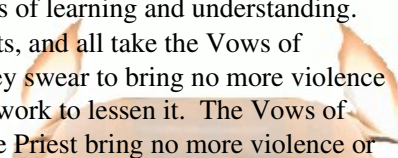
what it considers to be holy ground. They are taught hand to hand combat skills, meditation, and the art of lightness (which includes a lot of jumping).

The Shel Rishad: an order of woodsmen and trackers who are the masters of the Creeping Woods. Most of their territory lies on the east side of the Creeping Woods due to their strong ties to the city of D'Mirin. They are always recruiting and while the rites of initiation are difficult they are not impossible if you are clever enough. Most starting PC's should not be full members, but initiates or failed members are easy. They learn wilderness lore, survival, tracking, and a number of other useful skills.

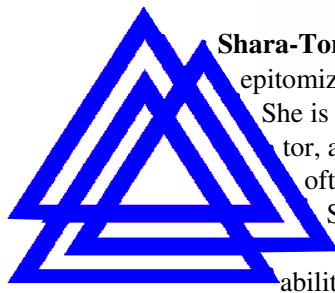
***Churches and Faiths:** Dilanael has a host of gods and lesser beings that are worshiped. Some religious practices are illegal, odd, or distasteful, but most are considered normal to the common folk. Below is a list of the more commonly known faiths. Any PC can be a member of one of these churches in some capacity if they wish, or they can simply be a casual worshiper in one or all if they choose.



Meiros: the most dominant faith in Samia (with large powerful churches in most if not all cities). Meiros is the god of life, death, and the cycle. Priests of Meiros gain a +5 bonus to rolls involving ministering to the masses (preaching, speaking, etc). They may not restore life to the fallen, even if they are able.




Jebedah: the goddess of learning and understanding. Her clergy are pacifists, and all take the Vows of Concord, in which they swear to bring no more violence into the world and to work to lessen it. The Vows of Concord insist that the Priest bring no more violence or conflict into the world and in return, they gain a +5 bonus on rolls pertaining to knowledge and lore (research, book learning, etc).



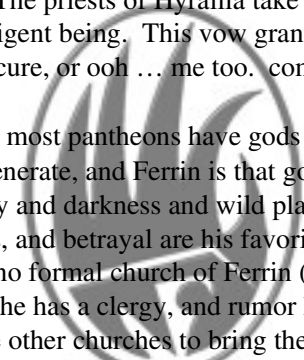
Shara-Tor: a goddess of battle, her clergy epitomize vigilance, valor, and fortitude. She is the opposite of her brother, Vana-Tor, and their clergies and faithful are often at odds if not arms. Priests of Shara Tor take the Threefold Oath and in exchange they gain the ability to cast off wound penalties (as outlines previously) on a successful Heart roll. The difficulty is outlines in the next section.

Vana-Tor: is a god of battle. His worshipers look for

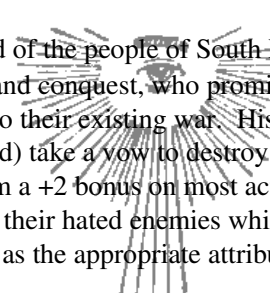
victory in combat at all costs, seeing no reason to pretend that war can be civil. His priests (not worshipers) make the Victorious Vow, which insists that they win at all costs (and forbids them holding back any action that might help them). In return for this vow, they gain the ability to shrug off wound penalties with a successful Soul roll (as outlines in the next section).



Hyrallia: temples are often associated with healing and it is because of the priests and priestesses of Hyrallia that they are. They are renounced healers and comfort givers. Sadly, their services are so well known that they are often hard to come by, as the church is often taxed. The faithful do charge for their services, but the charge is never set. Each priest or priestess can decide for herself what to charge (though they must charge something, because the gift of healing should be of value to the other party). The priests of Hyrallia take a Vow never to slay an intelligent being. This vow grants them a +5 on rolls to heal, cure, or ooh ... me too. comfort people.



Ferrin: most pantheons have gods that people are afraid not to venerate, and Ferrin is that god. He is the Lord of treachery and darkness and wild places. Murder, madness, and betrayal are his favorite weapons. While there is no formal church of Ferrin (who would trust such a place) he has a clergy, and rumor has it they often infiltrate other churches to bring them down from within. Priests of Ferrin take unspeakable oaths to destroy from within and these oaths, it is said, prevent them from being detected by groups they are infiltrating, though this is rarely tested.



Father: the god of the people of South Molvini. He is a god of victory and conquest, who promises his people a victorious end to their existing war. His Servants (as his priests are called) take a vow to destroy the North. This vow grants them a +2 bonus on most actions taken directly against their hated enemies which use Heart, Soul, or Mouth as the appropriate attribute.

Mother: the goddess of the people of Northern Molvini. She promises her people that one day they will crush their enemies under their boot heels and then that they will be able to live peaceful lives afterward as a pastoral people, as they desire. Her Children (as her priests are called) take a vow to destroy the Southern way of life, and they gain a +2 bonus on all rolls against that hated enemy that are based on Heart, Soul, or



Mouth.

Note: there are plenty of other organizations (even churches), but not all are commonly known. If there is one that fits your character well, you and your ST can talk about it.

Charts, Numbers, Crap (we told you so)

OK. This is the part you've all been waiting for (or dreading. I know I have). Numbers. Crunch. The Game-killer. We'll try to make it as painless as possible for you.

The first really important chart in MUTT (the most important) is the difficulty chart. As with anything, it's variable, of course, but here's the gist of what the difficulties mean for any normal challenge.

Difficulties
10: easy
15: challenging
20: difficult
25: very difficult
30: nearly impossible
35: epic
40: mythic

That's the big one. As you can see, the scale begins at ten (an easy target even if you have no skill) and moves to 40 (a one in a hundred shot even if you have a 10 in both your skill and attribute).

Wound levels

Here, we will show you how to determine how serious a wound you've taken. It's easier than you think.

First you roll for each combatant. The winner checks to see how much they beat the defender by and wounds are taken via the following chart:

1-5: light wound
6-10: moderate wound
11-15: serious wound
16+: deadly wound

You can see by this that you increase the wound level for every increment of 5 over the defender. Remember that you must always break a 10 to do any harm at all.

Wound Penalties

Each wound carries with it a wound penalty. This is a penalty levied against ALL your actions taken while

wounded, whether they are physical actions or not (a sword in the leg makes it hard to think straight as well as walk straight).

Wounds apply the following penalties. They are cumulative, meaning that 3 light wounds and 1 moderate wound provides you with 4 separate penalties (just add them up). They are:

light: -1
moderate: -5
serious: -10
deadly (if applicable): -20

So in the above example (after you had fallen down a flight of stairs and landed on a broken wine bottle) you'd be at a -8 (that's 5 for the moderate wound and 1 for each light wound). That's a pretty serious penalty, but you've had a pretty bad fall.

Some characters (you'll know if it's you) have the option to make a stamina based roll to avoid the wound penalties for that wound type (for this reason, you should keep track of penalties separate from wounds. We recommend putting an X in a wound level that you suffer penalties from and a slash in wounds that you do not take penalties from). There's a chart for that.

light: 10
moderate: 15
serious: 20
deadly: 25

Simply put, if you make this roll, you do not suffer a wound penalty. That's in lethal combat. In nonlethal combat, it works a touch differently. The Difficulty is the same, but rather than negating penalties, you downgrade the damage dealt. So a severe wound becomes moderate, a moderate wound becomes light, and a light wound becomes no wound at all.

While we're on the subject of wounds, let's cover armor one more time. Armor can be light, medium, or heavy. It grants health levels based on that type. Most armor will provide from 1-3 health levels, depending on the quality. Well made medium armor (maybe chain mail or a thick hardened hide) might provide 2 moderate wounds. That means that it also provides 4 light wounds and that it provides no serious wounds. Normal armor never provides deadly wounds (though mystical armor could). Wounds taken from armor are free of wound penalties.

Magic Charts and Rules

As promised, we will explain the role of the magical skills in greater detail here. As a rule, the same limitations apply to all types of magic, though some sorts of sorcery may make certain aspects useless and certain sorts of sorcery may not be able to use these rules (a sorcerer who is a shapeshifter, for example, need not worry about how many targets he can affect, because the target is always himself).

Our first chart is about difficulties. A given Pattern has a set difficulty for base success as follows:

Level	Difficulty
1	13
3	16
5	19
7	22
9	25

+2 per additional Material or Practice

As you can see, difficulties are based on how complex the Pattern is, and by how complex you make the spell (a spell that requires both life and elements is substantially harder than one that just requires life. A spell that uses multiple practices is substantially harder than one that requires only one).

And now for rules.

The first rule is about range. As a rule, the range of a spell (and the radius if it's an area-effect type spell) is limited by your Material or by the appropriate Attribute (whichever is **lower**). This means that at lower skill levels, it is likely that a mage will be limited by his skill, but eventually he will be limited only by his innate potency.

As a rule, the mage can affect one creature per level of the Material easily with each additional creature subtracting 5 from the roll of the spell. (This applies to spells that target creatures, not spells that affect an area). Affecting more creatures will require the caster to use a spell that affects an area, though they will catch every creature in the area (including allies). Any spell that is area of effect has a diameter of 10 yards per level.

As a rule, spells are instant, but those that require durations are handled based on the level of the caster's Material.

Level	Duration	Range
1	instant	self
2	one minute	touch
3	one hour	melee range
4	one sun or moon	speaking range
5	one day	throwing range
6	one week	shouting range
7	one season	sight
8	one year	sight or intimate
9	one generation	seen
10	One lifetime (~100)	known

Experience

In MUTT you can buy attributes and skills. That's it. Skills cost the new level times two. Buying your detective skill from a 3 to a 4 costs 8 experience.

Attributes are bought the same way, but they cost tripple. Buying your Brain from a 6 to a 7 costs 21 experience. Yes, that's a lot, but think of all the bonuses it provides.

Bear in mind that 4 - 6 xp per session is an average. for a good night, we have been known to award 8 or more.

Optional Rules

Optional Rule: I get it!

Sometimes, the only way to learn is to succeed brilliantly or fail miserably. Using this optional rule, anytime the character rolls a 20 (two tens) or a 2 (two ones) on their dice, they gain 1 experience point toward the skill they were using. They have succeeded well enough that they unlocked some secret of their art, or they have learned never to do what they just did ever again. This is awarded on top of other experience for the session, so that it is easier for the character to advance that skill.

Optional Rule: Where did my minions go?

Not every character matters. The PC's do, sure. But do you care what the garbage man's stats are? Probably not. And you probably don't want to roll for him. Using this rule, we assume that unimportant NPC's leave combat when they take any wounds at all and always roll a 10 for defending (if they're defending). For most NPC's this means that a PC is always working against a difficulty of 15 for an attack, since the average Attribute is 5 and odds are good unimportant mooks don't have a defense skill, but you can modify this. Maybe you use this rule against a hoard of ratlings and they have a defense score of 17 (because they're agile). Either way, they drop out when they take wounds using this rule. They don't roll defense, they just have a set number. It just makes things faster if you need that. Heavily armored troops may be able to take 2 moderate or light wounds, but that should be about all.

Optional Rule: One In A Million

Using this rule, tens explode on any dice roll. Period. As long as you roll a ten, you can keep rolling and adding the totals. This is the sort of rule that it used to create a setting in which something really lucky can happen. Personally, we're not such big fans here. But a lot of players like exploding dice, so here it is, all wrapped up in official fontiness.