BARD CLASS

By James Mishler with Jodi Moran-Mishler

Labyrinth Lord
Compatible Product

JAMES MISHLER GAMES

Bard Class

BARDS

Bards originated as a caste of lore-master priests among certain clans and tribes who worshipped the spirits and gods of nature. They worked in conjunction with druids and other wisemen and wisewomen, being the keepers of historical, legendary, and mythical lore of those clans and tribes.

As they kept their lore orally, and transmitted it through song and poem, over time they learned the ways to transform spells wielded by the wise into *spellsongs*, capturing magical power in the notes of song and music.

Today, many bards remain with those clans and tribes in their ancient positions; others have adapted to changing times, and become wandering entertainers, minstrels, poets, and troubadours, keeping alive the ancient ways in strange and foreign lands.

Requirements: DEX 12, INT 12, WIS 12, CHA 15
Prime Requisites: INT, WIS, and CHA.
Hit Dice: 1d6 (1d8 Advanced Option)
Maximum Level: Dwarf 5, Elf 14, Gnome 5, Halfling 5, Half-Elf 14, Human 14
Fight As: Fighter; **Save As**: Druid or Magic-user, whichever column is better.
Armor & Weapons: Bards may wear leather, padded, or studded leather and still cast their spellsongs; they may also wear scale or chain mail and may carry a shield, but cannot cast spellsongs while doing so. Bards may wield hand axes, long bows, short bows, clubs, light crossbows, daggers, darts, javelins, maces, quarterstaffs, rapiers, scimitars, slings, spears, and bastard, long, and short swords.
Magic Items: Bards may use items of general sort, plus those restricted to druids, fighters, magic-users, and thieves (though see read languages ability, below, for using magic scrolls).
Alignment: Bards must be Neutral Good, Neutral, or Neutral Evil.

BARD LEVEL PROGRESSION TABLE								
			Spellsong Level					
EXP	Level	Hit Dice (1d6)	1	2	3	4	5	6
0	1	1	1	0	0	0	0	0
3,001	2	2	2	0	0	0	0	0
6,001	3	3	2	1	0	0	0	0
12,001	4	4	2	2	0	0	0	0
24,001	5	5	2	2	1	0	0	0
48,001	6	6	2	2	2	0	0	0
96,001	7	7	2	2	2	1	0	0
192,001	8	8	2	2	2	2	0	0
384,001	9	9	2	2	2	2	1	0
576,001	10	10	2	2	2	2	2	0
768,001	11	11	2	2	2	2	2	1
960,001	12	12	2	2	2	2	2	2
1,152,001	13	13	3	3	3	2	2	2
1,344,001	14	14	3	3	3	3	3	3

BARDIC SKILL IMPROVEMENT: All bard skills are listed as improving by 2d4% (5%) per level after 1st. This means that the bard's player may choose to increase the skill by 5% or may choose to roll 2d4 to determine the skill increase. This adds some variety to skill advancement and, with luck, quicker advancement! However, the odds equally favor a lower roll.. but many bards love to gamble.

BARDIC INSTRUMENTS: At 1st level a bard must choose three musical instruments in which she is proficient.

The bard may choose an additional instrument of proficiency at 3rd, 6th, 9th, and 12th levels.

The bard may choose *a cappella*, or a specific form of *verse* (*limerick, poetry*, or *rhyme*, *etc*.) as a proficient form of music with their choices at 9th and/or 12th levels. At that point she chooses one known spellsong per spellsong level that she can cast, which thereafter she can cast performing a cappella or through verse. She chooses one more spellsong of each spellsong level known each level attained thereafter. These spellsongs may be cast with song or verse OR with song *and* instrument as the bard chooses.

Whenever using any of her bardic skills with an instrument in which the bard is not proficient, the bard suffers a penalty of halving of her base ability (rounded down) *before* any other modifiers, unless she has chosen a cappella or verse, and uses that form with the chosen spellsongs.

Also, the bard *cannot cast spellsongs* if she does not have access to a musical instrument in which she is proficient; again, unless she has chosen a cappella or verse and uses that form with the chosen spellsongs.

Most common instruments chosen includes the cittern, fiddle, flute, hand harp, lute, lyre, pan flute, pipe and tabor, rebec and bow, and recorder. Note that not all of these instruments are necessarily available in a campaign area; consult with your Labyrinth Lord before choosing an instrument.

For example, Ahlissa the Nightingale, a 9th-level bard, learns to perform her songs a cappella. She may choose one each 1st to 4th level spellsongs that she already knows that she can thereafter cast using only her singing voice (she only just this level gained a 5th-level spellsong, so cannot convert it to a cappella use only); each level thereafter she can choose one more spellsong she already knows to cast singing a cappella.

BONUS LANGUAGES: At 1st level a bard knows her normal range of languages per her race, plus a number of bonus languages equal to her Intelligence score minus 10 (*this takes the place of normal bonus languages due to Intelligence*).

The bard must choose Druidic as one of her initial languages, and may choose Thieves Cant or even the secret language of Illusionists as a language at 2nd level or thereafter (she must have a teacher to learn a

secret language, others may be picked up through simple contact with others who regularly speak the language).

A bard learns one additional language every even level after 1st level (2nd, 4th, 6th, 8th, 10th, 12th, and 14th).

COUNTER-SONG: A bard can use a song, poem, or story to counter the ill-effects of hostile sounds, whether the sounds are songs, chants, wails, or even commands and suggestions from magical spells. This ability must be announced the moment the music or sound attack begins – *before* any saving throws are rolled.

Only one such attempt may be made per attack.

Use of a counter-song does not prevent hostile spell-casters from reading scrolls, using magic item command words, or casting spells; it merely prevents the effects of *music or sound-based* magical effects.

Base chance is 20% plus Charisma score at 1st level; add 2d4% (5%) per level after 1st.

Increase the chance of success by 5% every level the bard has greater than the level or hit dice of the opponent creating the effect; similarly, decrease the chance of success by 5% for every level or hit die the opponent has on the bard.

If successful, the bard must continue singing as long as the opponent attempts to use the music or sound-based attack.

A roll of 96-00 always fails; a roll of 100 indicates that the bard has accidentally *increased* the power of the ill-effects of the hostile sounds, causing all allies to suffer a -2 penalty on their saving throws.

For example, Apollo the Athenian, a 2nd-level bard, and his party are on a ship passing a small island upon which lair a clutch of harpies. The harpies fly out to attack the sailors, and even as they begin their horrible song, Apollo pulls out his lyre and uses his counter-song to keep their magic at bay. His Counter-Song skill is 32%; unfortunately, he rolls a 100, meaning his cacophonous attempt to counter the song of the harpies actually causes his allies so much grief they suffer a -2 penalty to save against the harpies' song!

INFLUENCE: This is the bard's base chance to change the reaction of a group, favorably or otherwise, to the bard and her party *or* toward another specific group of people (a group of nobles, a rival adventuring party, a gang of thieves, *etc*.) who are present at the same location.

Base chance is 40% plus Charisma score at 1st level; add 2d4% (5%) per level after 1st.

Subtract 10% from the base chance for an uncertain audience, 25% for a hostile or friendly audience, and 50% for a violently hostile or enthusiastically friendly audience.

An attempt requires three rounds of uninterrupted song.

Success means the target(s) are influenced one step toward friendship or one step toward hostility, depending on the results desired by the bard.

Failure indicates the group is unaffected by the song. A bard may continue to influence the reaction of any one group until failure occurs.

A roll of 96-00 always fails; a roll of 100 means the *opposite* of the desired effect occurs.

For example, Alan of the Dales, a 3rd-level bard, is at a tavern with his party, the Dungeoneers, when their rival party, the Deep Delvers, walks in and starts to talk tough about how the Dungeoneers are weak and foolish. So he starts plucking his lute and adapts an old song about foolish adventurers by replacing the names of the Deep Delvers for those of the characters in the song. After three rounds of singing, he has a chance to turn the crowd against the Deep Delvers. His base chance is 65% and the crowd is uncertain about both parties, so his final chance is 55%. His first roll is a 42, so he turns the crowd's uncertainty about the Deep Delvers to hostile. He decides that their grumbling and dark looks are not enough so he continues, but this time rolls 100; the Labyrinth Lord decides that rather than move the crowd back to uncertain about the Deep Delvers, the song backfires on Alan and the Dungeoneers, and now the crowd is hostile to them as well… and Alan can no longer influence them either way!

INSPIRE: The bard may sing a rousing song or emote a heroic poem for two rounds, then roll to see if she succeeds at inspiring her allies.

Base chance is 40% plus Charisma score at 1st level; add 2d4% (5%) per level after 1st.

Success increases morale of allied NPCs by 1 point (+10%) and grants all allies (PC and NPC) a +1 bonus to hit and to saving throws. The allies must have been able to hear the song or poem for it to have any effect.

Inspiration lasts for one rounds per 5 points of the successful roll (round up), during which the bard no longer needs to continue to perform. When the duration ends, or even before, the bard can attempt to inspire allies again, though inspiration bonuses from the same or different bards are not cumulative.

Failure indicates the bard cannot attempt to inspire her allies again during the same battle.

A roll of 96-00 always fails; a roll of 100 indicates that the bard has accidentally *demoralized* her companions, who suffer a -1 penalty to Morale and a -1 penalty to hit and to saving throws for the duration; this cannot be corrected by further attempts to inspire.

For example, Katarina Windrush, a 5th-level bard, and her party are engaged in battle with a gang of orcs. Katarina pulls out her harp and strums it while recounting couplets from a famous myth cycle in which the heroes destroyed an invading army of gnolls. Her Inspire skill is 80% and she rolls a 32, meaning her companions are inspired for seven rounds.

LORE: Bards learn a little about everything in their travels and interactions with peasants, merchants, nobles, adventurers, sages, and others. Lore represents the ability of the bard to know something about local history, politics, society, and especially, heraldry, the underworld, and gossip; the higher the roll on the dice on a successful roll, the more the bard knows about that person/place/thing/event.

The Labyrinth Lord can provide modifiers to the base chance based on the rarity of the knowledge of the person/place/thing/event (everyone knows who the king's father was, but few know the name of the king's second-cousin's-wife's-brother).

Lore is also the chance for a bard to recognize a named, unique magic item and know some or all its abilities, potentially including command words and curses. The bard can also use this ability to recall the general capabilities of common items, once identified.

Base chance is the *average* of Intelligence, Wisdom, and Charisma at 1st level (round up), plus 2d4% (5%) per level after 1st.

A roll of 96-00 always fails; a roll of 100 indicates that the bard has accidentally mis-remembered, mis-interpreted, or mis-identified the target information or item, and remembers something patently false and generally opposite of whatever the bard is trying to know. This is why the Lore roll should always be performed *secretly* by the Labyrinth Lord, so the bard is never quite certain about their information.

Storytelling: Lore also can be used to tell stories, fairy tales, fables, histories, legends, and myths to a crowd, whether of street urchins or nobles. For the purpose of storytelling, double the base Lore ability of the bard, then roll as though making a Perform check, below, to determine crowd reaction and any remuneration from the listeners.

For example, Hakiem, a 6th-level bard, is a well-known storyteller in the marketplace, and can always attract a crowd of eager street urchins and lower-class locals to listen to his tales. He gathers around the children and a few passers-by, and tells them the story of the founding of the city. His Lore skill is 45%, so his chance to Perform for this friendly crowd is 90%. He tells a basic 10-minute story, and there are no other modifiers. He rolls a 37, which means that the crowd throws him 4d6 copper coins for his troubles.

PERFORM: This is the bard's base ability to perform, singing and playing her instrument to entertain crowds.

Success indicates the crowd is entertained; the higher the successful roll, the better. Base chance is 50% plus Charisma score at 1st level; add 2d4% (5%) per level after 1st.

First, modify the chance based on use of proficient or non-proficient instrument before any other modifiers are applied.

There are no bonuses or penalties for entertaining a neutral or friendly audience; penalties are -10% from the base chance for an uncertain audience, -25% for a hostile audience, and -50% for a violently hostile audience.

A performance requires 10 minutes at base chances; -5% from the base chance for every minute under 10; +5% for a half-hour performance, +10% for a full-hour performance, and +20% for a two-hour performance.

Additional circumstances (weather, political unrest, war, victory/loss, and prosperity/penury, but especially the set of songs being sung) might also adjust the final chance to entertain, depending on the Labyrinth Lord's whim.

If, after all modifiers have been accounted for, the bard succeeds, the higher the roll, the more entertained the audience. If successful, divide the final roll by 10 (round up) and roll that many six-sided dice to determine the coins that the crowd gives the bard; low class is in copper, middle class is in silver, and upper class is in gold.

Double the number of coins rolled for a friendly audience; triple it for an enthusiastically friendly audience. Modify coins based on size of audience and venue; base amounts are for a typical street or tavern crowd.

Rolling 96-100 is always a failure; rolling 100 or failing by 20 or more means rotten tomatoes and other pungent vegetables are thrown at the bard, at the very least.

This ability is also used in a contest between bards. If, after all modifiers, one bard's ability is 101%+, lower both scores by a number needed to get the higher score to 100%, then whichever rolls the highest and still succeeds (96-100 always fails) is the winner of the contest.

Most contests consist of best of rounds of three, five, or seven instruments, to better test the bard's breadth of musical talent, but some contests go for "instant win" of a single instrument, especially when both bards are renowned for their talents with that instrument [c.f. *The Devil Went Down to Georgia*, C. Daniels].

For example, Katarina Windrush, 5th-level bard, and Alan of the Dales, 3rd-level bard, get into a friendly competition at the Black Rose, the local tavern. Katarina's Perform skill is 87%, and Alan's is 72%; she rolls a 72 and he rolls a 94. Katarina puts in a virtuoso performance while Alan hits all the wrong notes and, as he failed by 20 or more, ends up being hauled out of the Black Rose and thrown in the water trough outside.

READ LANGUAGES: Bards are trained to recognize all forms of written communications, including alphabets, cyphers, glyphs, runes, and sigils, as well as magical writings such as scrolls and spell books.

Base chance is 30% plus the total of Intelligence and Wisdom at 1st level, plus 2d4% (5%) per level after 1st.

This is the base chance to read normal alphabets, cyphers, glyphs, runes, and sigils; ancient and lost alphabets and such are at half that chance, *at best*, if the bard has had some experience with similar or related languages and writings. Certain rare and unusual scripts or difficult cyphers might require a penalty of -10% to -50% or more.

Rolling 96-100 is always a failure; rolling 100 or failing by 20 or more means that the bard has not only mis-read the script, but has also potentially interpreted it with the opposite or grossly incorrect meaning that could cause great difficulty to the bard (at the Labyrinth Lord's discretion).

Read Magic Scrolls: The bard may use this ability to try to read magic scrolls, whether the magic on the scroll is that of clerics, druids, magic-users, or illusionists. The base chance is half normal (*rounded down*), and requires one minute per spell level. The bard has only one chance to read each spell on a scroll (*check separately*).

Success indicates the bard may at any time thereafter attempt to cast the read spell with their full normal Read Languages skill, less 5% per level of the spell. The bard has no penalty per spell level if the spell is one that she can cast because she knows a related spellsong.

If the roll succeeds, the bard casts the spell. If the roll fails, the spell is not cast, but also is not lost, as it has not been read.

Rolling 96-100 is always a failure; rolling 100 or failing by 20 or more means the bard reads the spell well enough activate the magic, but casts it *wrong* in some fashion. The bard must then make a saving throw versus Spells; success indicates merely that nothing happens though the spell vanishes from the scroll. The more by which the bard fails the save, the worse that happens, up to and including targeting the wrong person, magical backfire on the bard (1d6 points of damage per spell level), or perhaps a *curse*!

For example, Ahlissa the Nightingale, 9th-level bard, has a base 100% chance to Read Languages; she finds a magic scroll with one spell and decides to try to read it. She has a 50% chance of success and rolls a 33. She now knows that the scroll is a magic-user scroll of *flesh to stone* (6th level). Later when her party is getting beaten hard by a hill giant she decides to take the chance to turn the hill giant to stone and reads the scroll. Her chance to successfully cast the spell is 100% - (6 x 5%) = 70% chance to successfully cast the spell. She rolls a 93, not only a failure but a really *bad* failure (by 20 or more), and so instead of turning the hill giant to stone, the spell rebounds back on her… and when she then fails her saving throw versus petrification, she turns *herself* to stone!

New Spellsong: At the Labyrinth Lord's option, a bard may use a scroll or spell book to try to create a new spellsong based on a properly-interpreted spell. This should require at least one month of work per spell level, and require a Spell Learning Check based on INT or WIS depending on the origin of the spell.

SAVING THROW BONUS: Bards have a +2 bonus to save against any form of music-based or sound-based attacks (e.g., the songs of sirens and harpies, the witticisms of other bards, *etc*.).

SPELLSONGS: Bards learn spellsongs much like magic-users learn spells, though all bardic spellsongs are exclusively orally transmitted; they are not recorded in a book nor ever written on a scroll. It is the ability to use spellsongs that separates the common minstrels and street entertainers from the bards (though often, little else does).

A bard begins play knowing two 1st level spellsongs, and automatically learns one new spellsong of their choice every level thereafter, of a level they may cast. They may also learn spellsongs from other bards. Time and cost for learning a spellsong is the same as for a magic-user to learn a spell of the same level.

The number of spellsongs listed on the Bard Level Progression Table is the number of spellsongs the bard may cast per day. Bards do not memorize spellsong; they may cast any spellsong they have learned, in any combination they choose, based on the number of spellsong casting slots of that level.

Bards *do not* gain bonus spellsongs due to high Intelligence, Wisdom, or Charisma.

Casting a spellsong is more involved even than casting a spell.

- A spellsong must be *sung*, and **requires one round to sing and cast per level of the spellsong**. A 1st level spellsong takes one round (completing the same round as per a spell); a 6th level spellsong takes six rounds. Spellsongs take effect on the bard's initiative turn during that round. If the bard is interrupted *at any time* during the song the casting fails, but the casting slot is not used.
- The bard must not only be able to *speak*; she **must be able to sing**, so if she has had any damage to her vocal cords, can only whisper, or is otherwise limited in her ability to sing, or is limited in her ability to *hear*, **she *cannot use spellsongs***.
  - The exception to this is if she uses a wind instrument, in which case her breath and the musical notes combine to form the required verbal component.
- The bard **must** have access to one of her proficient musical instruments for *musical accompaniment*; no other musical instrument will do – she *must* have an instrument in which she has proficiency.
  - However, at 6th level and above, she may cast certain, specific spellsongs by singing *a cappella* or through *verse* alone if she has taken that as a proficiency.
- The targets, if any, **must also be able to hear** the spellsong if it is a spellsong that affects minds, though they need not understand the language; if the target cannot hear the spellsong, they cannot be affected by the spellsong.
- The bard may move slowly while singing a spellsong, but only 5 feet per round. They must keep the target(s) in sight the entire time of the casting, if the spellsong is targeted.

THIEVING ABILITIES: At 1st level the bard chooses four of the following thief and/or assassin abilities, which she advances in the ability of as though she were a thief of the same level: Backstab, Climb Walls, Disguise, Find/Remove Traps, Hear Noise, Hide in Shadows, Move Silently, Pick Locks, Pick Pockets, and Poison Use (NE only).

These abilities are modified as per Dexterity and race as per normal.

WITTICISM: Beginning at 3rd level, a bard can utter a witticism, jest, or jibe of such potency, that it can stun, paralyze, render unconscious, or even *kill* those who hear it.

Base chance is the *average* of Intelligence, Wisdom, and Charisma at 1st level (rounded up), plus 2d4% (5%) per level after 1st.

Utterance of a witticism requires one round, and it can only affect intelligent creatures who can **hear** and **understand** the language in which it was uttered. It must target at a specific, single creature.

Rolling 96-100 is always a failure; rolling 100 or failing by 20 or more means the bard has not only failed, but also inspires hatred and anger in the target, such that if they choose to attack the bard they gain a +2 bonus to hit and damage until the encounter ends.

A successful witticism requires those who hear it to make a saving throw versus Spells. When a saving throw is called for, those of low Intelligence are at an *advantage*; apply any Intelligence modifier as a penalty to the saving throw (thus, a penalty becomes a bonus, a bonus becomes a penalty). If a target makes their saving throw against a witticism, they are immune to any further attempts at witticism by that bard for 24 hours.

At 3rd level, a successful witticism *stuns* the target for 1d4 rounds.

At 6th level, a successful witticism *paralyzes* the target for 1d4 rounds.

at 10th level, a successful witticism renders the target *unconscious* for 1d4 rounds; allies of the target within 20 feet must also make a saving throw or be stunned for 1d4 rounds.

At 14th level, a successful can *kill*; a failed save reduces the target to 0 hit points. Allies of the target within 20 feet must also make a saving throw or be *paralyzed* for 1d4 rounds.

A bard may attempt to attack with a witticism a number of times per day equal to the highest level spellsong they may cast (i.e., 2 to 6 times per day).

SPELLSONGS

Note: This list is not exhaustive; most druid and magic-user spells have been transformed into spellsongs, as have other spells of cleric and illusionist sort. These are the most *common* spellsongs; a bard must choose the "free" spellsong they gain each level from this list.

LEVEL 1

Cuddio's Ditty of Disguise [Doppelganger (I1)]
Dawn's Enlightening Limerick [Dancing Lights (M1)]
Ffylod's Friendly Refrain [Animal Companion (D1)]
Lithian's Alluring Aire [Allure (M1)]
Llewellyn's Lustrous Lyric [Color Spray (I1)]
Maglan's Rhapsodic Ensnarement [Entangle (D1)]
Milyn's Merry Melody [Speak with Animals (D1)]
Ode to the Lion Heart [Remove Fear (C1)]
Song of Glittering Glamours [Faerie Fire (D1)]
Song of Sweet Serenity [Sanctuary (C1)]
Swyn's Subtle Serenade [Charm Person (M1)]
Wynken Blynken's Lullaby [Sleep (M1)]

LEVEL 2

Cuddio's Jaunty Jingle [Invisibility (M2)]
Dirge of Deformation [Warp Wood (D2)]
Dirge of Spectral Might [Phantasmal Force (M2)]
Dwyllo's Deceitful Ditty [False Gold (M2)]
Ffylod's Serpentine Sonnet [Snake Charm (C2)]
Gwiddon's Demanding Dissonance [Hold Person (C2)]
Gwiddon's Jostling Jingle [Stumble (D2)]
Lithian's Lovely Limerick [Hypnotic Pattern (I2)]
Peal of Pusillanimous Provocation [Scare (M2)]
Summer's Searing Strain [Heat Metal (D2)]
Syfradana's Striking Sonnet [Blindness or Deafness (I2)]
Tarth's Original Ode [Obscuring Mist (D2)]

LEVEL 3

Aire of Improved Alacrity [Haste (M3)]
Danu's Aria of Augmentation [Plant Growth (D3)]
Ffylod's Harmonious Rhapsody [Hold Animal (D3)]
Rhapsody of Stone [Stone Shape (D3)]
Rithian's First Verse [Summon Monster I (M3)]
Swyn's Compelling Canticle [Suggestion (M3)]
Taan's Bright Ballad [Pyrotechnics (D3)]
Tarth's Rhapsodic Zephyr [Gust of Wind (M3)]

LEVEL 4
Ffylod's Heroic Couplet [Summon Sylvan Beings (D4)]
Gwiddon's Disconcerting Ditty [Fumble (M4)]
Lithian's Phantasmagorical Refrain [Hallucinatory Terrain (D4)]
Rithian's Second Verse [Summon Monster II (M4)]
Swyn's Monstrous Melody [Charm Monster (M4)]
Syfradana's Perplexing Paean [Confusion (M4)]
Tarth's Demanding Ditty [Temperature Control (D4)]
The Enchanter's Lament [Dispel Magic (D4)]

LEVEL 5
Chant of Elemental Immanence [Conjure Elemental (M5)]
Danu's Empathic Ode [Commune with Nature (D5)]
Dirge of Unyielding Doom [Insect Plague (D5)]
Ffylod's Magnificent Measure [Animal Growth (D5)]
Gwiddon's Superior Dissonance [Hold Monster (M5)]
Rithian's Third Verse [Summon Monster III (M5)]
Song of Seelie Sight [True Seeing (M5)]
Tarth's Windy Warble [Control Winds (D5)]

LEVEL 6
Danu's Overwhelming Oratorio [Geas (M6)]
Ffylod's Mighty Measure [Anti-Animal Shell (D6)]
Gwiddon's Rending Rhapsody [Feeblemind (D6)]
Ode of Omnipotent Opposition [Anti-Magic Shell (M6)]
Rhyme of Revivification [Reincarnate (M6)]
Rithian's Grand Couplet [Summon Monster IV (M6)]
Swyn's Supreme Serenade [Mass Suggestion (I6)]
Tarth's Supreme Sonnet [Control Weather (D6)]

MUSICAL INSTRUMENTS

MUSICAL INSTRUMENT TABLE

Instrument	Cost	Weight	Availability			Notes
			City	Town	Village	
Accordion	100 gp	10 lbs.	50%	30%	10%	Advanced
Bagpipes	60 gp	20 lbs.	50%	60%	70%	Wind
Balalaika	200 gp	12 lbs.	25%	25%	25%	Plucked string
Bell, Hand	12 gp	2 lbs.	50%	40%	30%	Percussion
Bell, Tower	200 gp	20 lbs.	40%	20%	10%	Percussion
Bones	free	1/2 lb.	n/a	n/a	n/a	Percussion
Bullroarer	2 gp	2 lbs.	20%	40%	60%	Ancient
Castanet	1 gp	1/2 lb.	80%	70%	60%	Percussion
Cavaco	9 gp	4 lbs.	50%	40%	30%	Strummed string
Chime	2 gp	3 lbs.	90%	85%	80%	Percussion
Cittern	20 gp	10 lbs.	75%	65%	55%	Strummed string; Common
Concertina	20 gp	5 lbs.	60%	50%	40%	Advanced
Conch Shell	20 gp	5 lbs.	50%	60%	70%	Wind
Cornetto	18 gp	3 lbs.	75%	70%	65%	Wind
Crumhorn	15 gp	8 lbs.	60%	50%	40%	Wind
Crwth	80 gp	10 lbs.	50%	40%	30%	Bowed string
Didgeridoo	8 gp	3 lbs.	30%	50%	70%	Wind
Drum, Bonko	3 gp	6 lbs.	10%	30%	50%	Percussion, double drums
Drum, Goblet	10 gp	1 lb.	70%	60%	50%	Percussion
Drum, Kettle	30 gp	20 lbs.	50%	40%	30%	Percussion
Drum, Slit	2 gp	3 lbs.	20%	40%	60%	Percussion
Drum, Snare	4 gp	8 lbs.	90%	85%	80%	Percussion
Dulcimer	40 gp	12 lbs.	60%	40%	20%	Percussion string
Fiddle	100 gp	8 lbs.	60%	50%	40%	Bowed string; Common
Fife	5 gp	1 lb.	90%	85%	80%	Wind
Flute	15 gp	2 lbs.	85%	80%	75%	Wind; Common
Gong	5 gp	10 lbs.	90%	85%	80%	Percussion
Harmonica	30 gp	1 lb.	50%	30%	10%	Wind; Advanced
Harp, Grand	450 gp	75 lbs.	50%	25%	10%	Plucked string
Harp, Hand	25 gp	8 lbs.	95%	90%	85%	Plucked string; Common
Harp, Knee	75 gp	25 lbs.	75%	60%	45%	Plucked string
Harpsichord	2,000 gp	100 lbs.	20%	n/a	n/a	Advanced
Horn	6 gp	4 lbs.	80%	75%	70%	Wind
Hurdy Gurdy	30 gp	12 lbs.	60%	40%	20%	Bowed string
Lute	25 gp	4 lbs.	90%	85%	80%	Plucked string; Common

MUSICAL INSTRUMENT TABLE

Instrument	Cost	Weight	City	Availability Town	Village	Notes
Lyre	150 gp	15 lbs.	70%	60%	50%	Strummed string; Common
Mandolin	28 gp	10 lbs.	90%	85%	80%	Plucked string
Maraca	1 gp	1/2 lb.	40%	50%	60%	Percussion
Mbanza	5 gp	3 lbs.	25%	40%	55%	Plucked string
Mijwiz	25 gp	3 lbs.	80%	70%	60%	Wind, double flute
Nyckelharpa	50 gp	15 lbs.	25%	n/a	n/a	String
Pan Flute	5 gp	1 lb.	95%	90%	85%	Wind; Common
Pibgorn	20 gp	3 lbs.	75%	65%	55%	Wind;
Pipe and Tabor	20 gp	10 lbs.	80%	70%	60%	Snare drum and flute "one man band"; Common
Rebec and Bow	30 gp	5 lbs.	90%	85%	80%	Bowed String; Common
Recorder	6 gp	1 lb.	95%	90%	85%	Wind; Common
Sitar	100 gp	15 lbs.	70%	60%	50%	Plucked string
Tambourine	5 gp	4 lbs.	80%	75%	70%	Percussion
Triplepipe	25 gp	6 lbs.	30%	40%	50%	Wind
Trumpet	45 gp	6 lbs.	50%	40%	30%	Wind
Xylophone	20 gp	10 lbs.	60%	40%	20%	Percussion
Zither	150 gp	20 lbs.	50%	30%	10%	Plucked string
Zurna	10 gp	4 lbs.	80%	75%	70%	Wind; wood horn

Bolded instrument names are the most common choices for Specialized Instrument, due to near-universal appeal across cultures and social classes.

Advanced instruments are available only in technologically (or magically similar) civilizations.

COLLEGE OF BARDS

Bards maintain an independent, quasi-secret society across all city, state, and national boundaries. Advancement within this society through its ranks of "colleges" is based on accomplishments other than those measured strictly by level progression.

Advancement guarantees fame, fortune, and everything that goes with it, especially access to further training; positions in noble courts and patrician theaters; aristocratic patronage; and a widespread base of fans, admirers, and groupies.

Most tests are administered in public (at the Bardic Academy if the locale has one), after a few basic questions and pre-tests (to guarantee the propitiate will not embarrass the judges in front of the hoi-polloi). Tests are often scheduled to coincide with local festivals, the better for the propitiate and the judges to gain a larger (and wealthier) crowd.

Failing a test means one cannot try again for one year.

Note that not all bards advance through the ranks of the bardic college; many remain independent and go their own ways.

FOCHLOC, the first rank, is gained when the bard attains 1st level as a bard. The requirement is mastery of two 1st-level spellsongs and five languages, plus tests in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least eight poems or songs. Tests are proctored by three Macfuirmid-ranked bards. Acceptance means becoming a full member of bardic society, setting them aside from common minstrels, but also then requires that the bard follow all bardic laws; provide assistance to fellow bards at need; tithe to the Bardic College; and obey the orders of higher-ranked bards.

- Bards of the Fochloc College often seek out bards of the Dos College for advice and tutelage.

MACFUIRMID, the second rank, is gained after being tested by three Dos-ranked bards; one must have mastered at least two 2nd-level spellsongs, six languages, and shown improvement in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least 15 total poems or songs (and perform all of them to the judge's satisfaction); learned at least one new noble lineage to seven generations; and performed with accolades before no less than three knights or greater nobles.

- Upon attaining Macfuirmid rank the bard may distribute 10 points among the following skills, though no more than 5 points to any one skill, as she wishes: Counter-Song, Influence, Inspire, Lore, Perform, Read Languages, Thieving Abilities, and Witticism.
- Bards of the Macfuirmid College often seek out bards of the Cano College for advice and tutelage.

DOS, the third rank, is gained after being tested by three Cano-ranked bards; one must have mastered at least two 3rd-level spellsongs, seven languages, and shown improvement in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least 34 total poems or songs (and perform all of them to the judge's satisfaction); learned at least one new noble lineage to seven generations; and performed with accolades before no less than three lords or greater nobles. Finally, to attain Dos rank, the bard must have personally participated in one heroic endeavor of which a song or poem has been written (though not necessarily including her in the song or poem).

- Upon attaining Dos rank the bard may distribute 10 points among the following skills, though no more than 5 points to any one skill, as she wishes: Counter-Song, Influence, Inspire, Lore, Perform, Read Languages, Thieving Abilities, and Witticism.
- Upon attaining Dos rank the bard may choose one common spellsong of 1st level to learn for free (no need to make a learning check).
- Bards of the Dos College often seek out bards of the Cli College for advice and tutelage.
- Bards of the Fochloc College often seek out bards of the Dos College for advice and tutelage; within one month of attaining Dos rank, the bard can count on attracting 1d4 bards of the Fochloc College as assistants, minions, hangers-on, and potential henchmen. These followers move on when they attain Macfuirmid rank.

CANO, the fourth rank, is gained after being tested by three Cli-ranked bards; one must have mastered at least two 4th-level spellsongs, eight languages, and shown improvement in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least 71 total poems or songs (and perform all of them to the judge's satisfaction); created a new spellsong of 1st-level or greater; learned at least one new royal lineage to seven generations; and performed with accolades before no less than three barons or greater nobles. Finally, to attain Cano rank, the bard must have personally participated in one heroic endeavor of which a song or poem has been written and be mentioned, at least peripherally, in the song or poem.

- Upon attaining Cano rank the bard may distribute 10 points among the following skills, though no more than 5 points to any one skill, as she wishes: Counter-Song, Influence, Inspire, Lore, Perform, Read Languages, Thieving Abilities, and Witticism.
- Upon attaining Cano rank the bard may choose one common spellsong of 2nd level to learn for free (no need to make a learning check).
- Bards of the Cano College often seek out bards of the Anruth College for advice and tutelage.
- Bards of the Macfuirmid College often seek out bards of the Cano College for advice and tutelage; within one month of attaining Cano

rank, the bard can count on attracting 1d4 bards of the Macfuirmid College as assistants, minions, hangers-on, and potential henchmen. These followers move on when they attain Dos rank.

CLI, the fifth rank, is gained after being tested by three Anruth-ranked bards; one must have mastered at least two 5th-level spellsongs, nine languages, and shown improvement in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least 132 total poems or songs (and perform all of them to the judge's satisfaction); created a new spellsong of 2nd-level or greater; learned at least one new royal lineage to seven generations; and performed with accolades before no less than three counts or greater nobles. Finally, to attain Cli rank, the bard must have personally participated in one heroic endeavor of which a song or poem has been written, with her as the primary heroic figure.

- Upon attaining Cli rank the bard may distribute 10 points among the following skills, though no more than 5 points to any one skill, as she wishes: Counter-Song, Influence, Inspire, Lore, Perform, Read Languages, Thieving Abilities, and Witticism.
- Upon attaining Cli rank the bard may choose one common spellsong of 3rd level to learn for free (no need to make a learning check).
- Bards of the Cli College often seek out Ollam-ranked bards for advice and tutelage.
- Bards of the Dos College often seek out bards of the Cli College for advice and tutelage; within one month of attaining Cli rank, the bard can count on attracting 1d4 bards of the Dos College as assistants, minions, hangers-on, and potential henchmen. These followers move on when they attain Cano rank.

ANRUTH, the sixth rank, is gained after being tested by six Anruth-ranked and one Ollamh-ranked bards; one must have mastered at least two 6th-level spellsongs, 10 languages, and shown improvement in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least 223 total poems or songs (and perform all of them to the judge's satisfaction); created a new spellsong of 3rd-level or greater; learned at least one new royal lineage to seven generations; and performed with accolades before no less than three dukes or greater nobles. Finally, to attain Anruth rank, the bard must have personally participated in two heroic endeavors of which a song or poem has been written, with her as the primary heroic figure.

- Upon attaining Anruth rank the bard may distribute 10 points among the following skills, though no more than 5 points to any one skill, as she wishes: Counter-Song, Influence, Inspire, Lore, Perform, Read Languages, Thieving Abilities, and Witticism.

- Upon attaining Anruth rank the bard may choose one common spellsong of 4th level to learn for free (no need to make a learning check).
- Bards of the Anruth College often seek out Ollam-ranked bards for advice and tutelage.
- Bards of the Cano College often seek out bards of the Anruth College for advice and tutelage; within one month of attaining Dos rank, the bard can count on attracting 1d4 bards of the Macfuirmid College as assistants, minions, hangers-on, and potential henchmen. These followers move on when they attain Cli rank.

OLLAM, the seventh rank, is gained after being tested by nine Anruth-ranked and three Ollamh-ranked bards; one must have mastered at least six each 1st and 2nd level spellsongs and four each 3rd through 6th-level spellsongs, 12 languages, and shown improvement in lore, performance, and decipherment of scripts. Additionally, the bard must have composed at least 350 total poems or songs (and perform all of them to the judge's satisfaction); created a new spellsong of 4th-level or greater; know all royal lineages of the major kingdoms of the region to seven generations; and performed with accolades before no less than three kings or greater nobles. Finally, to attain Ollam rank, the bard must have personally participated in three heroic endeavors of which songs or poems have been written, with her as the primary heroic figure.

- Upon attaining Ollam rank the bard may distribute 10 points among the following skills, though no more than 5 points to any one skill, as she wishes: Counter-Song, Influence, Inspire, Lore, Perform, Read Languages, Thieving Abilities, and Witticism.
- Upon attaining Ollam rank the bard may choose one common spellsong of 5th level to learn for free (no need to make a learning check).
- Bards of the Cli and Anruth Colleges often seek out bards of the Ollam rank for advice and tutelage; within one month of attaining Ollam rank, the bard can count on attracting 1d2 bards each of the Cli and Anruth Colleges as assistants, minions, hangers-on, and potential henchmen. These followers move on when they attain Anruth and Ollam ranks, respectively.
- Ollam-ranked bards are the "grand-master bards" of the College of Bards. They generally retire from active leadership positions and appointments to concentrate on completing their *magnum opus*, by which they will forever after be remembered.

Magna Opera

A *magnum opus* is a great artistic work; when referenced by bards, it refers to the greatest work accomplished by an Ollam-ranked bard. Though their names may be long-lost, their music – and thus, to the bard, all that matters – lives on through these items. These are invariably some form of magic item verging on the level of a magical relic, as of a saint or demi-god. They have great power, but can often be dangerous to use for those who have not the proper level of talent.

All of these items are unique. No gold piece values are provided for any of these items, each of which is considered worth a king's ransom at least, or beyond price by most.

DIARMUID'S CODEX: This small but thick book with a green leather cover is filled with the limericks, jests, and epigrams of Diarmuid, one of the most famous wielders of witticisms and repartee in bardic history. Any bard who reads the codex (written in Druidic and requiring one week of uninterrupted study) must thereafter make a saving throw versus Spells, with a +1 bonus per rank in the Bardic College. Failure indicates the bard dies laughing with a smile on her face. If the bard survives, the codex disappears after being read, and reappears randomly elsewhere.

Success indicates that the bard thereafter permanently gains a +25% bonus to her Witticisms skill, and can affect a number of primary targets with the same witticism as she has ranks in the Bardic College.

The downside is that, should she roll a 100 when attempting a witticism, her nearest ally who can hear and understand the witticism must make a saving throw versus Spells or die after 1d4 rounds of horrific laughter.

FIRZAM'S PIPES OF MADNESS: These simple pan pipes appear old and weathered, and in the hands of any but a bard are useless, except for playing plain music.

If the owner is a bard they gain access to the following powers, which require a successful Perform check; failure indicates that that specific power cannot be used again that day:

- **Charm**: With a successful Perform check, the bard may target an individual within 30 feet with *Swyn's subtle serenade* (*charm person*).
- **Confusion**: With a successful Perform check, the bard casts *Syfradana's perplexing paean* (*confusion*); the effect continues as long as the bard continues to play the pipes. However, if the bard rolls 100 on her Perform check, she is affected by the *confusion* for 14 rounds!
- **Dance**: With a successful Perform check, the bard may target an individual within 30 feet; if they fail a saving throw versus Spells they begin dancing, against their will, as per the *irresistible dance* spell. The effect continues only as long as the bard continues to play the pipes. The target suffers 1 hit point of damage every round they dance after the first 10 rounds. However, if the bard rolls 100 on her Perform check,

she is affected by the dance as though she were wearing *boots of dancing* (no saving throw)!

- **Lullaby**: With a successful Perform check, the bard may either affect a group as per *Wynken Blynken's lullaby* (sleep) or may target a single individual of up to 8 levels/HD to fall asleep; targets with 5 to 8 levels/HD get a saving throw versus Spells to negate the effect.

GOLDEN SONGBIRD: The Golden Songbird is often associated with Ahlissa the Nightingale, as it was she who recovered it from the depths of an ancient elvish ruin. Who actually created this item is unknown, but was certainly an ancient elvish bard of surpassing skill. Its current owner is unknown, as Ahlissa and her companions disappeared during an expedition into the Giantlands.

The Golden Songbird is a metal bird made of gold, the size of a typical songbird; it is lifelike in every way, and its singing voice is pitch perfect. The Golden Songbird has the following abilities and powers:

- The Golden Songbird can speak and understand Elvish, Dwarvish, and Gnome, though it is not terribly intelligent and can only relate its abilities and its brief history since it was recovered from the ruins (*it has no memories from before that time*). It can also unerringly translate between those three languages.
- The Golden Songbird can sing more than 1,000 songs, many of which were lost prior to its recovery, and can sing any song it has heard merely once with perfect pitch and tone (*even if the sample was poorly performed*).
- When within 30 feet of its owner, it conveys to the owner the following abilities:
  o The Golden Songbird can accompany its owner, if a bard, during their performances (*use of Counter-Song, Influence, Inspire, and Perform skills*), granting the owner a 25% bonus to their base skill level (before other modifiers).
  o Three times per day at the direction of the owner it can sing a song that causes any monster who uses musical or sound-based attacks to flee in terror (*saving throw versus Spells negates effect*).
  o It may cast for the owner one common spellsong of each spellsong level, 1st to 6th, once per day; the spellsong is cast at 14th level;
  o Once per day upon being given the command it can grow to the size of a small horse; a saddle appears upon its back, and the owner and one passenger may ride it as it flies at 30 miles per hour for up to four hours.
- The Golden Songbird can be used to send messages to up to 12 specific individuals named by its owner. It can only repeat whatever message it is given verbatim (in the voice of the owner if they so choose), and then relay back up to 12 return messages in the same manner. When ordered to find the recipients of the message, the songbird can find them unerringly provided they are on the same plane

and not protected from detection (such as through amulet or spell). The Golden Songbird flies at a rate of 30 miles per hour (for long-distance travel) in the most expeditious pattern to get the message to all targets and return as quickly as possible.

- The Golden Songbird has an AC -6 (and can be hit only by magical weapons), HD 10, 10 hp, one peck attack that deals 1 point of damage (1d6 in large sized form); if hit the target must make a saving throw versus Paralysis or be paralyzed for 2d4 turns. The Golden Songbird attacks only in self-defense or in defense of its owner.
- Possession of the Golden Songbird instills in the owner the desire to hear more and ever greater musical performances. Every week the owner possesses the Golden Songbird she must make a saving throw versus Spells; failure indicates that she must listen to the music of the songbird and/or others of great quality for no less than one hour every day.
  - Every week that she fails the save adds one *more* hour that she must listen to music each day, until eventually she must be listening to music *every hour of every day*, losing sleep and gaining no rest, and eventually being driven mad from lack of sleep and not having enough time in the day to listen to more music… (*i.e. insanity sets in no later than when she fails the saving throw for the 25th time and finds not enough time, day or night, to listen to music*).
- Ownership of the Golden Songbird is easy to establish; whomever holds it and claims it as their own is the new owner (of course, successfully grabbing at it with its -6 AC is *not easy*). Previous owners who have failed the above saving throw and must listen to music, however, *never* willingly trade or lose ownership, and will do **anything** within their power – *including abandoning all ethics and morals* – to regain ownership of the Golden Songbird.

HOWARD'S HARP OF HEROES: *Howard's Harp of Heroes* is an unassuming-looking harp; it is neither worn nor new, plain nor ostentatious; it appears to be a normal, work-a-day hand harp like those used by any other bard in the street. However, when played the harp and its strings shine like gold and give off a silvery glow.

The owner of Howard's Harp of Heroes gains the following abilities:

- If the owner is not a bard, they may use the Harp of Heroes to perform the following bard skills at the listed base level of ability: Counter-Song 50%, Influence 70%, Inspire 70%, and Perform 80%.
  - If the owner is already a bard, when using the Harp of Heroes, she gains a 15% bonus to each of the above skills.
- A successful Perform check allows the owner to cast *ode to the lion's heart* (*remove fear*). If the Perform check fails this ability cannot be used until the next day.
- Once every seven days Howard's Harp of Heroes may be played to summon heroes to fight for the owner of the harp. The owner makes a

Performance check; based on a successful roll, the following heroes appear:

o   Successful roll 01-40: 2d4+2 2nd-level Fighters with chain mail, shield, long sword, and short bow;
o   Successful roll 41-75: 2d4+1 3rd-level Fighters with banded mail, shield, long sword, and short bow;
o   Successful roll 76-90: 2d4 4th-level Fighters with plate mail, shield, long sword, lance, and warhorse;
o   Successful roll 91+: 1d4+1 5th-level Fighters with plate mail, shield, *magical long sword +1*, lance, and warhorse;
o   Summoned heroes attack anyone the owner of the harp commands them to fight until they or their opponents are dead or 6 turns have passed, whichever comes first.
o   If the Perform check fails, nothing happens and the owner cannot use this ability again for seven days.
o   If the owner rolls 100 on their performance check, they instead summon 1d4+1 5th-level villains, equipped as above, who appear and immediately attack the owner of the harp.

ORPHEUS'S LYRE: One of the greatest bards of history, Orpheus left songs and stories that ring down the centuries, especially his own tragic end.
   His lyre grants to the bard who wields it the following powers:

•   The bard gains +25% to her use of her Counter-Song skill.
•   With a successful Perform check the bard can cast *Swyn's subtle serenade* (*charm person*, requires one round), *Swyn's compelling canticle* (*suggestion*, requires three rounds), *Swyn's monstrous melody* (*charm monster*, requires four rounds), or *Swyn's supreme serenade* [*mass suggestion*, requires six rounds]. Failure indicates that the bard cannot try to use that particular spellsong again until the next day.
•   Once per week with a successful Perform check at half base chances the bard can cast *raise dead* (cast as though by a 14th-level cleric). If the bard rolls 100 on her check, the target can never be *raised* or *resurrected* and the bard is *cursed* (no saving throw, as per the spell) such that thereafter all her base bard skills are halved.
•   Should any being other than a bard seek to play the lyre, the lyre summons 1d4+1 5th-level female berserkers, known as *maenads*, who rip the blasphemer to death with their bare hands (attack at +2, two claw attacks per round, each deals 1d4+4 damage). The maenads remain until they or the blasphemer are dead or up to 6 turns. The lyre can summon these maenads of its own will only once per day.

PIOBAN BAIS: The infamous "Pipes of Death" are a set of bagpipes fashioned by the even more infamous Murrain MacGalla, the Lich-Bard of the Highlands; the pipes were formed from the bones of the Three Murdered Kings, and the bag itself from the skin of the regicide-parricide-mariticide-filicide, Queen Raicleach NicMaloidh, who slew the three kings

(her father, husband, and son) at the behest of Murrain MacGalla, the Royal Bard.

The Pipes of Death are infused with necromantic power, the likes of which are generally entirely foreign to bards. Should a Neutral Good bard so much as touch the Pipes of Death, she must make a saving throw versus Spells or suffer 6d6 points of damage (save for half damage); should she be slain by this damage, she rises immediately thereafter as a wight and takes up playing of the pipes. Similarly, a True Neutral bard must save or suffer 3d6 points of damage (again, save for half), and if slain, suffers the same fate. Non-bards suffer the same fate as bards who have the same alignment (Good or Neutral), but if slain, do not rise again as wights. Those of Evil alignment may touch the pipes, but only a Neutral Evil bard may touch and *use* the Pipes of Death.

The Pipes of Death have the following powers:

- **Animate Dead**: With a successful Perform check at half base chances, after three rounds of skirling, the bard *animates dead* as per the spell cast by a 14th level cleric. If her Perform check is 100, the undead still animate but they are consumed with the need to slay the bard, and are immune to all the other powers of the Pipes of Death.
- **Cause Wounds**: This power enables the bard to cause wounds, as per the spell. The bard may play the pipes for one to six rounds; at the end of the last round, if she has been uninterrupted, she must make a Perform check at half base chance. If successful, she targets a single being within 80 feet, who is attacked by an eldritch burst of green energy that causes 1d8 points of damage per round of skirling. The target may make a saving throw versus Death; success indicates they suffer only half damage. If her Perform check is 100, the bard suffers the damage, instead.
  - o This power can be used to *heal* damage suffered by undead.
- **Control Undead**: With a successful Perform check at half base chances, requiring but one round, the bard may turn or control undead as a cleric of 14th level. Controlled undead remain under the bard's control so long as she remains the owner of the pipes; should she lose ownership of the pipes, the undead are freed, and seek her out to destroy her. If, on an attempt to turn or control undead, the bard rolls a 100 for Perform, the target undead thereafter attack the bard to the exclusion of all others.
- **Dance of the Dead**: With a successful Perform check at half base chances, the bard may target all living beings within 30 feet; if they fail a saving throw versus Spells they begin dancing, against their will, as per the *irresistible dance* spell. The effect continues only as long as the bard continues to play the pipes. The targets suffer 1 hit point of damage every round they dance after the first 10 rounds. If a target dies while dancing they *continue dancing*, with their skin sloughing off over several hours, and then continue to dance as an animated skeleton until they are destroyed.

OPEN GAMING LICENSE

DESIGNATION OF OPEN GAME CONTENT: The stat blocks of all monsters and the rule text of any abilities, powers, spells, or traps is Open Game Content, but none of the names or any of the descriptive text is open, unless such content is Open Game Content by virtue of appearing in the SRD. Any questions regarding the Open Game Content within this work should be directed to James Mishler at jamesmishler@gmail.com.

DESIGNATION OF PRODUCT IDENTITY: The names "James Mishler Games™," "Goblinoid Games™," "Labyrinth Lord™," "Advanced Labyrinth Lord™," and all names, personalities, descriptions, stories, storylines, histories, plots, thematic elements, images, artwork, symbols, designs, depictions, likenesses, formats, poses, illustration, graphic design, maps, and cartography are designated as Product Identity, as is any and all content that is not otherwise Open Game Content by virtue of appearing in the System Reference Document, being provided as Open Game Content in a work listed in Section 15 below, or is derivative thereof. Essentially, if it does not have to be OGC by operation of the license, it is not open in this product, and if it can be claimed as Product Identity, it is. Any questions regarding the Product Identity within this work should be directed to James Mishler at jamesmishler@gmail.com.

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1.Definitions: (a)"Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b)"Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d)"Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2.The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3.Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4.Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5.Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6.Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7.Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a

James Mishler Games Product List

Current as of January 21, 2021

JMG0001 Hercynian Grimoire #1 (V. 1, N. 1) [P, S, C]
JMG0002 GD&C #1: Chaos Queen of Ants [P, C]
JMG0003 Vampires of the Olden Lands [P, S, C]
JMG0004 Map 100 Olden Lands Continent [P]
JMG0005 Ogres of the Olden Lands [P, S, C]
JMG0006 Midzee Maps [Mutant Future] [P]
JMG0007 Castle Adlerstein and Environs Map Pack [P]
JMG0008 Barbarian Class [P, S]
JMG0009 Demi-God Race [P, S]
JMG0010 Myrkridder – The Demonic Dead [P, S]
JMG0011 Ghosts – The Incorporeal Undead [P, S]
JMG0012 Monstrous Miscellany #01 [P]
JMG0013 Dragonborn [P,S]
JMG0014 Quick Start Character Race & Class Sheets [P, S]
JMG0015 ALL Character Record Sheets [P]
JMG0016 ALL Adventure Record Sheets [P]
JMG0017 Balor-Kin Racial Class [P]
JMG0018 Marilith-Kin Racial Class [P]
JMG0019 Nalfeshnee Racial Class [P]
JMG0020 Quick Start Race & Class Guide [G]
JMG0021 Barbarian, Demi-God, & Dragonborn [G]
JMG0022 Ghosts – The Incorporeal Undead [G]
JMG0023 Hercynian Grimoire #1 (Vol. 1, No. 1) [C, G]
JMG0024 Myrkridder, Ogres, & Vampires [C, G]
JMG0025 Region 01A Frelengian Heartlands Map Pack [P]
JMG0026 Expanded 20-Level Demi-Human Racial Classes [P]
JMG0027 Expanded 20-Level Core Four Classes [P]
JMG0028 The Book of Manos: A Grimoire of Handy Spells [P]
JMG0029 Frelengian Heartlands: Badgershire Map [P]
JMG0030 Expanded Dragons [P]
JMG0031 Necromancer Class [P]
JMG0032 Runemaster Class [P]
JMG0033 Bard Class [P]

C = Designed for Castles & Crusades and Labyrinth Lord;
unless noted, other products are for Labyrinth Lord.
G = Gary Con XII Limited-Edition Special (2020)
P = Available in PDF
S = Available in the Gary Con XII Limited-Edition Special Print Books