



Kingdoms of Kalamar

STEALTH AND STYLE

A Variant Class Guidebook to the Infiltrator and Basiran Dancer



JOHN TERRA

Index

A Brief Overview of Basir and Bet' Urala	99	Staves	71
8 A Guide for Dungeon Masters on		Stompers	55
Adjudicating		Sunwalkers	57
a Duel Harmonius.....	14	Tables	
Alternately Trained Basiran Dancers.....	62	Table 2-2: Basiran Dancer Spells Known. 34	
Alternative Dancer Starting Package	36	Table 4-1: Feats.....	66
Alternative Infiltrator Starting Package	38	TABLE 5-1: Basiran Dancer Equipment..	69
Basirian Dancer	33	TABLE 5-2: Infiltrator Equipment	69
Basiran Dancer Spells per Day	33	TABLE 5-4: New Magic Items.....	74
Basiran Dancer Equipment.....	68	The "Great Dance" Philosophy.....	64
Basiran Dancers and Other Classes.....	18	The "True" Basiran Dancer.....	10
Be True To Your School.....	6	The Basiran Dancer's Role In The Campaign	10
Contacts [General]	65	The Bonedancers	75
Dance of Hope.....	96	The College of Graceful Movement and	
Dance of Protection	96	Refined Culture	76
Dance of Renewal	96	The Dancer In Everyday Life.....	11
Dance of the Bee	96	The Dancers' Motivation.....	4
Dance of the Bull.....	97	The Deji Infiltrator Code of Conduct	27
Dance of the Cat.....	97	The Duel Harmonius.....	13
Dance of the Ferret	97	The Eyes of Kalamar	78
Dance of the Hornet.....	97	The Fifth Elemental Dancer	45
Dance of the Ram.....	97	The Guardians of the Ways	79
Dance Style: Samadeta.....	63	The Harmonious Order of Combat	81
Dance Style: Samafika.....	63	The History of the Basiran Dancer.....	5
Dance Style: Samagura.....	63	The Infiltrator In Everyday Life	22
Dance Style: Samakota.....	64	The Infiltrator's Role In The Campaign	32
Dance Style: Samaleti	64	The Infiltrators' Motivation	20
Dance Style: Samapeva	64	The Ladies School of Dance and Culture... 22	
Dancer Spell List.....	35	The Laughers' Dancers.....	84
Dancer's Stamina.....	98	The Misunderstood Dancer	4
Dancers and Race	15	The Order of the Shadow	85
Death Dancer	39	The Quiet Circle	89
Delvers	41	The School of High Dance	93
Dervish	42	The True Beginning	94
Double-Jointed [General]	65	Trailing Image	101
Elemental Dancer.....	44	Trained Basiran [Basiran Dancer]	66
Elf/Half-Elf Infiltrator Starting Package.....	38	Twindancers	58
Emancipator	45	Unremarkable Appearance [General]	66
Emancipator/Cleric of The Guardian	47	Urban Track [General].....	66
Everchanging Lights	98	Urban Tracker	60
Everybody Clap.....	98	Variant Classes	33
Everybody Dance	98	Victory Dance.....	101
Evil Dancers	12	Weapons	70
Evil Infiltrators	25	Winning Class Combinations	61
Feats	65	Wondrous Items	71
Frenzy.....	98		
Ghost Bells.....	99		
Ghost Dancer	99		
Gnome Prankster	48		
Handclap.....	99		
Hidden Symbol.....	99		
Highwayman.....	50		
Human Dancer Starting Package	36		
Infiltrator.....	36		
Infiltrator Cells	23		
Infiltrator Equipment.....	69		
Infiltrator Lexicon	24		
Infiltrators and Other Classes.....	29		
Infiltrators and Race.....	26		
Infiltrators Versus Assassins:			
A Deadly Rivalry	23		
Inherited Vashkovi [Basiran Dancer]	65		
Iron Legs [General]	65		
Magic Items	70		
Magic Weapons and Armor.....	70		
Melanari.....	51		
Mood Aura	100		
Natural Balance [General]	65		
Natural Rhythm [General]	65		
New Basiran Dancer Spells.....	95		
New Clerical Spells	96		
Of Dancing and Movement:			
An Optional Rule	11		
Optional Dance Style Ranks	63		
Optional Dancer Restrictions.....	35		
Optional New Dance Styles.....	62		
Origins of the Infiltrator.....	19		
Perceptive [General].....	66		
Perform (Jokes).....	67		
Playing the Basiran Dancer	7		
Playing the Infiltrator	31		
Potions, Oils, and Perfumes	70		
Quickstep.....	100		
Raindance.....	100		
Risk's Rogues	91		
Rules of the Duel Harmonius	14		
Saboteur	53		
Samarata	6		
Sand Dance	100		
Snapstep.....	100		
Specific uses for Skills.....	67		

STEALTH & STYLE

A GUIDE TO THE BASIRAN DANCER AND THE INFILTRATOR

Credits

Author: John Terra **Editors:** Brian Jelke and Don Morgan

Art Director: Bob Burke

Art Coordinator: Mark Plemmons

Cover illustration: Caleb Cleveland

Interior illustrations: Keith DeCesare, Talon Dunning, David Hudnut, Patrick McEvoy

Project Manager: Brian Jelke

Production Manager: Steve Johansson

Playtesters: Anne Canavan, Joe Charles, Doug Click, Gigi Epps, Charles Finnell, Donovan Grimwood, Rob Landry, Mark Lane, Mike Patterson, Mark Praitier, David Sink, Brad Todd, Joe Wallace, Luke Wetterlind, John Williams, John Wright

Dedication: This book is dedicated to two very special women in my life. The first is my wife Carol, the most amazing, supportive, gorgeous, and loving partner who ever rolled a d20. Thanks for the extra ideas you gave me when I was stuck! The second is my daughter Adrienne, who I've been happily dancing with at her dance school recital every year since 1994, and gaming with since 1996. It's only fitting that this book reminds me of her.

Original character class concepts by Lloyd Brown III Special thanks to Rob Hartmann for his useful feedback on feats.

Table of Contents

Introduction	2	Chapter 5: Equipment and Items	68
Chapter 1: Stealth & Style.....	4	Magic Items	70
Chapter 2: Basarian Dancers and Infiltrators	33	Chapter 6: Organizations.....	75
Chapter 3: Prestige Classes	39	The Bonedancers.....	75
Death Dancer.....	39	The College of Graceful Movements & Refined Culture ..	76
Delver.....	41	The Eyes of Kalamar.....	78
Dervish	42	The Guardians of the Ways	79
Elemental Dancer	44	The Harmonious Order of Combat.....	81
Emancipator.....	45	The Ladies School of Dance & Culture.....	82
Gnome Prankster.....	48	The Laughers' Dancers.....	84
Highwayman.....	50	The Order of the Shadow	85
Melanari.....	51	The Quiet Circle.....	89
Saboteur.....	53	Risk's Rogues.....	91
Stomper.....	55	The School of High Dance	93
Sunwalker	57	The True Beginning.....	94
Twindancer.....	58	Chapter 7: New Spells	95
Urban Tracker.....	60	Chapter 8: Rogues Gallery.....	102
Chapter 4: Feats and Skills	65	Index	inside front cover

© Copyright 2003 Kenzer and Company. All Rights

Manufactured in the United States of America

Kenzer & Company
511 W. Greenwood Ave
Waukegan IL 60087



Questions, Comments, Product Orders?

email: questions@kenzerco.com

Visit our website:
www.kenzerco.com

This book is protected under international treaties and copyright laws of the United States of America. No part of this book may be reproduced, without the express written consent of Kenzer and Company. Permission is granted to the purchaser of this product to reproduce sections of this book for personal use only. Sale or trade of such reproductions is strictly prohibited.

PUBLISHER'S NOTE:

This is a work of fiction. Names, characters, places and incidents either are the product of the authors' imaginations or are used fictitiously, and any resemblance to actual persons, living or dead, events or locales is entirely coincidental.

With respect to trademarks:

Kingdoms of Kalamar and the Kingdoms of Kalamar logo are registered trademarks of Kenzer and Company. Stealth & Style, ImageQuest, the ImageQuest logo and the Kenzer and Company logo are trademarks of Kenzer and Company. © 2003 Kenzer & Company, Inc. All Rights Reserved. Dungeons & Dragons, Dungeon Master, the d20 System logo and the Wizards of the Coast logo are all trademarks owned by Wizards of the Coast, Inc., a subsidiary of Hasbro, Inc. and are used by Kenzer and Company under license. ©2003 Wizards of the Coast, Inc.

INTRODUCTION

This is a book about motion and grace, and how it can be used to make the adventuring life easier. Whether it's accompanied by the captivating rhythms of wild dance music, or the sweet sound of silence, motion and grace can take someone far in a world loaded with danger. And that's what it all boils down to; does one prefer splash or subtlety? Flash or finesse? Stealth or style?

This book deals with the Basiran dancers and infiltrators, two of the classes unique to the Kingdoms of Kalamar™ Dungeons & Dragons® setting. At first glance, both classes seem a bit ill-suited for mucking around in old tombs, exploring ancient forests loaded with wild things, or hacking and slashing through an old fort packed with orcs and goblins.

But is that really the case?

The Basiran dancer moves with a grace rivaled only by monks or supernatural creatures. Their movements captivate, distract, and entrance. Like sorcerers, they cast spells off the cuff, using special dance moves for their somatic component. Surely these features can find use anywhere, even in the dankest dungeons?

Anyone who underestimates a Basiran dancer gets what he or she deserves. Swirling robes can hide a dagger or even a sword. Putting an opponent off-guard can give the dancer's friends the opportunity need to conduct a sneak attack. Don't let anyone be fooled by the word "dancer"; when a Basiran dancer dances, other people pay the piper.

Infiltrators are roguish spies with a touch of woodcraft. Isn't it useful to have someone who can sneak into a lair and get information? After all, some monsters have fully functioning colonies and societies even in a dungeon setting, and who better to infiltrate and find out their strengths and weaknesses?

Although infiltrators aren't as heavily armed or armored as, say, a knight or a battle cleric, their brand of combat is subtle and deadly. After all, a spy can't leave witnesses behind if he is discovered, can he? Many is the time that a warrior, feeling safe and bored because he is on routine guard duty in a massive stone fort, has been surprised by an incursion into his "impenetrable" fortress, and the infiltrator's face becomes the last thing he sees.

The world of Tellene is a big place with a multitude of challenges. While sword and spell are certainly well known ways of dealing with problems, there is room for stealth and style. Read on, and see for yourself.

WHAT THIS BOOK IS AND IS NOT

Stealth & Style takes a detailed look at infiltrators and Basiran dancers, and gives the D&D® player new ways to play them. There is new information on the two classes, as well as new prestige classes, skills and feats, spells, equipment, organizations, and even some sample non-player characters (NPCs), many of which can be dropped into a campaign as friends or foes.

This supplement is meant to be used with the v.3.5 Edition Dungeons & Dragons rules system, especially the Player's Handbook, Dungeon Master's Guide, Monster Manual, Monster Manual II, Kingdoms of Kalamar player's Guide (KPG), and the

Kingdoms of Kalamar Campaign Setting Sourcebook. There are also passing references to several existing class guidebooks, such as *Song & Silence* and *Sword & Fist*.

Nothing in this book overrides the core rules. This book gives options, not limitations, and is here to help flesh out two unique Kingdoms of Kalamar compatible classes. Players should check with their Dungeon Master (DM) first before using the material in this book, as some Dungeon Masters may have certain limitations. Dungeon Masters can use this book to craft some truly unexpected NPCs with which their players can interact.

For those who don't play in the Kingdoms of Kalamar setting, changing a few names and making a few modifications gives the Dungeon Master two more interesting classes available in his or her world.

HOW TO USE THIS BOOK

Stealth & Style's purpose is to increase the understanding and versatility of the infiltrator and the Basiran dancer, to show that these classes are useful and indeed valuable to the success of an adventure. This book offers resources to make those two classes stand out more and make them less predictable. Players can refine their Basiran dancer or infiltrator to a better degree, tailoring their character to suit their individual taste and playing style.

Chapter I discusses the Basiran dancer and the infiltrator, and how they fit into the tapestry of adventuring on Tellene. This chapter is best described as "Why play a Basiran dancer or an infiltrator?" Here you'll find advice, observations, role-playing hints, and general notes on these two unique specialty classes.

Chapter 2 gives the basic Information on the Basiran dancer and infiltrator, as also found in the *Kingdoms of Kalamar Player's Guide*.

Chapter 3 covers the new prestige classes that are particularly suited for Basiran dancers and infiltrators, such as elemental dancers, dervishes, death dancers, and urban trackers.

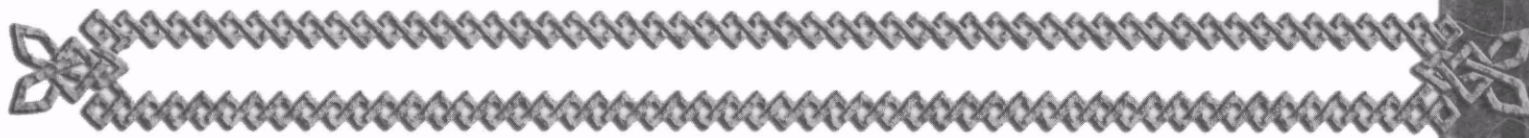
Chapter 4 deals with new feats and new ways of using existing skills. Although the feats are presented to flesh out the Basiran dancer and the infiltrator, they are available to any character that meets the prerequisites, if any.

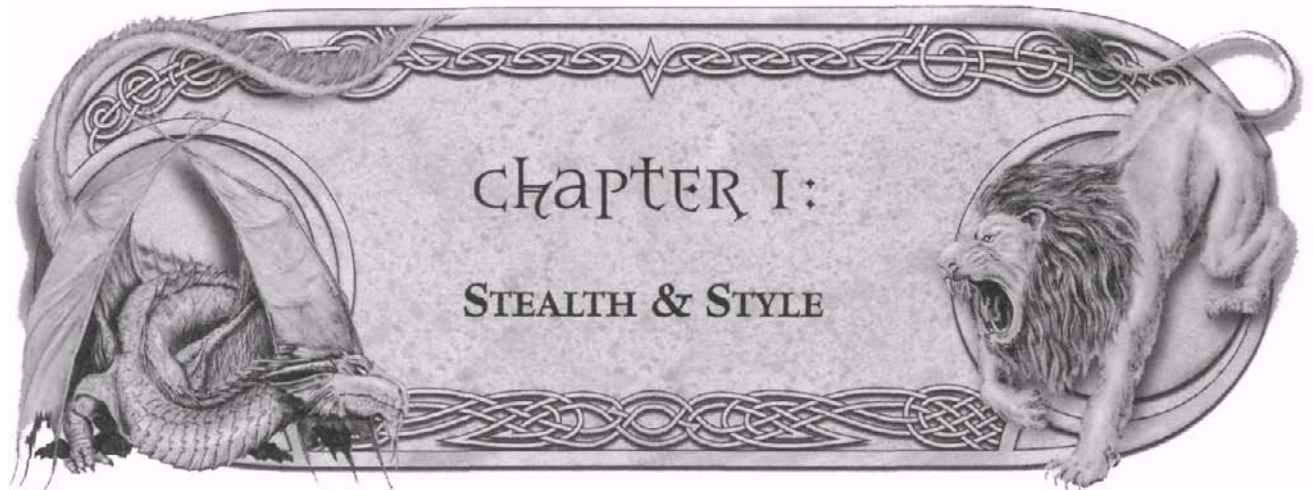
Chapter 5 covers specialized and new equipment for the infiltrator and Basiran dancer. This also includes magic items. Again, some are tailor-made for Basiran dancers and infiltrators, but other items are for general use as well.

Chapter 6 describes the various organizations that exist for infiltrators and Basiran dancers to join (or oppose, if desired). These can be used as organizations for player characters to become members of, as well as groups that help or hinder them.

Chapter 7 covers new spells unique to Basiran dancers.

Chapter 8 reveals a rogues gallery of NPCs, noted infiltrators and Basiran dancers. Like the organizations of the previous chapter, these folk could be a boon or bane to the player characters. And sometimes an old enemy can become a new friend, or vice versa.





This chapter goes into detail about the Basiran dancer and the infiltrator, and how they fit into the Kingdoms of Kalamar campaign setting. Both classes are described as "specialty" classes, and that tends to make players think "limited use." After all, both of these classes appear initially to be sub-classes of pre-existing classes, specifically the bard and the rogue. While both classes certainly have some narrow, specific specialties and talents, their skills and powers can be applied to a greater scope of situations, and this is where those tactics are found. Both the Basiran dancer and the infiltrator bring a lot to the table, if given the chance.

THE MISUNDERSTOOD DANCER

"A dancer? My apologies, you're at the wrong place, then. This is a meeting to recruit adventurers for a dangerous task, not a celebration of song and dance. Try the theater down the street." - Sir Alvermar, professional adventurer.

Say the word "dancer" and for many, visions of exotic belly dancers, thin ballerinas, and prancing men in tights come to mind. Say the word "dancer" in the context of danger or combat, and skeptical looks, if not outright gales of derisive laughter, result. A dancer in combat, in harm's way, going toe-to-toe with an ogre or a giant? Surely not. Oh, but surely so. The key is to know how to approach such a situation.

However, Basiran dancers have hurdles to overcome, pre-conceived notions from ignorant folk. Even adventurers, who it can be argued exist on the fringes of society, tend to look askance at a Basiran dancer determined to experience the adventuring life. Sadly, there are many ignorant folk on Tellene who think that dancers are there for entertainment only, so much eye candy and window dressing. A smart Basiran dancer takes advantage of that complacency.

The Dancers' Motivation

"I dance because I enjoy it and, quite frankly, I enjoy the effect my body and the way it moves can mesmerize some people." -Sirella, Tiefling Basiran dancer

What compels someone to put on an outrageous costume and dance in front of throngs of people? Furthermore, what compels that same someone to occasionally stop doing that, and instead go wandering around dusty tombs and monster-filled dungeons, wearing not sturdy metal armor, but that same outrageous costume? Why would someone do this voluntarily?

There are several things that motivate a Basiran dancer, and not every dancer is motivated by the same things. This section attempts to explain why people become Basiran dancers, and why Basiran dancers go out and adventure.

For some, there's the pride in the "old ways" and a desire to preserve them. In this case, the "old ways" are the cultural traditions of the old Kalamaran Empire. It makes sense that there would be some who'd want to preserve or even restore those ways. The Kalamaran Empire was a much more powerful entity back in the early days, and it was the weaknesses of successive emperors, who, it can be argued, strayed from the old ways, that turned the Empire into a pale copy of itself. Had those emperors remembered the past, respected it, and followed its ways, the Empire never would have diminished.

And it's not necessarily just Basiran dancers born in Kalamar who feel that way. Many dancers from former Kalamaran territories, the Young Kingdoms for example, believe things would be better if the Empire was back in its full glory, enforcing a better peace. Although not as common as the Kalamaran Basiran dancer, enough of this sort exists that it bears special mention.

Basiran dancers of Fhokki stock put a different spin on the cultural preservation motivation. They have borrowed the concept, but strive instead to preserve Fhokki culture and tradition. In fact, there exists some friction between Kalamaran and

Fhokki dancers, as both seek to preserve their cultures and laud it over all others.

Another strong motivation, and one that crosses all geographical, racial, and cultural boundaries, is the love of dance and music. Basiran dancers have been described as a specialty branch of bards, and there's some truth there. Bards love music and performing; it's in their blood. Many Basiran dancers dance for the love of it, and want to share that love with as many people as possible.

Although dancers motivated along these lines may come across as starry-eyed, they are actually quite determined and disciplined, for showing the people an inferior, badly-executed dance is unthinkable, and would most likely cause people to dislike dancing, not embrace it.

Some Basiran dancers are thrill-seekers, and that is what motivated them to become dancers in the first place. They enjoy many different experiences, and being a Basiran dancer is an excellent way of getting those experiences. Such dancers have an inborn wildness, a raw passion that motivated them to become Basiran dancers. These people are sensualists, and eagerly collect as many experiences as they can.

The desire for attention motivates other dancers with that inner voice that says "Hey, look at me!" Although they do take their dancing seriously, these Basiran dancers tend to be a bit more self-centered.

Finally, some dancers are simply bored individuals who are looking for something different to do. Although they are dedicated dancers, the specter of jadedness lurks always close by. Adventuring offers an unpredictability that shakes loose the mental cobwebs that form from unchallenging repetition.

This explains why people become Basiran dancers, but what motivates a Basiran dancer to leave a nice, safe performance arena or party circuit and subject themselves to repeated danger, armed sometimes with nothing but a dagger and wearing swirling robes?

Basiran dancers who are proud of the "old ways" adventure because it takes them to many corners of the Empire, past and present. They consider themselves self-appointed ambassadors of the old ways, although they're careful not to let their pride in the old ways cloud their performance. They consider it their duty to show the old culture in a good light and perhaps make it that much more likely that the old ways will return.

Many Basiran dancers adventure because they love to perform and want to "go on the road" and bring their music and dance to as many people (and beings) as possible. The enthusiasm of these Basiran dancers is infectious, and much of the goodwill that the average person feels towards Basiran dancers comes from the ones so motivated.

There are some Basiran dancers who are motivated by the desire to show the rest of the adventuring community that Basiran dancers can endure just as much hardship as anyone else can. And the fact is, they can endure and do endure, much to some adventurers' surprise. Such Basiran dancers are driven

to be the best, almost to the point of obsession. This intensity is exceeded in only one other instance: if the Basiran dancer so motivated happens to be a hobgoblin (a rare find). In that case, the competition and the drive become almost frightening.

Other Basiran dancers are motivated by a strong streak of thrill seeking. They deliberately expose themselves to danger, laughing at it, risking their lives in ways that more conservative adventurers find shocking. Pause to consider: the average Basiran dancer wears little or no armor, carries weapons that can't really be considered "martial", has some spells but nothing of the earth-shattering variety, and yet these folk want to delve into dark caverns or crumbling ruins?

To such dancers, the risks involved in adventuring are just another part of the Great Dance of Life. They see the risks to be an acceptable part, the rewards gratifying, and, if they should die, at least they had fun up until that point.

The History of the Basiran Dancer

The history of the Basiran dancer is the history of Kalamaran-Fhokki relations. The Kalamarans, under King Fulakar, met the Fhokki barbarians in 29IR. This meeting was less than peaceful, and numerous wars between the two belligerents erupted.

In 74 IR, the Kalamarans, the Deji, and the Fhokki made peace in a meeting in the Shynako Hills, which lie on the north-eastern frontier of Dodera. This time, Kolokar, a ruler who made strides to unite the Kalamarans into an empire, led the Kalamarans. Many historians see Kolokar's concession of peace with the Deji and the Fhokki, a move that eliminated one hostile front, as a wise bit of strategic diplomacy. With the Deji and the Fhokki pacified, Kolokar could move on to other fronts and not worry about being hemmed in by enemies.

Once the treaty was in place, a cautious intermingling between the Kalamarans, the Fhokki, and the Deji began. Trade and communication began in small fits and starts in Dodera. Somewhere around 87 IR, tales sprang from Dodera about the martial masters who concealed fighting movements in their dances. Unfortunately, some of these martial dancers were Fhokki, some were Kalamaran, and no one could get a reliable answer as to who trained whom.

Although the Deji made no claim to creating what is now known as the Basiran dancer class, they did originate one of the prestige classes that sprang from the dancers: the dervish.

In 90 IR, the phrase *samamta* was first used to describe the art, style, and skill of combining dance moves and fighting skill. Again, both the Kalamarans and the Fhokki claimed coining the term and creating the dance style itself. The term is Kalamaran, and it means "dance-fighting". Fhokki who argue that their ancestors came up with the term are undeterred by its Kalamaran origin. They argue that, when both cultures met, bilingualism became common, and the Fhokki that created the dance skill of *samarata* used the Kalamaran tongue in order to do honor to their newfound partners in trade and cultural

exchange. Kalamaran scholars are unimpressed with this explanation; they maintain that the term and indeed the fighting style, all came from their Kalamaran predecessors.

Regardless of whoever made up the term, *samarata* spread from Dodera to all parts of the Empire. It found special acceptance in the region of Basir, whose wealthy and cultured population adored the graceful, unique dance moves. As the purses of Basiran nobles opened more and more for the purposes of being patrons of the arts, an increasing number of practitioners of *samarata* migrated to Basir, specifically to Bet' Urala, the largest city in the region.

By 156IR, so many *samarata* practitioners were established in Basir that the area became synonymous with the dance style. It was here and then that new dancers the practitioners trained became known as Basiran dancers for the first time.

The crowning glory for the Basiran dancers came in 220 IR, when The Ladies School of Dance and Culture, located in the city of Uraleta (named so at the time), opened its doors for the first time. It was an immediate success, attracting students from all over the known lands. The School also rapidly gained popularity among the nobility, who lined up to become patrons and sponsors.

The first recorded incidence of Brandobian Basiran dancers came in 255 IR. Many of these were former students of the School, who traveled to other lands and taught new pupils what they knew.

Basir became a full-fledged Kingdom in 266 IR when the House of Kadana swore unending loyalty to Emperor Vilik of Kalamar. In return for their loyalty, House Kadana became hereditary rulers of Basir, which officially became a Kingdom, making House Kadana royalty. Bet'Urala (formerly Uraleta) became the capital of the Kingdom of Basir, which enhanced the social standing of the Ladies School immensely.

A second school of dance, founded by Ladies School alumni who wanted to try some ideas of their own, opened in the Kingdom of Tokis, in the capital city of Bet Seder. The school, called The College of Graceful Movement and Refined Culture, was established in 292 IR.

The first Renaarian Basiran dancers in their recorded history came about in 311 IR. The first official mention of Svimohz Basiran dancers was in 402 IR. Again, former students of the Ladies School of Dance and Culture are credited with starting up the Basiran tradition in those faraway places.

As time went on, the Basiran dancers continued to grow in numbers, influence, and talent. All this time, the Dejay and the Fhokki continued to train new dancers of their own, but records about them are few and far between.

In 553 IR, Tokis went to war with Pekal, the latter an enemy of the Kalamaran Empire. The fortunes of Tokis, and therefore of Bet Seder, began a downward spiral. The economy suffered because of the war, and thus all of its institutions, including the College, suffered as well.

These days, the Ladies School of Dance and Culture continues to thrive in the beautiful city of Bet'Urala, its reputation growing by the year. Unfortunately, The College of Graceful Movement and Refined Culture has suffered decline. There is talk of closing the school down, since the quality of admissions has slipped, and sometimes the end result of the dancer training are dancers fit only for dancing for coppers in dance halls, taverns, or on crime-ridden docks. Still, the school does cling to some of its former glory, and a few decent Basiran dancers are turned out every year. The graduates and faculty of the Ladies School see the College with some embarrassment, and are as willing to talk about it as a noble family would be to talk about a drooling cousin that's kept locked in the attic.

Samarata

"What can I do that a regular dancer can't? What, you mean aside from kicking your knee so hard that the kneecap erupts from your skin and skitters across the floor?" — Jandy Gozer, gnome Basiran dancer

There is something that sets the Basiran dancer apart from his comrades; an ancient skill, steeped in tradition, combining graceful dance moves with deadly combat. This skill is called *samarata*.

Samarata's origins can be traced back to the meeting of the Kalamarans and Fhokki in the area now called Dodera. Both cultures claim to have developed the style, but no solid evidence exists to support either claim. *Samarata* combines intricate dance moves with combat maneuvers, hiding the latter in the former.

Practitioners of *samarata* protect their secrets jealously. Fortunately, *samarata* isn't something that can be watched closely then imitated. On the contrary, even the simplest moves of *samarata* are complex, and need to be taught carefully by an experienced practitioner.

The blending of dance and combat is not a new concept. The two forms of motion naturally go together, and even in nature there exists examples of animals that dance around their opponent, sizing it up and intimidating it, before attacking.

There are other forms of dance, to be covered later on in the book, but they aren't nearly as widely recognized as *samarata*.

Be True To Your School

Learning how to be a Basiran dancer isn't something characters do by sitting on a barstool in a tavern and having it explained to them. It requires intense training at a school that specializes in such teaching. When you create a Basiran dancer, you must choose one of the schools listed in Chapter 6: Organizations, as the place where your character learned to dance. Each school has a different mindset and provides the dancer with certain advantages.

By far, the school acknowledged as the best on Tellene is the Ladies School of Dance and Culture in Basir, and attending it requires using a feat. The school comes with a lot of prestige and some excellent starting advantages, so it's worth the cost.

Optionally, for those players not interested in school affiliation, there exists the possibility of learning from an alternate source. Dungeon Masters can rule that a character learned the dance from a retired master who took the character on as a sole pupil.

Playing the Basiran Dancer

"Yes, you heard correctly. I am a dancer, not a warrior. And if you continue staring at me as if I was any less a man, I will introduce you to an amazingly versatile dance step called 'my heel to your teeth'. Have I made myself clear?" - Vanamir the Red, male Kalamaran dancer

First off, let's get one thing straight: this isn't a class reserved just for females, nor is it a class favored by men who are less than red-blooded he-men one finds mowing down enemies in stirring sagas and tales. There are tough men out there who are capable of keeping a beat in their heads and able to move in time with music, and some are quite good at it. Furthermore, it is also true that not every female can dance. And not every male is a poor dancer.

So, that being said, how does one play someone whose entire area of expertise seems like something best reserved for a dance hall, a club, a recital, or a wedding, rather than a dungeon, cavern complex, or undead-filled tomb?

Profession a 1 dancers are in excellent physical shape, a quality sought in adventurers of all classes. Dancers have strong legs, excellent co-ordination, and great stamina. Furthermore, it takes practice, dedication, and discipline to be a

good dancer. Look at the above-mentioned qualities. Are these not things that a dungeon delver or an overland explorer prize? So what if Basiran dancers make intricate movements to music in order to achieve their ends. Wizards fling small balls of bat turd while they utter incomprehensible sentences bordering on gibberish in order to achieve their ends, and no one points at them and laughs. Why is the latter acceptable while the former is considered somehow silly or fragile?

People dance for many reasons. Some dance to celebrate living. Some to note death, if not celebrate it. Others dance to express happiness. Still others dance in order to seduce and entice. There are some who dance to entertain, and other who dance to express feelings other than happiness.

Some cultures talk about life being The Great Dance. This is a good way for adventuring Basiran dancers to see their existence and indeed the existence of everything around them. On Tellene, every living thing has its role, goes through its paces, and traces its steps, in The Great Dance. Bees dance to communicate to the hive where to find pollen. Ferrets contort and dance when they are pleased. Some species of animals have mating dances. Dancing is a very basic and fundamental part of life. Thus, the Basiran dancer is a representative of the way life is

on Tellene, the embodiment of life, for living things move.

If you play a Basiran dancer, you should never let other less informed folk push you into the role of the exotic dancer who shakes her (or his) stuff in order to mesmerize some troublesome NPCs. While sensuality and beauty are indeed part of the Basiran dancer's arsenal, they don't define the dancer.

Not all dancers are disciplined. Many people enjoy simply dancing in a free-form style. When you put together a Basiran dancer, ask yourself "Is my dancer going to be the disciplined, hard-working practicing



sort, or the wild, 'go with the music' son?" In general, a chaotic-bent dancer will go for the wild mindset, while a lawfully inclined dancer will be the disciplined, practicing type.

The thing to remember about the Basiran dancer is that many are also preservers of their old culture. This is especially true of Kalamaran dancers who actually hail from Basir itself. There's a certain pride in carrying on a centuries-old cultural tradition, and Basiran dancers who take up this burden should hold their heads high as proud protectors of the Old Ways. It's easy to forget that these dancers are also cultural champions. And any other Kalamaran character properly role-played should know this, and afford the dancer the proper respect.

So how does one play a Basiran dancer in a hazardous situation? Well, most creatures need to hit someone before inflicting damage, and the more someone moves, the harder it is to hit them. Keep moving, and let your movements distract your opponents. They can't hurt what they can't hit.

Unless you are playing a dervish (see Chapter Three), it is unlikely that your Basiran dancer will be a front-line fighting type. Basiran dancers should consider themselves to be in a supporting role, with the occasional chance to grab the limelight by doing some truly impressive move that not only makes him look good, but also helps the party achieve its goal.

Since Basiran dancers thrive with motion, it could be interesting to role-play what happens if the dancer faces the opposite of motion. Perhaps your dancer goes into a panic attack if restrained, say by a spider's web, or slogging waist-high through the thick muck of a swamp. Consider making your Basiran dancer undergo a Will save whenever he's restrained in some way, or become shaken for the duration of the restraint. Many Dungeon Masters grant extra experience for players who take on handicaps like this.

Dancers are gracious and charismatic, which may make them excellent spokespeople, particularly in diplomatic situations such as noble courts. Not all encounters need to end on the edge of a blade, and sometimes the right word gets better results than a right hook. A dazzling smile, some flattering words delivered articulately, and an overall pleasing appearance may smooth things over in dicey social situations.

The Basiran dancer is neither an armored powerhouse, nor a hurler of spells that can despoil entire castles. Rather, they are subtle, versatile, intelligent, nimble, persuasive sorts, the kind who support their comrades and smooth over the bumps and scrapes in dealing with stubborn folk. Call them rogues with style and a sense of rhythm.

But no matter what you call them, Basiran dancers are not to be underestimated. They are perfect for the creative non-conformist that nevertheless enjoys helping out her friends while also garnering attention and admiration.

A Brief Overview of Basir and Bet' Urala

"Ah, fair Basir! Of all the pearls it has within its borders, the most precious of them all are by far the dancers who derive their name from the blessed kingdom itself." - Lubleck the Pompous

The Kingdom of Basir is the naval power of the Kalamaran Empire. It boasts a population of about 685,000, and is ruled by the House of Kadana, which swore loyalty to the Empire about three centuries ago. Basir is known for its pearls, and the House of Kadana pays the Emperor one hundred of the finest pearls as annual tribute.

A land rich in resources, Basir enjoys a bounty of foodstuffs, herbs, gold ore, gems, minerals, lumber, and, of course, pearls. It is a land of prosperity, wealth, and plenty.

Although Basir has a small standing army, her navy is renowned and respected everywhere. Basir has some of the finest marines in the world, and the navy serves the Empire well by aggressively patrolling against pirates. Many is the pirate who, upon seeing the presence of a Basiran warship, suddenly remembers other places he can be.

Basir's current ruler is King Rapos II, but because of his advanced age, his daughter, Princess Dela truly rules Basir. Out of respect for her father, she refuses to take the crown officially until her father dies.

Basir is a haven of racial and religious tolerance, which draws individuals from all over Tellene. Dwarves and gnomes work the mines in the Ubikokeli Highlands, halflings conduct extensive farming in that same area and a number of elves reside in the Edosi Forest, though their first allegiance is to their own king.

Of all the religions on Tellene, only the Conventicle of Affliction has been outright banned. Most other religions have a temple, shrine, or monastery in Basir.

The capital, Bet' Urala, is a walled city with a population of 53,300. Kalamarans are the slim majority, followed by Brandobians, Deji, and Svimohz. Demi-humans such as elves, gnomes, and halflings represent their respective races in considerable numbers, and dwarves, who find the land a little too flat for their tastes, still come to see the glorious architecture.

Bet' Urala is the only large city in Basir, and it is a haven for trade from all over the known lands. The marketplace is a showcase of the finest wares that many kingdoms, nations, and cultures have to offer. Life in Bet' Urala favors the wealthy and many rich merchants and nobles call it home, or at least one of their homes, anyway. The Rich Quarter (also known as the Streets of Gold, the Gold Quarter, and the Path of Pearls) is truly a sight to behold.

Pearls are a sign of status. In fact, "urala" means "pearl" in Kalamaran. Anyone who's anyone has at least one pearl displayed on his or her clothing, jewelry, or weapon.

Less savory elements are also attracted to Bet' Urala. Slums are huddled against the outer walls of the city, and the docks



spawn the usual rude mix of sailors, dock workers, vagabonds and wharf-walkers.

The slums outside the walls are called "The Outwall", "The Fringe," or even "The Wrong Side of the Wall." It is a collection of hovels, shacks, run-down taverns, fleabag inns, and a few industries whose stench is not welcome in the far more refined city, industries such as tanneries, or ore smelting.

The dock area, large enough to be considered a Quarter, is collectively known as "The Bilge", or the "Slurry Quarter." The City Guard doesn't so much patrol inside the Bilge as it does guard its borders, emphasizing containment of the nastier elements to the quarter as opposed to actual law enforcement. Many guards aren't as concerned about what goes on in The Bilge as they are in making sure that whatever is there does not spill out into the rest of the city.

Princess Dela rules from Bet' Urala. She is a patroness of the arts, and a friend of Basiran dancers.

The two largest temples in town are the House of the Valiant and the Assembly of Light. The Theater of the Arts has special meaning for the Princess, as well the Ladies School of Dance and Culture.

The "True" Basiran Dancer

"Basiran dancers can be divided into two categories: Basiran dancers who actually hail from Basir, and the dancers who hail from everywhere else." -Dorata Dilomas, famed Basiran dancer from Kalamar

Anyone with even a passing acquaintance of Basiran dancers knows that the word "Basiran" used in this case means the type of dancer class, not necessarily the nationality of the dancer. The term "Brandobian Basiran dancer" is not a contradiction in terms: it means the character, a Brandobian, is a dancer trained in the techniques made famous by the Kingdom of Basir.

Of course, there are Basiran dancers who were born and raised in Basir, and whenever a distinction needs to be made, they are referred to as "native Basiran dancers." Therein lies the problem. Although no generality is one hundred percent correct, an alarmingly high number of native Basiran dancers conform to the native Basiran dancer reputation known throughout Tellene.

The native Basiran dancer reputation is not a very flattering one, at least the reputation of the dancers when they stop dancing and start talking. They are seen by many as arrogant, superior, elitist, overly proud of their heritage, snobbish, and condescending. Fortunately, their level of professionalism is so undisputed, that many people overlook these traits, as long as they, in the words of one less than subtle audience member, "shut up and dance." Many see it this way: they pay to see the dancers dance, not to hold conversations with them. As long as the Basiran dancers perform up to expectation, the audience can overlook the dancers' shortcomings because they don't have to

stick around long enough after the dance to see those shortcomings come out.

Native Basiran dancers call themselves "true" Basiran dancers. These Basiran dancers are born in Basir and every single one of them attended the Ladies School of Dance and Culture in Bet' Urala, no exceptions. In their minds, they are more "Basiran" than any other dancers, and thus consider themselves the "true" dancers.

Most true Basiran dancers will admit that non-Basiran-born dancers who are trained as Basiran dancers elsewhere are indeed Basiran dancers. True Basiran dancers see them as simply Basiran dancers of a lesser quality. In the Basiran dancer pecking order, however, that still puts non-native Basiran dancers above other performers. True Basiran dancers see entertainers in the following order, from greatest to least: "true" Basiran dancers, non-native Basiran dancers who attend the Ladies School, non-native Basiran dancers who didn't attend the Ladies School, bards who dance, non-bards who dance, beings who don't dance.

Tensions exist between "true" Basiran dancers and the rest of the class. Basiran dancers, regardless of where they are born, have an enormous amount of pride, and don't accept slights very well. There are frequent rivalries, arguments, and routine snubs between dancers, although these are immediately cast aside when a performance is imminent. Once the performance is over, of course, they go back to their sniping.

Every Basiran dancer knows not to bring grudges or other non-constructive feelings into a performance situation. All of them are far too proud and professional to allow their performances to be so tainted, and therefore run the risk of putting on a less than stellar showing. But the rivalries and bad blood between Basiran dancers and "true" Basiran dancers will not fade anytime soon. It has been going on for centuries, and will probably continue for centuries to come.

The Basiran Dancer's Role In The Campaign

Some characters throw spells, others swing swords. You are the sharp-dressed man or the stylish woman, bringing a little class, a little fun, and a little culture to the game. Public relations are your forte, and you may end up as being the spokesperson for the group. The role of party leader will probably go to someone more formidable-looking, but that's fine. A good spokesperson that thinks on her feet can end up being the power behind the power.

Your role is to help make life easier for everyone, including yourself. A few distractions here, a few supporting spells there, and your value suddenly becomes obvious to all.

You are the party's own facilitator, a concept you should be familiar with as a Basiran dancer. You represent not only the "old ways" but also your party. Basiran dancers need to be tactful and diplomatic in their line of work, and that tact and diplomacy can open a lot of doors for your party.

A Basiran dancer is charming, not necessarily in the cliched roguish sort of way. Your charms may come in handy if someone in your party accidentally (or deliberately for that matter) alienates the locals with a social blunder. A kind word can turn away many wraths.

In order to increase your versatility, consider adding a level or two of bard. That way, not only can you sing as well as dance, but you have access to some useful abilities such as Bardic Knowledge and another whole set of spells.

People in your party should look to the rogue for trap disarming and lock opening. They should seek out their clerics for healing and protection from undead. They depend on their ranger to track, and their arcane spellcasters to help against enemy magic. Your party should look to you as the cooler head, the soul of discretion, and the smooth spokesperson.

OF DANCING AND MOVEMENT: AN OPTIONAL RULE

There exist situations with Basiran dancers where some of their powers require continuous dancing in order to remain in effect. However, dancers sometimes also need to be able to move, as in walking or running. While it is clear that someone walking in a straight line covers more ground in a minute than someone who tries dancing his or her way to that same point, forward progress is still possible. The more experienced the dancer, the further she can move.

When a Basiran dancer wishes to move while maintaining a dance-related ability, consult the chart below to see what she's eligible to do. All fractions are rounded down.

Dancer Level	Allowed Movement
1-3	One-quarter
4-6	One-third
7-9	One-half
10-12	Two-thirds
13-15	Three-quarters
16+	Full movement

Note that all other movement penalties apply first, then the above chart is used. Thus, a human 4th level Basiran dancer who is somehow dressed in brigandine armor has a base movement of 20, not his usual 30, and so if he tries to dance and move, he can move 6 feet per round. For the purpose of calculating dancer level, use the actual levels of Basiran dancer plus any levels of dancer prestige classes.

Dancers cannot attempt to run while dancing.

The Dancer In Everyday Life

"To a Basiran dancer, no day is ordinary, no two days are the same."
- Dorata Dilomas

First of all, let us clear up a common misconception right now: Basiran dancers don't necessarily come from Basir in the Kalamaran Empire. The term "Basiran dancer" mostly describes the kind of dancer, not the place of birth. Another way of saying

"Basiran dancer" is "a dancer trained in the style of dance that Basir is best known for." Basiran dancer is a shorter and easier term to use.

Basiran dancers are looked upon with feelings of respect, wonder, curiosity, admiration, lust, jealousy, or condescension, depending on the individual. In some ways, it also depends on the behavior of the Basiran dancer and what he or she emphasizes in his vocation.

There is little doubt that Basiran dancers are all attractive, athletic individuals. Even Basiran dancers of non-human extraction are beautiful to members of their race. Sometimes, they're even attractive to members of other races as well. Since beauty is a large part of the Basiran dancer's trade, they tend to be judged purely on looks, and sometimes looked down upon.

Nobles are usually seen as arrogant folk who treat everyone that is not a noble as hired help. It would stand to reason that many folks would expect that nobles would look down upon Basiran dancers as nothing more than entertainers. However, Basiran dancers actually garner an enormous amount of respect from many of the truly noble families of Kalamar. This is due to the Basiran dancers' role in preserving the old culture.

The culture that Basiran dancers are so keen on preserving is the old culture of the Kalamaran Empire. This is a culture of social rules, etiquette, old customs, and the like. Many Basiran dancers feel that "the old ways" are best, and, if those ways aren't going to be embraced, then at least they can be preserved until such time as they are embraced again.

Many Basiran dancers, when they aren't out risking life and limb on adventures, are well established in the organized society of the land in which they live. Basiran dancers are usually privy to the local gossip among the nobles and merchant classes, and most are good at keeping that information under wraps.

Basiran dancers often perform at parties thrown by merchants or nobles, the cream of high society. There is nothing tawdry about hiring Basiran dancers for a party. In fact, the more civilized and socially conscious the kingdom is, the more of a status symbol it is to have Basiran dancers as entertainment.

Hosts planning on hiring a Basiran dancer consult an overseer known as a facilitator. Many Basiran dancers who have retired from performing become facilitators. The facilitator oversees a troupe of 3-12 dancers. Many cities of 5,000 people or more have a Basiran dancer troupe present, with a facilitator running things.

The facilitator keeps a running track on who is in the troupe. He or she resolves disputes between dancers, or between dancers and customers. Facilitators also keep in close contact with the dancers, making sure that they are healthy and filled with a sense of well being. The facilitator makes and keeps track of appointments, and this includes keeping track of which clients are the most troublesome. In fact, a dancer can refuse an assignment if she had a bad prior experience with the customer in question, although the reason had better be a compelling one. In such a case, the facilitator either gets another dancer, or tries

to negotiate a better rate for the dancer, hoping that the prospect of more money will sway the dancer.

The client pays the facilitator, who in turn pays the dancer. Naturally, the dancer can keep any tips or gifts that the customers pay out.

The going rate for hiring a Basiran dancer is anywhere from 1 gp to 10 gp per level of Basiran dancer for a four-hour block of entertainment. Some dancers of great renown command a steeper price. During the four-hour block, the dancer is expected to perform (with an occasional break of course), be pleasant, smile, act gracious, and converse when approached. The hosts expect these conversations to be well-mannered affairs, with the party guests setting the tone.

In return, the hosts will make sure the honor of the dancer is not impugned. The host also sees to the dancer's needs, such as a meal and an occasional drink, especially if the dancing is particularly vigorous. Some dancers are invited to stay the night at the manor or palace where they perform. There is not always an ulterior motive in the invitation, but it happens often enough.

There do exist a number of Basiran dancers who are freelancers, and not associated with any troupe. The advantage for the dancer is that whatever money he makes, he keeps. The disadvantage is that many customers are wary of freelance dancers. At least dancers in a troupe have been somewhat screened by the facilitator.

Basiran dancers are not courtesans in any way, shape or form. To proposition one in such a context is an enormous insult, and often results in the expulsion of the offender from the party and, if it happens often enough, from the social scene as well. "Admire from a distance" is an adage often used by Basiran dancers, and many of them have the means to enforce it.

It would be naive to say that Basiran dancers absolutely never have flings with party guests. However, such liaisons are always handled with tact and discretion. In some instances, a dancer and a guest have had a long-term affair that eventually led to marriage, although this is not common. Ideally, the Basiran dancer keeps his or her personal life away from her professional calling. Things are less complicated this way.

Still, it is rare to find a Basiran dancer who is married and still dancing in public. Even the most open-minded, easy-going, understanding spouse eventually gets fed up with knowing that drunken nobles and fat merchants are drooling over his or her spouse. Basiran dancers who "step down from the stage" sometimes strike a compromise with their spouses and become facilitators for a troupe, or dance in official festivals put on by the rulers of the city or kingdom, instead of private parties. At least in a festival, the spouse can attend. Many times, just being in the same place as one's Basiran dancer spouse is enough to allay any concerns.

Most Basiran dancers are female, although some races are exceptions to this. As a result, many males who become Basiran dancers tend to be laughed at and thought of as "less than whole

men." Some ruder individuals enjoy calling such men "eunuchs", and other less polite names. This sort of atmosphere makes male Basiran dancers a bit touchy and defensive. And since dancers are, as a rule, people in superb physical shape, a nasty remark from an ignorant yokel usually results in the male Basiran dancer's foot connecting with the offender's face. Many male Basiran dancers adventure more often than their female counterparts, specifically so that they can brag about the adventures they've had, the things they killed, the deeds they accomplished.

Female Basiran dancers aren't the only ones who have to put up with "over-enthusiastic" customers. Certain male Basiran dancers have their own collection of horror stories about how some merchants hire male Basiran dancers to entertain their bored wives, and the wives assume that the dancers are their private playthings. Also, certain "noble" ladies have acted markedly un-ladylike in their behavior towards some male Basiran dancers, causing no small scandal in certain social quarters.

Whether male or female, Basiran dancers are proud of their craft and go to great lengths to take good care of themselves. Dancers need to be in prime physical shape, and flaccid muscles or flabby bodies are the kiss of death to the likes of them. Basiran dancers easily spend two hours a day in exercise regimens, and they watch their food intake religiously.

It is possible that Basiran dancers could clear up a lot of misconceptions about themselves if only they'd make a concerted effort to do so. However, revealing too much about themselves makes them lose some of their mystique, and thus lose some of their effectiveness in reaching their audience. Given this choice, most Basiran dancers are willing to put up with the misunderstandings rather than lose an element of drama.

Evil Dancers

"I am aware that my talents can cause discord, foster jealousy, ruin marriages, induce blackmail, and break hearts. You say all that like it was a bad thing." - Sirella

This concept sounds like a contradiction in terms. Beauty and art are considered good things, so how can this dichotomy exist? What is an evil dancer, anyway?

Some would quickly point to the stompers prestige class as an example of evil dancers, but even that is not necessarily true. The orc stompers are a cultural phenomenon, and they gleefully hurl themselves (figuratively and literally) into their performances. That *is* not actually an evil concept.

Evil needs not be ugly; it can simply be selfish, conniving, deceitful, manipulating, and unscrupulous. An evil Basiran dancer could be someone who uses his or her dance and persuasive abilities to cause mischief, or perhaps to spy or even assassinate someone. Such an evil dancer could be the epitome of beauty or handsomeness, and yet have a heart of ugliness.

Dancers' general alignment tendencies are chaotic, and thus evil dancers tend towards chaotic evil. Chaotic evil is arguably one of the worst alignments to deal with. Chaotic evil characters are selfish, unpredictable, and sometimes even irrational. Put this into a dancer, and the potential for causing serious damage is enormous.

An evil Basiran dancer feels no loyalty to fellow dancers, and could conceivably sabotage a rival's performance or even poison his victims to get them out of the running in a competition. What it comes down to is this: an evil Basiran dancer knows what he can accomplish with this gift, and chooses to use it for his own selfish purposes or a cause that many may find morally questionable, if not outright evil.

Some dancers who are tainted with evil "merely" play games with people around them. Dancers who are more malicious set out to cause as much damage to people's lives as possible. Perhaps an evil male dancer attempts to seduce a happily married woman, then spreads rumors about her capitulation, thereby destroying the marriage, even if the woman had refused the advances and remained faithful.

Evil dancers who go into wild frenzies derive great sadistic pleasure in killing members of the audience. There are even rumors of certain clubs and gatherings of decadent people who come to watch an evil Basiran dancer perform, and wager on how many of the audience will die, and who it will be.

Non-evil dancers look at their evil associates with mixed feelings. On one hand, the overall chaotic nature of the Basiran dancer encourages each person to go out and find their own path, and keep out of the affairs of fellow dancers. In other words, mind your own business, don't judge, and don't try to tell other dancers how to live their lives.

On the other hand, Basiran dancers have a long, proud, noble tradition to uphold, a reputation to protect, and it does the profession no good to have intoxicated, homicidal, lust-filled dancing fiends running around loose, destroying the reputation of the performers as a whole.

For Basiran dancers who try to hold back the darkness and corruption, and make a stand for good, there is one option: the Duel Harmonius.

The Duel Harmonius

"My fellow dancers and I are a proud group, a group that preserves the old ways, and knows it. While this mindset is good for cultural pride and an inducement to continue preserving the culture,

it also creates dancers, I must admit, who could use a boot to the head every now and then." - Dorata Dilomas

So much is often made of the artistic aspect of the Basiran dancers that many forget that they have a martial tradition as well. A petite, lithe, attractive dancer clad in scarves and bells is also an accomplished swordswoman who can lop off a man's head if he tries to get too familiar.

Sometimes, dancers want to test their skills against each other. Other times, disputes erupt between dancers, and a method is needed to resolve them. For both cases and many more, the Duel Harmonius was created.

The Duel Harmonius is older than even the Ladies School of Culture and Dance, and has its beginnings in Dodera, where the Kalamarans and the Fhokki first met and created the combat style of *samarata*. The Duel Harmonius was a way for two lethal opponents to square off under supervision of a higher-ranked dancer, and conduct organized ritual combat.

As a rule, the Duel Harmonius is conducted at one of the schools of dance. This way, there is a handy site to use as an arena, and there is inevitably a superior dancer handy to officiate. However, on rare occasions dancers can duel at any



Rules of the Duel Harmonius

- Both contestants must agree on the choice of weapons, location and who is the judge the duel.
- Dancers agree to abide by the results of the duel, in the event that the duel settles a dispute.
- Each dancer must fight and dance. A combat blow delivered without the duelist dancing is declared null.
- A cheater loses instantly.
- Cheating is defined as: Getting help from outside sources, using illegal weapons, using non-dancer maneuvers.
- All challengers must be of the same approximate skill level.
- A duelist can fight only once every three days.
- Either contestant can call for a halt. By doing so, the duelist forfeits the match, even if he was winning up until the point of his request for an end.
- No enchanted items allowed for either contestant. The only items a duelist can have is his clothes and his weapon.
- Any abilities, either innate or of different professions the dancer may have dabbled in, are illegal to use in the duel.
- Opponents must show respect to each other throughout the duel.

mutually agreed-upon spot. If a higher-level dancer is not present to officiate, a cleric of the Laughor or the Raconteur will do in a pinch.

Dancers duel for sport, to resolve a dispute, to decide who advances to an envied post, or even to settle a grudge. The more casual the reason for dueling, the less sting a defeat brings, and the less stakes won by the victor.

The three weapons of choice are: daggers, rapiers, or unarmed. All parties involved must agree upon this in advance. The parties must also agree upon the conditions of victory. This usually entails something like first blood, or unconsciousness. Such dance duels are rarely to the death.

The combat area is a 30' square. The dancers square off, with one opponent located in the northwest corner, and one in the southeast. There are no seconds. Spectators are allowed, but they cannot interfere nor give advice. In some cases, they are even forbidden from speaking, applauding, or making any noise whatsoever. A bard is present to keep the beat going, and there is usually a higher-level dancer present to officiate.

At the right signal, the dancers make a gesture of respect to each other and to the official, then commence the duel. Not only must the dancers fight, they must do so while dancing. A dancer who scores a solid hit but messes up a dance step gets no credit for the attack.

The Duel Harmonius continues until the victory conditions are met. Sometimes this takes seconds. Sometimes it takes hours. In general, the average duel lasts about five minutes. All damage is traditionally non-lethal damage, unless the circumstances are dramatically different.

Once a winner has been declared, the loser acknowledges defeat. If the duel was meant to resolve a dispute, the winner of

the duel ends up winning the dispute as well. There are no appeals, and there are no "do-overs." Phrases like "best two out of three" are unthinkable.

No dancer can duel more than once every three days. This is to allow adequate time to rest and recover, and prevents a group of dancers from challenging one dancer, one at a time, until the one dancer is finally worn down.

Some Basiran dancers fight to the death, but this is very rare, as the circumstances must be dire indeed. A Basiran dancer who kills another in the Duel Harmonius is not subject to prosecution under Kalamaran law, and indeed neither under Dejoy nor Fhokki laws and customs. In theory, the friends, family, and lovers of the deceased are also enjoined not to take revenge, but this is not binding.

The Duel Harmonius is a special occasion, a powerful tool, and should not be used or treated lightly. Like many other traditions of Basiran dancer, it is meant to be treated with respect and dignity.

A Guide for Dungeon Masters on Adjudicating a Duel Harmonius

Both Basiran dancers must be of similar total levels, within plus or minus three levels. For instance, a 3rd level Basiran dancer couldn't fight a 7th level Basiran dancer, whereas a 5th level Basiran dancer could. Additionally, a 3rd level Basiran dancer couldn't fight a 3rd level Basiran dancer/4th level rogue. Even though the levels of Basiran dancer are within the proper range, the total levels of each opponent are out of the range.

When the dancers begin to fight, each must make a Perform (dance) check against a DC of 20 in order to execute a proper attack. Each attack must be preceded by a successful dance check. The dance check could also involve casting a spell from the Basiran dancer's spell list. A duelist who fails a Perform (dance) check loses the chance to do damage to her opponent. For instance, a Basiran dancer uses a dagger to attack her rival. She rolls a Perform (dance) skill check, and fails the roll. The attack doesn't get resolved.

Optionally, if the Dungeon Master uses critical successes (the variant rule found on p.34 of the revised Dungeon Masters Guide), a natural 20 for a Perform (dance) check, followed by another successful Perform check, indicates an absolutely excellent bit of dancing, and grants the dancer an extra move action.

Special abilities of other classes of the dancer cannot be used. A barbarian Basiran dancer can't rage, for instance.

No magic items are allowed. Optionally, if both dancers have a weapon of precisely the same enchantment, the Dungeon Master may allow both dancers to use their respective weapon, if for nothing else, a bit of role-playing, allowing each dancer the chance to use their "trusty" weapon.



Dancers and Race

Most races and cultures have dance in one form or another. Some emphasize it more than others. But as long as a race has even the most rudimentary music, rhythm and the ability to move, there will be dancers and thus there will be Basiran dancers.

HUMANS:

"The Kalamarans and the Fhokki created the dance, this is true. But the Renaarians get more enjoyment out of it." - Adeen Rene, Renaarian dancer.

Basiran dancers originated, appropriately enough, in the Kingdom of Basir, part of the Kalamaran Empire. Kalamaran Basiran dancers are the "norm," the type of dancer most think of when they hear the term "Basiran dancer." Kalamaran dancers are also most likely to be strong proponents of cultural preservation, and they are not shy about displaying their pride in being the ones who "do the dances the way they were meant to be done."

If Kalamarans focus more on tradition, Brandobian Basiran dancers focus on precision. With their slight, slender builds, Brandobian dancers are able to execute intricate nimble steps that few races can match. Public performances by Brandobian dancers are masterpieces of timing and skill. However, the private performances reach a level of passion and power only speculated about by the other races.

Many Dejy prize their Basiran dancers as guardians of the race's culture and history. Some of the dances are actually the stories of the Dejy people, tales of heroism, honor, humor, and sadness. Some Dejy dancers bear their race's obsession with death, and work it into their dances.

The Fhokki Basiran dancers match the Kalamaran dancers in terms of tradition. After all, it was the Kalamarans and the Fhokki together who perfected *samarata*. However, in acknowledgment of the Fhokki lust for life, their dances are tinged with a robust wildness the likes of which tend to shock prim and proper audiences. Fhokkis are less concerned about intricate steps and more concerned about dancing with gusto.

Parties lend themselves well to dancing, and no one throws more celebrations and parties than the Renaarians. Thus, the Renaarian Basiran dancer performs often, and is in fact a very respected position in Renaarian society. Renaarian dancers dance for the sake of dancing; they enjoy it, pure and simple.

The formality of Svimozh society spills over into their Basiran dancers. There are certain dances for certain occasions, and not others. No matter how flirtatious a Svimozh dancer gets during his or her performance, the audience must never initiate contact. Like the Dejy, some Svimozh dancers fixate on death.

DWARVES:

"At the end of the negotiations with the dwarven clan I was visiting, a female dwarf Basiran dancer performed. I know this was supposed to be an honor, but...oh, may Golidirin have mercy on my soul. I pray

that I am never so 'honored' again. That beard will haunt my nightmares for months to come."- Anonymous Kalamaran merchant.

There is a reason that the saying "As rare as a dancing dwarf" exists in Kalamar. The dwarven body build does not lend itself well to the hypnotic, graceful motions of *samarata*. Still, dwarven Basiran dancers do exist, but they are rarer than mithril itself.

What few dwarven Basiran dancers exist come from the hill dwarves exclusively. The other dwarven sub-races are even less conducive towards dancing than the hill dwarves.

A dwarf who becomes a Basiran dancer is doing so because he or she truly wants to swim against the tide of the race. This class is about as non-traditional as a dwarf can get. Interestingly enough, many dwarven lords prize such members of their race, for the dwarven love of rare things can sometimes extend to rare individuals.

Because dwarves are not known for being light on their feet, most dwarven Basiran dance steps involve movements of the head, upper torso, and arms. Most footwork is simple and plodding, moving to a slow rhythm beaten out by a drum, the primary instrument for dwarven dancing.

Although a dwarven Basiran dancer has no qualms about performing her dance while out adventuring, most dwarves prefer to keep their Basiran dancers out of social gatherings unless they trust the non-dwarven guests. In fact, many dwarves use their Basiran dancers as a gauge to see how non-dwarves view dwarves. A non-dwarf who recoils at the sight of a dwarven Basiran dancer won't be invited back again, and if there are any business dealings, those dealings will end swiftly. Anyone who openly taunts a dwarven Basiran dancer will get a fist to the head, unless there is a war axe or hammer close by.

There is no recorded instance of a male dwarven Basiran dancer. That is not to say that they do not exist; if they do exist, they are a very closely guarded secret. Dancing is simply too intimate and open an activity for most dwarven tastes.

ELVES:

"To see an elven Basiran dancer practicing his or her craft is akin to stumbling upon a moment of perfect beauty."- Leah the Fool, monk adventurer.

Elves embrace the arts, and dance is venerated among all types of elves as the art of motion and music. The natural gracefulness of the elves, coupled with their appreciation for beauty, has resulted in some outstanding Basiran dancers. And thanks to the elves' long life span, a single famous elven dancer ends up enchanting several generations of shorter-lived folk, and becoming legendary to those other races.

Elves dance for the sake of beauty, and to celebrate movement. Whenever they dance, most folk stop what they are doing and watch, knowing that their senses are in for a treat.

While most elven Basiran dancers are female, the proportion of male elves who take up this career is greater than that of human's.

Each subrace has a different view of dancing in general and Basiran dancers in particular. The vast majority of elven Basiran dancers are high elves. Next come the wood elves, which relish the raw natural power of the dance, weaving their love of nature into natural movements. Gray elves have Basiran dancers, but they do not perform in front of, or for, strangers. Like the dwarves, they keep their emotions better hidden, and in fact this may be the only thing that gray elves and dwarves have in common. Although wild elves enjoy dancing, the rich traditions and the disciplined ways of the *samarata* practitioners alienates the race, and they tend to avoid the class. Those who do dance do so with a wild ferocity that frightens the more "civilized" folk.

For truly decadent dancing, one must look to the dark elves. It took a while for dark elves to learn about Basiran dancers, as the class has its origins in surface-dwellers' nations. However, dark elf infiltrators as well as some prisoners taken from the surface world have provided drow society with the details of the class, and the drow eagerly seized upon it. In several instances, drow infiltrators have posed as high elves and gotten formal instruction on how to become a Basiran dancer, then returned to the subterranean world and imparted the information to their enthusiastic pupils. Some drow derive a perverse pleasure from stealing something from the surface world and making it their own.

Drow males are just as liable to become Basiran dancers as drow females. The ratio tends to favor males, actually, as there are more females in power and many of them want entertainment. Drow female Basiran dancers are most likely low-ranked females who use their position as dancers in order to spy on high-level males.

Since the drow are not in the practice of giving honor or credit to any human kingdom, the class, though Basiran dancers, is not called that. The drow word is roughly translated as "battle dancers." Dark elf Basiran dancers tend to use more seductive, more lascivious moves. The dances have an underlying tone of menace and danger, an unsettling spirit.

GNOMES:

"No, I do not understand. Explain it to me again. Why was that gnome dancing around with a fruit basket on its head?"- Gulda Minel, Ranger.

To dance is to celebrate, and gnomes enjoy laughter and celebration. While many consider Basiran dancers to be seductive, even the gnomes realize that their Basiran dancers can't quite measure up to that role, at least outside the context of gnome communities. Thus, gnomish Basiran dancers emphasize joy, laughter, and humor, and some of their dance routines border on the silly.

Gnomish Basiran dancers are no less dedicated, skilled, or competent than their counterparts of other races. They simply see music and dance as a way to laugh, joke, and generally enjoy themselves. Adventuring Basiran dancers of the "taller folk" tend to use beauty and grace as ways of distracting foes. Gnomish dancers use silliness and outrageousness to accomplish the same thing.

All of the gnomish sub-races dance and have Basiran dancers in their ranks. However, forest and deep gnomes tend to keep more to themselves and outsiders are not permitted to watch.

Of all the surface races, the gnomes' gender breakdown of dancers comes close to being exactly equal. Of course, sometimes male gnome Basiran dancers, as part of their outrageousness, dress up as gnomish females. Fortunately, gnomish Basiran dancers are almost as rare as their cousins, the dwarven dancers are.

HALFLINGS:

"Give me attention, your gold, and your praise; but reach out to touch me, and I'll run away."- Old Lightfoot dancer chant.

Halflings look like small humans, and thus they see themselves as fitting in with the human view of beauty, but simply on a smaller scale. Thus, unlike their fellow short dancers the gnomes, halfling Basiran dancers take their dancing quite seriously and act rather brazenly flirtatious towards their audience.

Perhaps this stems from the halfling desire for adventure and doing a dare, to see if they can catch the eye of one of the "big folk", entice him, only to cut him short if he gets too enthusiastic. It's a dangerous game, but the roguish nature of many halflings lends itself well to dancing in such a way.

Still, not all halfling dancers tease in such a way. A sizable portion exist that simply wish to show everyone on Tellene that even short folk can dance in a way that rivals the bigger folk in terms of grace and beauty. Halfling dancers who feel this way also tend to look down at gnomish dancers, whom they see as buffoons.

While most halfling Basiran dancers are female, the proportion of male halflings who take up this career is greater than that of human's.

HALF-HOBGOBLINS:

"I will say this about that half-breed dancer; she certainly is exerting an impressive effort"- Overheard at the judging panel of a dance contest.

The half-hobgoblin desire to fit in manifests itself even in the world of the dancer. Unfortunately, this intense drive to either be as honorable as pure hobgoblins or as resourceful and diverse as humans results in the half-breed coming off as pathetic and trying too hard.

Half-hobgoblin Basiran dancers are motivated by this desire to conform to the society in which they live. Eventually, they stop trying to conform and end up taking up the life of an adventurer. A competent half-hobgoblin dancer can actually gain a measure of acceptance from his adventuring fellows.

Like their pure blood hobgoblin counterparts, half-hobgoblin Basiran dancers are overwhelmingly female.

HALF-ORCS:

"if you see a half-orc launch into a dance, beware. The half-orc is concerned less with entertainment and more with seeking an easy way to give you a bloody nose, or worse."- Tanyon, a Deji Devoted Defender.

The terms "half-orc" and "beauty" do not normally go hand in hand. Most half-orc Basiran dancers take the path of dance because of the possible advantages that *samarata* offers during a fight. Half-orc dancers enjoy contact with their audience, usually with the intent of causing injuries.

As half-orcs have no culture of their own, and they do not tend to be what other races consider attractive, they tend to focus more on the violent aspect of the Basiran dance. Interestingly, Basiran dancers of other races understand the half-orc point of view and tacitly accept it.

The overwhelming majority of half-orc Basiran dancers are female.

HOBGOBLINS:

"It's been six hours! When will one of them finally concede, and end this contest?"—Anonymous exasperated audience member during a hobgoblin gurr'kro-bek.

One would think that, since hobgoblins lack grace and charisma, that they would be doomed to join half-orcs as a race ill-suited for being a well-rounded dancer. In the case of hobgoblins, one would be wrong.

The natural tendency for hobgoblins to be competitive extends even into areas such as the arts. Far from the brutish, smashing style of half-orc dancers, hobgoblin Basiran dancers memorize intricate steps and try to execute them as flawlessly as they can.

In fact, twice a year, hobgoblin Basiran dancers gather for a gurr'kro-bek, which is a dance competition open only to hobgoblins and, if they are good enough, half-hobgoblins. This contest measures an entrant's ability to execute complicated dances as well as testing the limits of their endurance. Some gurr'kro-beks last for eight, ten, even twelve hours.

Hobgoblin Basiran dancers are proud of their position, and often enjoy competing against the dancers of other races. Most hobgoblin dancers are female.

Basiran Dancers and Other Classes

Dancing doesn't sound like an activity that people expect to find in an adventuring situation. Consequently, there is little expectation that Basiran dancers could mix well with adventuring groups. But there is a surprising amount of affinity between the dancers and other classes.

Barbarians: The wildness of the barbarians enables them to identify at least with the more frenzied Basiran dancers. In many tribes, dance is an important part of the culture, so there is some respect for those who devote their lives to dance. Of course, some of the more "rough and tumble" barbarians may have a problem with the more delicate, genteel dancers.

On the other hand, Basiran dancers admire barbarians for their emotional ferocity, a primal instinct that the dancers share with them. The more "cultured" barbarians make for good company, and an excellent source of new rhythms and inspiration.

Bards: Only the most jealous and arrogant of bards would see the Basiran dancers as a threat or as unwelcome competition. Music and dance are the dancer's meat and drink, and bards can identify deeply with this.

Dancers enjoy the company of bards, as they make excellent accompaniment to the dances. A Basiran dancer is confident enough in his talent that even if a bard has some dancing acumen, it's not a threat. Having a bard along for the adventure is a sign of good things to come for the dancers.

Brigands: Brigands have no use for Basiran dancers. Both classes are worlds apart. Granted, there may be some cultured brigands who can see the artistic merit of Basiran dancers, but they are few.

Basiran dancers return the favor of dislike. As a class, brigands lack subtlety, a trait prized among dancers. Basiran dancers get what they want by discreet methods, even if their dancing sometimes gets frenzied and wild. Brigands are blunt objects.

Clerics: Clerical tolerance of the dancers runs the gamut from frowning disapproval to open-armed acceptance. Clerics of the Raconteur, the Peacemaker, the Lord of Silver Linings, the Vicelord, and the Confuser of the Ways embrace the dancers. The clerics of the Rodlord, the Harvester of Souls, and the Overlord despise most dancers, for the Basiran dancer epitomizes motion, health, freedom, beauty, and joy.

Dancers enjoy the company of clerics who either represent the gods that they revere, or at least can appreciate beauty and art. Basiran dancers gladly smirk at the staid, restrictive holy men and women who frown on dancing.

Druids: Most druids represent life and nature, and thus empathize with the Basiran dancers. The wilder the dancers move, the more druids approve of them. Basiran dancers get invited more than any other class to wild sylvan dances in sacred groves. Some Basiran dancers who accept the invitation even remember the wild sylvan dances on the following day.

The nature-loving druids get deference and respect from Basiran dancers, who see the priests of nature as embodying all things having to do with Me, and dancing certainly shows everyone that you are alive. Every self-respecting Basiran dancer longs to be invited to a moonlight sylvan dance on Midsummer's Eve or any other important druidic holiday.

Fighters: The average fighter respects the more martial-minded dancers much quicker than they do the more artistically motivated ones. Regrettably, the less refined fighters see the dancers as entertainment and possibly as a source of "relaxation" after a big campaign. Most of such fighters get a rude surprise.

Basiran dancers approach fighters with a wary caution. Is the fighter they see a master of blades, moving and fighting with grace? Or is he nothing more than a sociopath wrapped in armor and armed to the teeth? Any fighter-type that relies on grace is admired, such as the duelist (See *Sword and Fist*).

Gladiators: At first glance, it would seem as if gladiators and Basiran dancers would have nothing in common. A little bit of thought shows otherwise, though. Gladiators fight best in front of a crowd, and what is a dancer without her audience? Gladiators give quiet respect to the better dancers.

The similarities between the two classes are not lost on the Basiran dancers either. Although the Basiran dancer is not a bloody "killsport", many of them can identify with being a spectacle for the crowd. Both classes must do their best with many eyes on them.

Infiltrators: Infiltrators see Basiran dancers as a good source of distraction while they go about their missions. But it is only in this narrow context that the classes have any common ground. If the dancers get too animated, they risk attracting way too much attention.

Basiran dancers appreciate the subtlety of the infiltrator, and enjoy the symbiotic partnership they sometimes engage in. But beyond that, the dancers have little use for people who have to be so quiet and hidden.

Monks: Like the Basiran dancers, monks celebrate and revere a healthy body in motion. Although some dancers seem to lose control of their emotions, monks can overlook that so long as harmony is not being disrupted. In general, monks admire the dancers and even sometimes take the opportunity to learn from them.

This admiration is reciprocated as well. Many Basiran dancers are in awe of the monk's power and physical prowess. They learn as much from monks as the latter do from them. A team comprised of a monk and a Basiran dancer is a team to be watched and feared.

Paladins: Although a few paladins can appreciate the discipline and order needed to become a good dancer, the bulk of the class sees the dancers as being frivolous at best, and tempters at worst. Most paladins are satisfied with just "keeping an eye" on any dancers in the party to make sure that they don't distract the party from its noble purpose. Of course, the idea that the party's

purpose isn't always a noble one tends to get overlooked by the paladin.

If paladins think they have difficulty fathoming the Basiran dancer, the holy warriors should try to understand how the dancers see them. Every dancer knows that some discipline is involved in dancing, especially when learning a new routine. But paladins, in the eyes of the dancers, take it just too far. Most dancers, although grateful for the protection and sheer power of the paladins in situations of utter evil, simply smile and nod at the holy warriors and try to get along with them whenever they need to. Sometimes, a more mischievous dancer will single out a paladin for "special attention," to make them crack. And woe to the paladin who lets slip that he or she has taken an oath of celibacy; a particular breed of Basiran dancer sees this as a challenge.

Psion/Psychic Warriors: Mental warriors are rare on Tellene, and those that do exist have better things to do than wonder about the place of Basiran dancers in society. They neither approve nor disapprove of them.

There are not enough psionic individuals running around for most dancers to cultivate an opinion. The few that have are quietly curious and fascinated at the idea of powers of the mind, but not so much that they bother to follow that path.

Rangers: Like druids, rangers are more in tune with nature and life, and thus they feel some affinity to Basiran dancers. Rangers are especially keen on the martial-oriented dancers who fight with two weapons.

Basiran dancers respect rangers as dedicated defenders of life and nature without the restrictions that paladins bring with them. Many dancers highly respect and envy the rangers' propensity towards stealth.

Rogues: Rogues are masters of motion, thus they admire the dancers' amazing gracefulness. They respect the dancers' ease of movement as well as their free-spiritedness. Many rogues also enjoy the light-hearted view of life that many dancers embrace, or their roguish ways.

Some rogues are outright thieves; others are just fun-lovers. Most Basiran dancers tend to gravitate to the latter, though shady dancers tend to partner up with the more larcenous rogues in order to make their fortune. Like their partnership with infiltrators, dancers and rogues work together, often with the dancer causing an eye-catching distraction while the rogue divests enthralled audience members of their purses.

Shaman: Tribal shamans approve of the Basiran dancers for much the same reasons as druids do. And since many shamans preserve the lore and traditions of their tribes, this makes another common tie with the dancers, as many of the dancers preserve their tribal stories through dance.

Basiran dancers as a whole admire the shaman's oneness with nature, although the more "civilized", metropolitan dancers look down on their wild natures.

Sorcerer: Sorcerers are governed by spellcasting rules that bear strong resemblance to the spellcasting of the Basiran

dancers. As a result, there is some commiseration between the classes, as both rely on the force of their personality, manifested each in their own unique way, to create arcane effects. Many sorcerers are neutral towards the dancers, but the ones who are better in touch with their emotions tend to befriend dancers.

Basiran dancers look at sorcerers as excellent examples of spellcasting by force of personality, rather than by academic pursuits. As a result, few dancers pass up the opportunity to see a sorcerer in action, then perhaps get a few words in and compare notes.

Spellsinger: If there is a more complimentary pair of classes than spellsinger and Basiran dancer, it has not been discovered yet. The spellsinger sings his spells, while the Basiran dancer uses dance moves as somatic components. Watching a spellsinger and a Basiran dancer work together and cast spells is like watching a musical play that produces magic effects. Spellsingers eagerly seek out Basiran dancers to work with. There are even a few cases of well-known married couples, one being a Basiran dancer and the other being a spellsinger.

The spellsingers' admiration for the Basiran dancers is reciprocated fully. The dancers are keenly aware of how impressive a sight it is to see both classes work together, so many dancers go out of their way to work with spellsingers.

Wizard: Wizards are academics, and frankly many of them have no use or tolerance for Basiran dancers. Many wizards are convinced of the innate superiority of achieving magic through study and memorization, and they tend to look down if not ridicule the "ridiculous contortions and jumping about" movements of the dancers.

By the same token, Basiran dancers do not hold wizards in very high esteem. Certainly, they are quietly impressed with some of the wizard's arcane spells, and the speed at which wizards acquire more and stronger magic. However, the extent of their admiration is insufficient to overcome most dancers' impressions of wizards as being stuffy, boring, narrow-minded workers of magic. Some Basiran dancers look on wizards with pity.

ORIGINS OF THE INFILTRATOR

"You call it borrowing from the enemy. My people call it 'catching the enemy's arrow and shooting it back at him.'" - Selemar, high elven infiltrator

There aren't many concepts that humans and demi-humans have borrowed from the humanoid races. In general, the humans and the demi-human races consider their ways of doing things to be far superior, and in most cases this is justified. However, the success of the infiltrator among orc, goblin, hobgoblin, and kobold tribes has won the respect of the non-humanoids, and thus the adoption of the class for their own use. Naturally, there are now some humans and demi-humans that

say that they've taken a humanoid concept and actually improved it. Some things never change.

As far back as -480 IR, anecdotal accounts speak of hobgoblins that made their way unnoticed into Brandobian communities and wreaked havoc. Although these accounts don't call such individuals "infiltrators", the deeds attributed to them fall squarely in the infiltrators' domain.

In 22 IR, when the hobgoblins defeated Eastern Brandobia, the people in various seats of power began to stand up and take notice. While it could never be said that the infiltrators were key to the hobgoblins' victory, there was enough evidence that they were a contributing factor, and in warfare, each side needs all the contributing factors it can get.

In 76 IR, three years after Kolokar defeated the hobgoblins, a small delegation of high elves sought to stabilize relations between humans and demi-humans, and the hobgoblin race. A few tentative steps turned into full-fledged trade and cultural exchange. In return for some of the minor elven secrets of longbow design, the hobgoblins taught a group of elven rangers the secrets of infiltration.

As trade between the elves and hobgoblins increased over the next decade, other races, seeing that hobgoblins were in fact an honorable race that could be trusted to keep bargains, wanted a piece of the pie as well. Several clans of gnomes opened up trade with the hobgoblins, giving the latter mineral riches in exchange for hobgoblin knowledge such as that of the infiltrator.

With two demi-human races now possessing the knowledge of infiltration, races that traded with the elves and the gnomes likewise gained the information during the course of subsequent trade and cultural exchange. At last today, all of the major races boast of their own infiltrators, and the hobgoblins are the race generally acknowledged as the ones who began the whole matter.

However, the orcs, as a race, dispute this.

Orcs claim that they, and not the hobgoblins, came up with the idea of the infiltrator. Some scholars back up the orcs' claim, citing the hobgoblins' tendency of acting honorably and without deceit, and how this conflicts with some of the infiltrators' mindsets.

Orc storytellers claim that the first infiltrators were orcs chosen by Prarbag, the orcish name for the god Risk. The storytellers say that Risk chose a half-dozen candidates, known from that point on as the Six Shadows. Risk, so the stories go, charged the Six Shadows to do great things for their race in his name. The rest of the narratives eventually dissolve into a rambling polemic on the superiority of orcs and how they deserve to rule over all. Although it is true that many infiltrators venerate Risk, the story sounds more like orcish propaganda than anything else.

Around a thousand years ago, orcs and hobgoblins clashed routinely, everything from minor skirmishes to all-out total war. Very few written accounts survive from this period, and most of

the accounts speak in generalities and dates, rather than tactics and behind-the-scenes activity. But many scholars agree that infiltrators were used extensively by both sides, and that both races honed their infiltrator skills in such wars.

In answer to orcish claims of creating the infiltrators, hobgoblin scholars point out that not all of the infiltrators' traits he with deceit. Infiltrators also guard caravans and pilgrims, an occupation that carries with it its share of honor, loyalty, and duty. Wilderness scouts mapping out unexplored lands for king and country is also a noble pursuit. A few of the more liberal hobgoblin scholars are willing to meet the orcs halfway and concede that the orcs may have brought forth the raw basic principles of infiltration, and the hobgoblins shaped and refined it into the class known and feared today. As Harrahgak the Wise, respected hobgoblin sage, puts it: "The credit for a well-forged blade goes as much to he who mined and refined the metal as it does to he who hammered the sword into shape."

The matter will most likely never be fully settled. Fortunately, this is not grounds for races like the orcs and hobgoblins to come to blows. Neither race, particularly the orcs, needs another reason to beat on each other; they seem to have sufficient enough reasons.

The Infiltrators' Motivation

"You call me a sneak; I call myself a professional fun lover. Either term applies." - Tajela Ramin, female halfling infiltrator

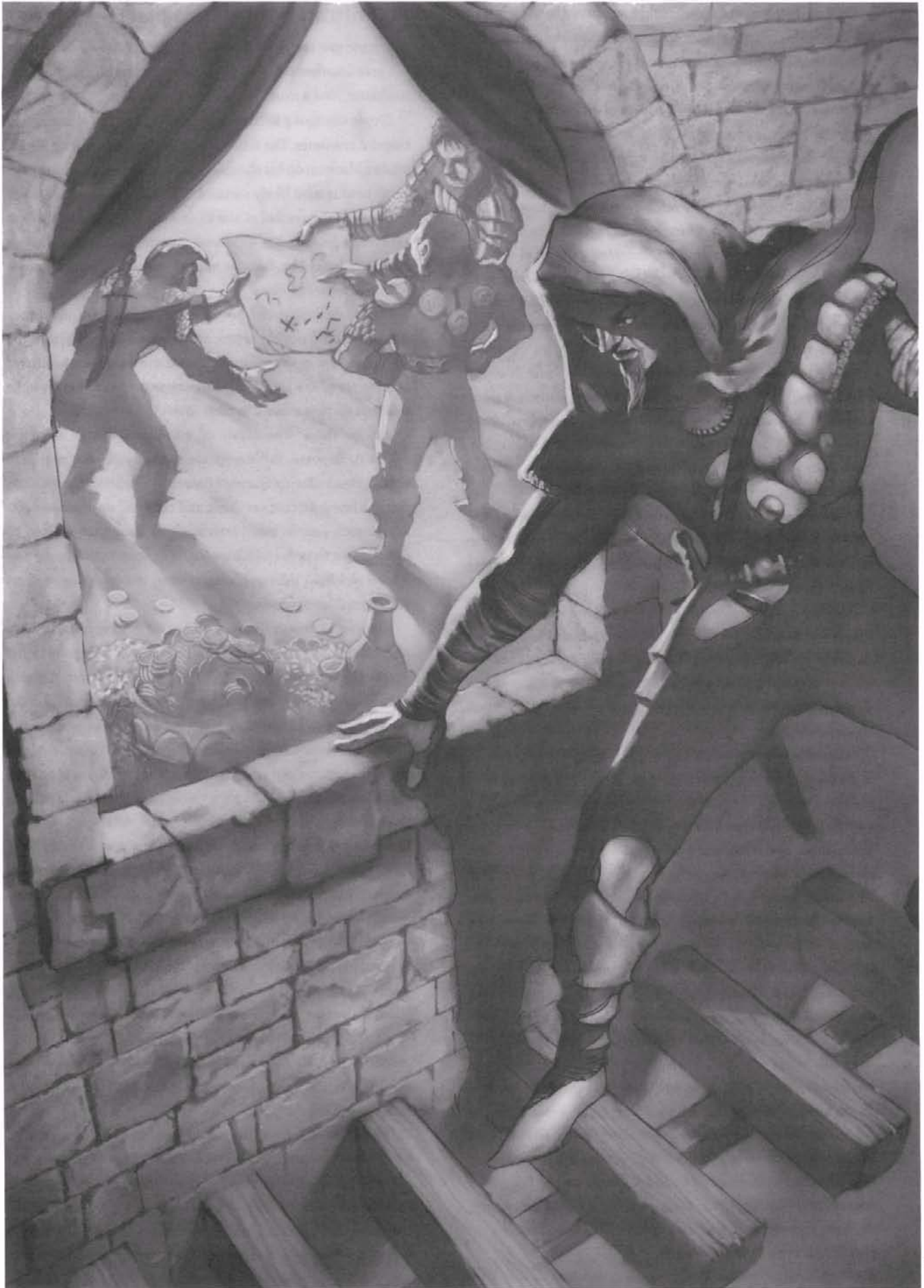
Whereas the Basiran dancers are right out there in the public eye, dancing, singing, and generally being the center of attention, the infiltrator sits in the shadows, shunning attention, shrouded in secrecy, keeping an agenda known only to himself. What compels someone to assume such a position in society?

The motivations for becoming an infiltrator are as numerous and varied as the roles that infiltrators fill across Tellene. Infiltrators conduct assassinations, commit sabotage, rob travelers, scout new lands, guide parties through hostile terrain, or avidly hunt.

The very word "infiltrate" doesn't carry a good connotation. It implies concealment, deceit, manipulation, basically someone being where they aren't supposed to be. Any profession that takes its name from what amounts to an illegal and dangerous practice already has negative points against it. So why do it?

Some are motivated purely by the danger inherent in the class. There is something about being surrounded by people or beings that would gladly rip you apart if only they knew that you are not one of them. But there lies the fun; they don't know, and you won't tell them. Therein lie the challenge, the fun, and the excitement. It is a constant battle of wits.

There are infiltrators with this mindset that behave so recklessly, some would think they had a death wish. These people enjoy pushing the limits to see just how much they can get away with. All in all, the life of an infiltrator is "great fun."



Other infiltrators are, quite frankly, troublemakers. They love trouble, either starting it or simply being in the thick of it. Although this attitude is similar to those who seek excitement, the infiltrators who look for thrills are not necessarily looking to make trouble. The trouble-loving infiltrators can get downright evil in their pursuit of havoc. They have a more pronounced malicious streak. The worst aspects of the infiltrators' reputation come from this school of thought.

Troublemaking infiltrators often cross the line, much to the detriment of all around them. Some cruel infiltrators enjoy doing things like infiltrating monasteries, gaining everyone's trust, then torching the place "just to see if I can get away with it." Interestingly enough, authorities plagued by such infiltrators end up hiring infiltrators of better character to track down and bring the criminals in, dead or alive.

Still other infiltrators are motivated out of a sense of doing good. These infiltrators remember that the infiltrator class comes from humanoid races like orcs and goblins. They remember the damage and death caused by orc infiltrators. Now, with humans and demi-humans possessing the secrets of infiltration, it is time to balance the scales.

These are the sorts of infiltrators who do not mind protecting caravans or bands of pilgrims. Many grateful folk confuse them for rangers, and the infiltrators usually do not bother correcting them. After all, why ask for trouble?

Another motivation is similar to the goodness one, but most often deviates into a bit of darkness. Some infiltrators have lost family to the depredations of humanoid infiltrators, and are now eager to pay the humanoids back in kind. Revenge is a strong motivator. This is not about serving the cause of good; this is about revenge.

Greed is another good motivator, and some infiltrators are in it for the money. Many are willing to pay for a decent guide to see them through dangerous lands, or pay a saboteur to torch a rival's warehouse. They will pay for the job, and pay even more for silence, and some infiltrators are happy to oblige. Even though there exists prestige classes such as the assassin, infiltrators can do just as good a job, and are more than willing to take bread from assassins' mouths- provided the latter do not find out.

Some infiltrators simply have a powerful case of wanderlust, and being an infiltrator helps feed that need. Infiltrators may find themselves going all over Tellene to do a job, and the infiltrator who loves to travel is happiest in these circumstances.

Finally, there are the infiltrators who appreciate adventure, but do not want to get bogged down in a large party of explorers. To such infiltrators, the more people in an adventuring party, the more chances exist of someone making a bad mistake. These infiltrators prefer to be part of a small, elite unit of professionals that they can relate to as peers and respect as teammates. That way, these infiltrators get to adventure, but on their own terms, without tripping over too many people. These infiltrators are mostly loners by choice.

The Infiltrator In Everyday Life

"People can spend all their lives living next door to a kindly old grandmother sort, blissfully unaware that she's actually an infiltrator. And a man." — Overheard at a tavern

People can spot a Basiran dancer by their graceful moves and colorful costumes. The fellow dressed in robes, carrying a staff, while a black cat on his shoulder bats at a small gem orbiting the man's head is most Likely a wizard. The fellow in gleaming white armor with the symbol of the Holy Mother around his neck is probably a paladin. But the average person has no idea what an infiltrator looks like, because most of the time, the infiltrator is posing as someone else.

Many folk don't even know that infiltrators exist, and if they did, they would not like it very much. As mentioned before, the whole concept of the infiltrator is one that exists on the distant boundaries of the law, if anywhere near it. No one wants to be told that there is a sneak in their midst.

But for those who know of infiltrators, things are a bit different. To some, infiltrators are in the same boat as professional spies, assassins, bounty hunters, and ladies of the evening; throw a few gold coins at them, and they will do whatever you ask. To such people, infiltrators are little more than tools to be used, worse than mercenaries, since at least mercenaries join armies and fight their opponents out in the open, face-to-face, with a semblance of honor.

Some folk know of the existence of infiltrators in theory, but under a different name in reality. The friendly old guide in the woods, the stunningly attractive and dependable caravan guard, and the rough and ready yet dependable trail blazer could all be infiltrators; they simply do not refer to themselves as such, and it does not occur to anyone else to do so either. Again, concern about their name and the possible baggage it carries is enough to keep those people quiet about what their true calling is.

There are some that afford the infiltrator the respect he seeks. They've heard enough to know how efficient and deadly infiltrators can be, and are circumspect in their dealings with them, careful so as not to offend. Why go out of one's way to antagonize a sleeping dragon?

Like assassins, many infiltrators make problems disappear, particularly infiltrators who are saboteurs. Merchants ruin business rivals by having the rivals' warehouses burnt down. Town constables arrange for a recently settled tribe of kobolds to get their water supply poisoned, thereby sparing the need to mobilize the local militia and marching them overland to fight the little pests. For these jobs and so many others, the infiltrator exists to serve.

When not adventuring, infiltrators keep to themselves, possibly with a circle of friends so small that you can count them on one hand and still have fingers left over. They spend their free time cultivating new contacts, practicing their skills, and assimilating any information recently obtained, organizing it into something the infiltrator can eventually use.

Some infiltrators ally themselves with a guild of thieves, assassins, or rangers. Skills need to be kept sharp, and the best way to do that is to practice them. But no matter how many such jobs an infiltrator does with a guild, he never forgets that he is a breed apart, a dangerous professional who does the work that no one else wants to or can do. This special feeling creates a rift between the infiltrator and the group he is working with, even a group that he grudgingly admires.

The infiltrator resembles a cross between a rogue and a ranger, and the infiltrator never forgets this. He is always happy to play up one aspect over the other if it means that he gets hired. Does a merchant need a guide for his caravan? Time to emphasize the ranger aspect of the class. Someone needs a reliable rogue to break into a building? Now the infiltrator is actually functioning as a rogue! Some infiltrators call themselves "chameleons" for this very reason.

Many infiltrators use a trusted go-between to line up jobs. This trusted individual could be an old friend, an influential rogue's guild member, or simply a pragmatic individual who enjoys gold and can keep a secret.

The best place to look for an infiltrator is in the common room of a tavern or inn. If the prospective customer can put the go-between at ease and convince him or her that this is a legitimate offer for work as opposed to a set-up, a second meeting is arranged, this time with the infiltrator in attendance as well.

While noble families happily brag about employing Basiran dancers, those same parties go to great lengths to conceal the embarrassing and possibly criminal fact that they have hired infiltrators to spy, or worse. Many so-called pillars of the community seek out the services of the infiltrator, only to discard the infiltrator faster than a blacksmith dropping a heated rivet out of his hand. Most infiltrators accept such behavior with a shrug; they know what sort of reputation they have. So long as the gold is real, the vast majority of infiltrators could not care less.

Infiltrators Versus Assassins: A Deadly Rivalry

"Infiltrators conceal themselves, wait for their target, and eliminate it before it even realizes someone's there. Assassins conceal themselves, wait for their target, and eliminate it before it even realizes someone's there. Do you see a problem here?" - Unknown neophyte assassin to the city guard that arrested him in the aftermath of a street fight between an assassin's guild and a group of infiltrators.

There are some occupations that do not mind a little healthy competition. Unfortunately, assassins are not one of them. Infiltrators stray just a bit too close to the assassins' turf, and the latter do not like it. This has resulted in actual gang-style warfare breaking out between assassin groups and infiltrator cells. The only reason that these conflicts are not more widely known is because there are not large numbers of assassin guilds and infil-

trator cells running around, especially considering how infiltrators feel about large groups in general. It is difficult to have a gang war if there are not many gangs floating around.

Most assassins, however, do not need gang warfare in order to vent their feelings. An assassin and an infiltrator in the same group is a situation that begs for trouble. There are exceptions, and these usually are because the two characters in question are friends or allies, or if both classes belong to an organization that is not a pure assassin's guild, but rather has members of many different classes. There are even a few assassin/infiltrator multi-classed adventurers wandering Tellene.

In the whole assassin/infiltrator affair, it is the assassins who object to the infiltrators, and not vice versa. This is because infiltrators consider assassination but one function in a large list of things they do, and therefore if someone else wants to do the deed, they have no objections. On the other hand, assassins assassinate; that is what they do, that is why people hire them. If someone else is getting contracts for "removing" people, this ends the need for assassins.

Assassins can work with infiltrators if the stakes and/or the pay are high enough. Many assassins have to work within the conditions and limits set by their clients, and if one of those conditions is working with infiltrators, then so be it. But woe to a known infiltrator if an "off duty" assassin in a bad mood runs into him.

As a rule, assassins try to quietly eliminate any competition. It is not unusual for rival gangs of assassins to fight over turf, and even in that case, there is a certain mutual unspoken respect that prevents things from getting out of hand. There is no such courtesy when infiltrators are involved. Assassins see them as poachers, plain and simple.

This does not mean that infiltrators are helpless by any means. Assassins can say "Don't get an assassin angry, because otherwise we'll do what we do best, and do it to you, and you won't be around any longer!" But infiltrators, not to be outdone, can say "Don't get an infiltrator mad, otherwise we'll do what we do best, and do it to you, and your organization will be compromised by our agents, until it comes crashing down around you. Then you'll die." Infiltrators often times root out assassin guilds and infiltrate them, if for no other reason than to keep an eye on them. If the guilds get too violent towards infiltrators, the agents in place will do their best to bring down the guild.

The sad thing, from the standpoint of people like infiltrators, is that infiltrators and assassins make for a natural-born team. Each class has skills that can support the other. Unfortunately, assassin pride makes such a pairing a rare thing indeed.

Infiltrator Cells

Organized groups of infiltrators sounds almost like a contradiction in terms, considering how as a class infiltrators prefer working either alone or in very small groups. However, on rare

occasions, infiltrators work together in groups known as cells. A cell can be as large as five and as small as three.

Most cells have what they call a "handy shadow," which is a term for a safe location, a place with extra equipment, perhaps a few healing potions, some spare coin, food, drink, and a soft bed. The term comes from an oft-used phrase among infiltrators: "When trouble is brewing, find yourself a handy shadow and rest a while." These locations tend to move around a lot, rarely remaining in one place more than a week.

Cells exist because, on rare occasions, there is an advantage to not going solo on a job. Sometimes, backup is a good thing. Cells are notoriously tight, and impossible to infiltrate. Each member must be able to trust the others, and even then, each infiltrator has a solo contingency plan.

As difficult as it is for a client to find an assassin's guild, it is practically impossible for someone to find an infiltrator cell. Most often, a cell favors a particular group of several inns and/or taverns. People who need the services of the cell leave a message at one of those places, and a messenger, usually someone unaware of what they are really doing, delivers the message to a second intermediary, who then is met by a cell member.

Someone looking for a cell can make one Gather Information skill attempt per evening, at a DC of 30. Of course, if the hopeful searcher is being too obvious, this will cause complications for the poor fool. Infiltrators are wary of people who seem too eager to meet them.

Cells work together for, frankly, as long as it is convenient or advantageous to do so. A cell could work together for ten years then decide, overnight, that the partnership has outlived its usefulness and needs to end. Just like that, the cell breaks up and things are as if it never existed. Of course, any friendships or advantageous partnerships that spring from the cell can still remain, but that is up to the individuals involved.

Infiltrator Lexicon

Infiltrators are a mysterious, secretive lot, and it stands to reason that they have their own slang so that they may communicate without being discovered. Again, due to the infrequency of infiltrators gathering in one place, the lexicon is not a common thing.

This lexicon is by no means complete, and different regions have different variations on the theme. Any non-infiltrators caught using the lexicon will become the subject of many intensely curious questions as to where the speaker learned the terms.

THE RULES- THE LEXICON ITSELF

Admirers enemies, opponents, basically anyone who is causing trouble, picking a fight, or interfering

Attracting surrounded by "So, I'm attracting admirers!" means "Help, I'm surrounded by enemies!"

Be alchemical e.g. "turn into gold" means "make yourself scarce"

Blessings loot acquired during a job

Buy this fellow (lady) a drink "Kill the person I'm pointing at/talking to"

Club brigands

Congregation an infiltrator cell

Convert (verb) kill

Coughed during the sermon "disobeyed the orders laid down for the assignment"

Cows innocent bystanders

Delivered completed (e.g. "Sermon delivered" means "assignment completed")

Distant relative outside talent, someone not from the city/region/kingdom that the infiltrators are based in.

Divine intervention a high-level leader of the cell is helping out

Dog guard

Dogging guarding (possibly conjuring images of watch dogs)

Enjoying the sunshine "I have an assignment out in the wilderness."

Faithful an infiltrator who belongs to the cell

Fox a rogue who primarily steals, a pickpocket

Fuel food

Go get a drink then use the privy scatter and regroup at the safe house

Gone dragon dead (possibly in reference to the favored animal of the Reaper, a skeletal dragon)

Handy shadow a safe house, a resting spot for infiltrators

Has all the answers "this person has detection capabilities, probably magical, that can find us out"

Henhouse marketplace

Heretic a target

Heretics are speaking "it's a trap/set-up"

Holy vestments armor

Holy water liquor, usually ale, beer, or wine

Hot grease in the pan "everybody scatter" also "run like Hell"

House city or town

Hup a soldier

I'm dead "I'm tired and need sleep"

I'm drunk "I'm injured"

I've had an epiphany A very specific term that means "I've done some checking around, and this assignment is impossible to complete, and a surefire way to get killed. I am turning it down. Don't ask me again about it."

Lanterns paladins

Leafers rangers (possibly an allusion to many rangers' expertise in woods)

Lens a cleric (clerics focus their god's power, much like a lens focuses light)

Leper assassin

Lift dawn

Marvelous blessing any magic item that enables an infiltrator to remain undetected

Needs to hear it again someone's come back to give the cell a new assignment

New coat a disguise
Paint (noun) magic
fainter arcane spellcaster
Performers gladiators
Poor sinner a client
Pouch a merchant
Rut an ambush
Sermon assignment
Shuts (noun) sleep
Sincere heretic a rogue
Sink sunset
Slappies monks (probably because of the monk's tendency to use unarmed combat)
So- Help! e.g. "Yeah, I'm drunk, so?" "Yeah, I'm injured, help!"
Stop concentrating- abort the mission
Summa (noun) someone who multi-classes as an infiltrator and some other class, as in "He's summa this, and summa that."
Team caravan
The gods are angry "the entire assignment has just been ruined"
The sacred word a weapon
There's a rut in the road "ambush ahead"
Tithe the fee paid to the infiltrator
Topside noon
Torch a city guard/watchman
Wall a bodyguard
Wide-eyed faithful a new infiltrator, a rookie
Worship to infiltrate

Evil Infiltrators

"Spreading mayhem is a wonderful thing. Spreading mayhem without the victims even knowing that you've been there is beyond wonderful." -Margoth the Cruel

Infiltrators have the potential for evil far greater than the Basiran dancers. Dancing and art are by their nature good, and infiltration carries the taint of dubious morality. So much of what an infiltrator can do can be twisted for evil. They can poison reservoirs, burn down buildings filled with innocent people, sabotage bridges, and commit other horrible acts.

If the party has an evil player character infiltrator, it is going to take a bit of work and cooperation between the Dungeon Master and the player to pull this off. First of all, why is there an evil infiltrator in the party in the first place? If the Dungeon Master has made some arrangement with the player, saying that the character is in the party because she is working for a mysterious NPC who will be revealed somewhere down the road, that is fine. Infiltrators are specialists; there has to be a reason some evil sneaky type is in a party of otherwise good people. Everything should make sense.

If you do not allow evil player characters, fear not. Evil infiltrators make excellent NPCs, ideally suited for foiling player plans. This section focuses more on evil infiltrators as

gamemaster characters. Call them "The Dungeon Master's hidden poisoned blade."

Wolf in Friend's Clothing: That friendly, kindly NPC who dispenses homespun wisdom, a hot mug of spiced cider, or even some adventuring help in the form of spells, scrolls, potions or such, turns out to be a twisted, cruel, evil character who happens to have levels in infiltrator. This is a particularly satisfying scenario since, as part of the act, the infiltrator ingratiates himself into the characters' lives, so they end up caring about him. Any snarling, swaggering town bully can end up being some infiltrating agent for evil. A far more painful scenario is the person everyone liked and thought was a friend, turns out to have been using them all along. Now that is emotional impact.

I'll Take That!: In a fit of weakness and/or non-thinking, you as the Dungeon Master put in an item of great power into the campaign, and the players got hold of it. Now you have one character running around with the Wand Of Destroying Anyone Who Irritates Me, unbalancing the campaign.

What's a Dungeon Master to do? Players will howl, and rightly so, if you as the Dungeon Master simply invoke "Dungeon Master fiat" and remove the item. They will roll their eyes, and rightly so again, if you bring down one of the gods, who takes the item and says "It's too powerful for you." No, the only solution is to have NPCs take it.

Most characters will expect force. That is precisely why you shouldn't resort to force.

Send in the infiltrators! This sort of job takes more than a mere rogue, although an ideal infiltrator for this assignment would be a multi-class rogue/infiltrator. Picture the happy, smiling barmaid who always greets the characters with a frothy mug of ale and a wink. Picture that same barmaid as being a professional infiltrator. Picture that infiltrator wearing a low-cut peasant blouse and, while the character is staring (assuming of course the character is male and interested), she does a Sleight of Hand attempt, takes the wand, and is never seen again. Of course, if the infiltrator is really good, perhaps she does wind up sticking around, since the suspicion never ends up falling on her.

I Blew Up The Storehouse Real Good: Here, the evil infiltrator also becomes the adventure hook. Soon after the party enters town, a storehouse of grain suddenly erupts into flames. It is the work of an infiltrator, but the questions arise; who sent the infiltrator and why? Is the infiltrator still at large?

For Dungeon Masters who are particularly challenging to players, perhaps the infiltrator waits to commit the sabotage until after the characters have had a chance to interact with the townsfolk a while. Ideally, one or more of the characters have a falling out with a local. Imagine how that would look to a town magistrate- strangers come to town, pick a fight with some hard-working citizens, then soon after, the grain silo blows up. Suddenly, the group is under suspicion for a crime that they didn't commit.

How Strong Did You Say You Were?: Dungeon Masters are in that unique situation where they know what the players are doing, and what the NPCs are doing. This leads to temptations like having the NPCs react preemptively to information they don't have. Players enjoy tripping up a Dungeon Master by asking, "How could that NPC possibly know that?" Unfortunately, they have a point. Or they did, until now...

It turns out that Peri the stableboy was an infiltrator, getting information about who came to the inn and how successful they looked after returning from the ruins. Not only that, Peri knows whose horse is who's, how many people are in the group, and where in the inn they are sleeping. Looks like that eager young teenager was actually a youthful-looking young man who works for the opposition. Player characters love to open up to wide-eyed, hero-worshipping NPCs.

Suddenly, the bad guys are acting on information that the players are dead certain they did not divulge to anyone. Within an instant, the world doesn't seem as safe a place as it was earlier. The campaign just got a lot more interesting.

Terminate With Extreme Prejudice: This option should be used very carefully, lest a Dungeon Master experience a mass walkout. Imagine a party of adventurers, fresh from defeating their latest and greatest foe. Unfortunately for the party, the foe either did not die, or had a lot more allies and resources that the group did not know about. The survivors want revenge. They bring in an infiltrator.

A week later, that knowledgeable woodswoman shows up, willing to be hired to guide the party through rough terrain. She ends up guiding them into a brutal ambush. Or perhaps that fat merchant who is staying at the same inn as the victorious characters is actually an assassin/infiltrator, who is equipped with an impressive array of poisons, and numerous ways of delivering them.

As a rule, players will accept the possibility of being spied on and their plans discovered. They will accept having some items destroyed or stolen, though there will be some inevitable grumbling. But consider killing the characters in their sleep, and there will be problems, the least of them being the players' assertion that they never stood a chance to stop something so final as death, that they never had any warning of this.

If a Dungeon Master is going to bring in an infiltrating assassin, it must be done correctly and fairly. First of all, perhaps it does not happen right away. After all, the powers behind the hired killer need time to collect data on their targets, hire the assassin, etc. Let some time go by to not only lull the players into a state of complacency, but also to allow them to recover, perhaps get a little stronger, so that they may indeed stand a chance against the killer.

Give them subtle hints. No one is perfect, and perhaps the Dungeon Master can slip in a minor detail or two that is a possible tip-off that something is not right with this stranger. These should be subtle. If anything, it will show the players that

they should be paying attention to the game and listening to the Dungeon Master.

If the Dungeon Master is going to "take out" a troublesome character, she had better be ready to explain her reasons. If everything is done according to the rules and conducted in a reasonably realistic (for a fantasy game) manner, there should be no problems. But no matter how justified, a Dungeon Master should rarely if ever resort to this manner of attack.

Infiltrators and Race

As long as races need secrecy, information, or the silent removal of a problem or obstacle, there will be a need for infiltrators. Each race has its own unique demands it makes on its infiltrators. While it is true that no two infiltrators are completely alike, many infiltrators fall into two distinct categories. The first category belongs to the wilderness/outdoors infiltrator, who specializes in information gathering, tracking, and exploring in the wild. The second category is the urban infiltrator, whose territory lies in the back alleys, dark streets, and other mysterious places of the city and town.

Although it is not true in every case, outdoor infiltrators are less morally ambiguous than their urban counterparts. There are not many laws to break in the wilderness, except perhaps some poaching rules set down by royal gamekeepers. In cities, there are more laws and personal freedoms that someone like the infiltrator can trample upon.

HUMANS:

"We must always be alert and watchful for enemy spies; cowardly, unprincipled terrorists who strike at those things which we love most, and steal information to send back to their masters. What? Does the Empire have infiltrators? Of course we do! Brave lads and lasses, all! Honorable, noble, and skilled, down to the last one!" -Lady Lamasaru Mokira, of Kalamar.

The humans of Tellene were actually the last of the non-humanoids to adopt infiltrators into their ranks. The most common human infiltrators are unquestionably the Deji, who prefer to attack their enemies via infiltration and sabotage rather than with vast armies on open fields of battle. The role of infiltrator is one of high honor and respect among the Deji, for it is a dangerous occupation. Even so, Deji infiltrators have their own code of honor that they follow, regardless of alignment. They are, as someone once said, "the most principled sneaks I've ever met."

Fhokki are the next most common infiltrators. It is hard to picture broad, strapping, towering Fhokki trying to excel at what amounts to a silent, subtle class, but they manage well. Most Fhokki infiltrators simply focus more on the outdoor scout/hunter/guide aspect of the class. Urban Fhokki infiltra-

The Deji Infiltrator Code of Conduct

- Non-combatants are not to be killed; we are spies and saboteurs, not murderers. Our targets are only those who fight back.
- An enemy who has offered hospitality, not knowing he houses an infiltrator, will not be killed in his own house, nor will his goods be pilfered or destroyed.
- The best assignment is the one that the subject is never aware of. The perfect mission is one where no sword is drawn that was not planned on being drawn.
- There is a line between discretion and cowardice, inscrutability and deceit. Mind it well.

tors do exist, sometimes infiltrating each other's towns to get information on rival clans.

Kalamarans use infiltrators, and most of these are actual spies sent to competing powers to keep an eye on them. Intrigue, information gathering, diplomacy, and a good memory are the tools of these infiltrators, although sabotage comes into play sometimes as well. Wilderness-based Kalamaran infiltrators are often rumored to be nosing around the Empire's boundaries, or, in certain special cases, former possessions of the Empire. Some say that they do this in order to collect information that would be used if and when the Empire decides to try to reclaim those lost lands. Because of these rumors, Kalamaran wilderness infiltrators are viewed with a hefty degree of suspicion, beyond the already considerable suspicion with which most infiltrators are saddled.

Renaarians and Brandobians tend to use infiltrators sparingly. The Renaarians often feature infiltrators onboard their ships, and many of these are advance scouts who sneak into coastal towns to get a feel for what sort of reception the ship's crew can expect.

The Svimohz use infiltrators mostly as guides and hunters, but the class is not very common. Using a tool that came from humanoid races is a bit distasteful to most Svimohz.

DWARVES:

"Many of the races who've adopted the humanoid races' tool of the infiltrator have neglected to take into account that many of the humanoids are subterranean races. Our race hasn't forgotten, and we have planned accordingly." -Kilrain the Dwarf

Dwarven infiltrators focus mostly on sabotage or spying on rival subterranean races, particularly derro and duergar. Spying on these races is most dangerous, and many hardened veteran dwarven infiltrators hold a funeral service for themselves before they attempt such a mission, just in case they do not return.

Saboteur-style dwarven infiltrators are experts at bringing down bridges, walls, or other stone structures. They are especially good at collapsing caverns and mines. The only disadvantage such saboteurs have is the dwarven appreciation for stonework that is both functional and esthetically pleasing. Sometimes, this love makes a dwarven saboteur hesitate in destroying a well-carved target.



ELVES:

"There is more to infiltration than simply spying. The challenges and mysteries of the outdoors beckon to the infiltrator who wishes to hone her skills of woodcraft, hunting, and tracking." - Lorwyn, the Wild Elf

The elves were one of the first races to adopt the infiltrator class, having suffered the depredations of orc infiltrators for centuries. Wood elves and high elves in particular enjoy "fighting fire with fire" by using infiltrators on their racial enemies. To them, there is a sense of justice in doing it this way.

Sometimes, rivalries between different elven subraces (such as between wood elves and wild elves) causes them to send infiltrators to each other to see what they are up to. In general, these tend to be non-fatal, non-destructive missions.

A glaring exception to this, and one that would surprise the subterranean-loving dwarves, is the Delves, a unit of high elf infiltrators that excel in infiltrating drow settlements. A high elf caught infiltrating a dark elf stronghold can expect nothing less than a slow, painful death.

Dark elves often launch expeditions to the surface to gather information, and dark elf infiltrators are a highly respected class among the drow. One of the few ways that a drow male can gain even a glimmer of approval from the matriarchs is to become a surface infiltrator. Although high elves show as little mercy to captured dark elves as vice versa, the high elves tend to be more humane and swift in their dispatching of spies. It is clear that the high elves, as compassionate as they are, can never allow the dark elves to return with the information they obtained.

GNOMES:

"My next song is about my race's best infiltrators, The Pranksters. They can rig anything to collapse, from a bar stool to a castle gate, and have a good laugh as the target crumbles." - Isabella Knucklebone (Ol' Leatherlungs), Gnome bard

The gnomes were the second demi-human race to adopt the infiltrator profession into their society. To the gnomish infiltrator, the thrill of the infiltration is just as sought after as the information that they seek. Some gnomes employ expert disguises and actually manage to pass themselves off as kobolds or goblins.

The best-known (at least among gnomekind) infiltrators/saboteurs are the Pranksters. While dwarven saboteurs focus more on the collapse of structures such as walls, bridges, or entire buildings, gnome saboteurs, particularly the Pranksters, focus more on devices, tools, or individual pieces of furniture or equipment. What's worse, they do it with a sense of humor, intent on causing the maximum amount of humiliation to their victims.

Deep gnomes engage in some infiltration of evil subterranean races, but not to the extent that elves and dwarves do.

HALFLINGS:

"Thief? Spy? I'm just a little boy looking for my mother, Sir City Guardsman, sir!. Have you seen her?" - Nolan Bajardi, Halfling infiltrator not doing a very good job of posing as a human child.

Certain halfling thrill-seekers enjoy infiltrating human settlements, posing as children. Sometimes they find sensitive information that they can sell to the settlement's rivals, but more often than not, the halflings engage in the charade just for the fun of it. In general, halfling rangers and rogues handle most of the spying tasks, what few there are, for halfling communities.

There are infrequent instances of "big folk" pushing around a smaller race, such as halflings. In order to pay them back, halfling infiltrators often take on the role of "avengers" of their people. Such infiltration usually involves sabotage and theft.

HALF-HOBGOBLINS:

"You need someone to infiltrate your enemy's camp? Hire me, then! The blood of the race that created infiltrators flows through my veins!" - Darkgrak, Half-hobgoblin infiltrator.

Half-hobgoblins derive a certain measure of pride in being associated with a race that used infiltrators long before humans or demi-humans did. Although not good at disguising themselves in order to do city work, half-hobgoblin infiltrators make excellent outdoors scouts.

There is some controversy among humanoids as to who fielded the first infiltrators. Orcs and hobgoblins both lay claim to the honor. However, with the lack of written records, the question will never be settled with any degree of finality.

HALF-ORCS:

"I need that information about your town's defenses. Now, I can either spend a few hours looking around, making observations, taking notes, bribing a few loose tongues, or I can seize you by the windpipe like this, and say that, unless you give me that information, I'll crush it like an egg. Either way works for me." - "Scream", a Half-orc infiltrator.

Like their half-hobgoblin counterparts, half-orcs have a measure of pride in being infiltrators, since orcs are one of the races that claim creation of the class ages ago. Half-orcs eagerly execute their missions with a mixture of efficiency, pride, and brute force. They do well as scouts in the wild, as well as hunters in a more urban environment.

Half-orc infiltrators are often at odds with hobgoblin and half-hobgoblin infiltrators, when the conversations drift into the controversial area of which race invented the infiltrator profession.

HOBGOBLINS:

"My father was a Thulak'vakh before me, and his father was before him, and his father's father, and on, since the beginnings of the Thulak'vakh. Our race created what you call infiltrators. Not orcs. Not goblins. Us. My race. I can work alone, or with a group. That which I set out to do, gets done." - Azzak Grond, Hobgoblin infiltrator.

The hobgoblins as a race claim creation of the infiltrators, which they call Thulak'vakh in their language. Although their size and appearance limits their disguise potential, in all other facets of infiltrator they are most adept. Like the Deji, hobgoblin infiltrators have a personal code, as well as a very structured system of rivalry amongst their kind.

Hobgoblins have an enormous amount of personal pride in their claims of being the "creators" of infiltrators. Their amount of confidence and outright cockiness is truly amazing, though when they are on an assignment, all that remains is thorough professionalism.

Infiltrators and Other Classes

For a class that functions better in small groups or alone, infiltrators get enough exposure to a wide selection of other classes that they have formulated opinions about them, and vice versa. Infiltrators usually have an air of secrecy and mystery about them, which hampers their social interactions. There are matters of trust involved as well. Whereas rogues can be practically anything, not necessarily robbers, infiltrators are, when it comes down to it, sneaks. In some quarters, the infiltrators' reputation precedes them.

Barbarians: Although barbarians use stealth and cunning at times, the secretive nature of the infiltrator is a bit too much of a good thing. Infiltrators with strong woodcraft skills earn grudging respect from barbarians, but in general, infiltrators are viewed as devious snoops.

To the average infiltrator, barbarians are big, loud, killing machines, possibly of use in creating a diversion. Other than that, infiltrators really have no use for them.

Bards: Epic-minded bards need heroes for their stories, heroes whose acts of courage, fighting prowess, magical ability, and duty will move an audience. Infiltrators do not make good heroes for stories. As a result, bards have little to do with infiltrators.

An infiltrator relies on secrecy, anonymity, and blending into the environment. The last thing an infiltrator needs is someone tagging along, loudly declaring the infiltrator's past acts, and just making a noisy nuisance of himself. Bards ask too many questions. They are to be avoided at all costs.

Basiran Dancers: Dancers who desire adventure and risk enjoy teaming up with infiltrators on occasion. The dancers create the distractions, and the infiltrators take advantage of the distraction and put the plans into motion. Additionally, many adventuring dancers appreciate being in a smaller group (the

fewer people in a band, the more likely that people will pay attention to the dancer), which meshes with the infiltrator mindset.

While infiltrators do not have much patience for flash and noise, they know how to take advantage of the distractions that a dance is capable of creating. So long as a dancer does not get too full of himself, an infiltrator would welcome a Basiran dancer's aid and company. There is a definite symbiotic relationship between the two classes, and watching an experienced Basiran dancer and a veteran infiltrator work together is a thing of beauty and the epitome of teamwork.

Brigands: The average brigand sees an infiltrator as a kindred spirit, only with less martial prowess. Many brigand leaders hire infiltrators to help scope out a potential target.

Conversely, infiltrators relate well to brigands, and understand them better than most people do. However, clever infiltrators also realize that many brigands are self-seeking opportunists. Accordingly, infiltrators who throw in their lot with brigands maintain a level of concealed wariness.

Clerics: Clerics of Risk, the Raconteur, the Traveler, the Landlord, and the Laughter warmly welcome infiltrators to their ranks. Clerics of The True are extremely suspicious of infiltrators, and act warily around them.

Infiltrators acknowledge the clerics of the gods they themselves worship, and give those clerics a measure of restrained deference and respect. After all, a wound suffered in the line of duty, or the poison from an undetected trap needs to be dealt with, and clerics are the best folk around to remedy such inconveniences. For all other clerics, infiltrators treat them as "arms-length" associations.

Druids: Although druids have no use for urban infiltrators, the latter whose "stomping ground" is the outdoors garner a bit more druidic respect. Druids often aid infiltrators who show care and respect for nature and who treat it as an ally, not as a slave. Just so long as outdoors-oriented infiltrators are not advancing scouts for encroaching civilization, there are no problems.

Conversely, it is no surprise that urban infiltrators have no interest in consorting with druids, while the wilderness infiltrators seek druidic aid, counsel, and advice whenever they can. Although not all wilderness infiltrators respect nature, the vast majority does. Infiltrators know that it is unwise to provoke the wrath of the protectors of the very medium the infiltrators work in.

Fighters: A wise fighter knows that information is valuable in getting a tactical or strategic edge, and infiltrators excel at information gathering. The majority of fighters accept and team with infiltrators, recognizing the latter's skill in areas that the fighter falls far short.

Infiltrators see fighters as a mixed blessing. On one hand, fighters are excellent protection, especially against enemy forces that discover the infiltrator and give chase. On the other hand, many fighters are swaggering, arrogant, and view anyone

who doesn't launch into fighting with the same zeal that they do as somewhat lacking. Infiltrators reserve their opinion about any given fighter until they get a good measure of the warrior by studying her. This sometimes leads to misunderstandings, as some fighters mistakenly conclude that the infiltrator is somehow gathering information about them for some dark or selfish purpose.

Gladiators: Seeing as some infiltrators are either slavers or people who gladly work for slavers, and since many gladiators were once slaves or captives of some sort, gladiators as a rule dislike infiltrators. Many gladiators see infiltrators as hired toadies who do the slavers' dirty work. The gladiator's world is one of public, honorable, ritualized combat between two armed and armored opponents. The infiltrator's world is one of the shadows, of lightly armored individuals, enshrouded in secrecy, and sometimes planting a knife in someone's back.

The only way most infiltrators accept gladiators is if the latter are emphasizing fighting prowess instead of showmanship, and doing it as part of a small team. Otherwise, infiltrators have no patience for fighting as a public spectacle. The whole point of an infiltrator is not to be seen, not putting oneself on display to a bloodthirsty crowd like some prized fighting rooster at a cockfight.

Monks: Although monks can appreciate the stealth and concealment qualities of the infiltrator, they are not very sympathetic to the infiltrator's worldview. Monks work with order, use discipline, and value self-improvement to the point of perfection. While self-improvement is something that infiltrators can appreciate, these things are not very important to the average infiltrator. Lawful good monks watch infiltrators for signs of betrayal. Lawful neutral monks accept infiltrators provided the harmonious balance of the party is not overturned. Lawful evil monks look for ways to manipulate infiltrators to their own ends.

Give an infiltrator a few ales and he will probably admit he wishes he could accomplish the things that monks can. However, infiltrators are not particularly fond of the hierarchies and restrictions with which monks live. Furthermore, monks seem difficult to fool, so infiltrators with a more selfish, chaotic bent tend to be wary of them.

Paladins: Even allowing for the fact that some paladins appreciate the usefulness of a certain limited amount of stealth and spying, the operative word is limited. An entire class devoted to sneaking about, spying on folks, poisoning water supplies, or slipping a dagger between one's ribs? That goes far beyond the scope of limited' for all but the most casual of paladins. Even rogues are in better standing in a paladin's eyes! There is no love (or trust) lost on infiltrators.

Infiltrators think little of paladins as well, as a class. The idea of standing out like an everburning torch on a dark night, inviting attack, and leading hopeless charges half-cocked and lacking tactical information, strikes the infiltrators as daft if not contemptibly stupid. Paladins who do appreciate tactics and

reconnaissance are seen as a little better, but not much; infiltrators still see such paladins as morally rigid and narrow-minded, inflexible and unwilling to consider "other options."

Psions/Psychic Warriors: Infiltrators enjoy prying secrets from others, and those with mental powers tend to be secretive. Psionic characters view infiltrators with suspicion.

Individuals blessed with psionic powers are rare on Tellene, and justly feared for their strangeness. Infiltrators tend to give such individuals a wide berth. After all, who is to say that the psionic's mental powers can't reveal all of the infiltrator's secrets? To the average infiltrator, a psionically-endowed individual is a bit too unsettling.

Rangers: Rangers and infiltrators get along rather well, as their roles are similar. Both classes are scouts, relying on a quiet step and a sharp eye to gather information.

Most infiltrators respect and admire rangers. A ranger-infiltrator team is an efficient pair; their skills either overlap or compliment each other's, and the ranger's prowess at combat helps him to deal with opponents that he cannot hide from. Sometimes, a ranger and an infiltrator will be sent out to a faraway city; the ranger's skills get them from their starting point to the city, and the infiltrator gets them both around the city with ease.

Rogues: A friendly rivalry exists between many infiltrators and rogues. Both classes have some similar skills, and sometimes a prospective client needs to choose between the classes. Rogues get along well with infiltrators, provided the latter know their place and stick to it. If an infiltrator, inadvertently or deliberately, ever comes between a rogue and his means of acquiring coin, there will be trouble.

Infiltrators quietly admire the rogue's skills and some of their mindset. They enjoy working with expert rogues especially in urban environments. Sometimes, an infiltrator will throw in her lot with a small band of rogues and help them pull off a job.

Shaman: The shaman's harmonious relationship with nature compels him to accept the wilderness infiltrator as a kindred spirit, provided the latter shows respect to the spirits. Other than that, shamans have no use for infiltrators as a class.

To the wilderness-minded infiltrator, the shaman, like the druid, is a respected representative of the setting that the infiltrator works best in. Urban-oriented infiltrators have little patience for shaman, and consider them to be unsettling, creepy, and dirty.

Sorcerers: Arcane spellcasters in general have very little common ground with infiltrators. Aside from being hired to cast a few spells to help an infiltrator do his job better, or a sorcerer hiring an infiltrator to spy on a rival, sorcerers have little use for them.

Sorcerers have spells that enable them to avoid detection, and infiltrators admire that. Sometimes, an infiltrator and a sorcerer can work together as an efficient team. However, this arrangement is rare. If an infiltrator has the force of personality for it and arcane magic means that much, he can always take sorcery

as a second career, rather than have to rely on someone else. All in all, infiltrators have little use for sorcerers.

Spellsingers: Spellsingers have even less in common with infiltrators than sorcerers do. The worlds of the infiltrator and the spellsinger are far too different for there to be any true understanding between the two.

Infiltrator opinions of Spellsingers can be distilled into one sentence; Spellsingers make noise in order to do what they do best, while infiltrators suppress noise in order to practice their craft. Enough said.

Wizards: The path of scholarly magic has little to do with the shadows and sneakiness of the infiltrator. Wizards have little to do with infiltrators, and are in fact suspicious of many of them. For who knows why an infiltrator is in the same party as a wizard? Could the wizard have a rival, perhaps a fellow wizard, who has actually hired the infiltrator to study him for signs of weakness?

The stronger spells of the wizard come to him faster than those of the sorcerer. The wizard gains spells that can unmask an infiltrator, and this is unacceptable. Infiltrators tend to avoid these powerful practitioners of arcane magic.

Playing the Infiltrator

At first glance, it seems that the infiltrator is redundant. If someone really wants an outdoor scout, they can play a ranger. If they want an urban scout, they can play a rogue. Infiltrators simply are not needed, right? Not exactly...

At a very basic level, consider the infiltrator to be a cross between a ranger and a rogue, incorporating many of the best elements of both. In addition, they have to know how to fight fairly well. Remember this axiom "Hide from that which you cannot fight, and fight that from which you cannot hide."

Someone who infiltrates is someone who deliberately puts themselves into dangerous surroundings for purposes as varied as acquiring information, sabotage, or seeking out some item or person. Infiltrators try to blend in with people and a particular locale, trying to fit in so that they can avoid suspicion. The stakes are high; many nations and kingdoms treat enemy warriors who have slaughtered hundreds of a kingdom's soldiers with far more mercy and respect than they do an enemy saboteur whose biggest attacks against a kingdom have been against a few warehouses full of grain. That is because many nations and cultures admire open combat between worthy foes, out in the open and with no tricks. Noble warriors who are captured in combat can usually look forward to a semi-decent imprisonment with a probable ransoming down the road.

A captured spy or infiltrator can look forward to swinging at the end of a rope, becoming maimed, or fed to wild animals. Sometimes even all of the above.

So how to play the infiltrator? The best way to answer that is to list the three things that all infiltrators need. The first is a lot of nerve. Perhaps this boldness is worn under a cocky veneer, or

a cover of quiet confidence. It takes guts to do what an infiltrator does; the weak-hearted need not apply.

Secondly, infiltrators need to be observant. Sometimes, the infiltrator is the only eyes and ears a kingdom, an army, or an adventuring group has. It is up to the infiltrator to go into unknown territory, get the lay of the land, an idea of the strength of any opposition, and report back without getting discovered and/or killed.

Finally, an infiltrator needs self-sufficiency. There is only one person infiltrators can depend on, and that is themselves. The infiltrator is a loner, an adventuring party of one. The infiltrator herself must provide all of the tools needed to succeed and survive. They can trust no one to help them.

Strong nerves, a sharp eye, and self-sufficiency; the three most important tools for the infiltrator. Forget them at your own peril.

Of course, a good infiltrator will probably cause his fellows some consternation. As a rule, adventuring parties are team efforts. Quiet loners tend to unsettle most groups. This does not mean to say that an infiltrator can't find acceptance in a group; it just means that the group better be pretty accepting to begin with. Any infiltrator who yields results for his adventuring group and makes their lives easier will win acceptance.

Parties need to be able to trust an infiltrator in their group. Even rogues are not necessarily thieves, but infiltrators are definitely sneaky collectors of information. Subterfuge, concealment, and spying are their tools, and this can cause some folks to distrust an infiltrator comrade. After all, since most



infiltrators are of a chaotic bent, who is to say that an infiltrator will not accept an assignment that puts her at odds with the group?

This is why it is important for an infiltrator to foster trust in his group while still being good at what he does. Just do not use those skills against your group, and things should work out well.

Infiltrators are quite versatile. In a pinch, she can fulfill the duties of a rogue or of a ranger. An infiltrator's contacts can ease a group's time in a new town. The infiltrator's knowledge of geography can help cut travel time or help to avoid local denizens.

Like the Basiran dancer, infiltrators are generally not front-line types. While they certainly can defend themselves, the big bloody fights should be left to the muscle-bound men and women with the huge weapons and the suits of forged steel.

A decent infiltrator will set limits, and perhaps even give her word that she will not use her skills against the party. Put the others at ease, and acceptance will eventually follow. A chaotic character having standards or a code of honor is not contradictory towards alignment. Enlightened self-interest is a very chaotic characteristic, and if it is in such a character's self-interest to keep his word in order to have access to the safety and resources of a group, then so be it.

The best way to eliminate fear is to drive out ignorance. Unfortunately, the best way to drive out ignorance is by imparting knowledge to people. It is incumbent upon an infiltrator to strike a balance between "opening up" to the party so as to foster trust, and keeping things secret in order to be at one's best when plying the trade. Strike this balance, and even the most suspicious party members will be won over, and realize their good fortune in having an infiltrator in their group as an ally.

The Infiltrator's Role In The Campaign

The infiltrator is a unique blend of rogue and ranger. You can track, hide, survive in the wilderness, and pick pockets. If only you had magical spells like the ranger does, you'd be complete. But you do not so there is no sense longing for that which cannot be.

Focus instead on what you can do and have. You are the party's advance scout, ready to take point in either an outdoor or indoor setting. Your role is not to get hit; that is what they pay the armored fighters the big money to do.

With your abilities, you can sneak into enemy camps and cause havoc or just report what you saw to your allies. And since many creatures in dungeons seem to have their own societies and communities, you can sneak into those as well and see what is what.

Perhaps you become the one who goes into a city first to get an idea what the social climate is like there. You can procure rooms for the party at a good secure inn, find out what the city guard is like, see which temples exist, and just smooth the

whole process for the party. This is something that goes a long way to fostering party trust.

You are the eyes and the ears of the party. While the Basiran dancer is at the front of the party, wearing a big smile and extending a hand of friendship to cautious NPCs, you are at the front of the party too. But the difference is, you are hidden in the shadows, dagger at the ready in your extended hand if the NPC decides to try to cause trouble.

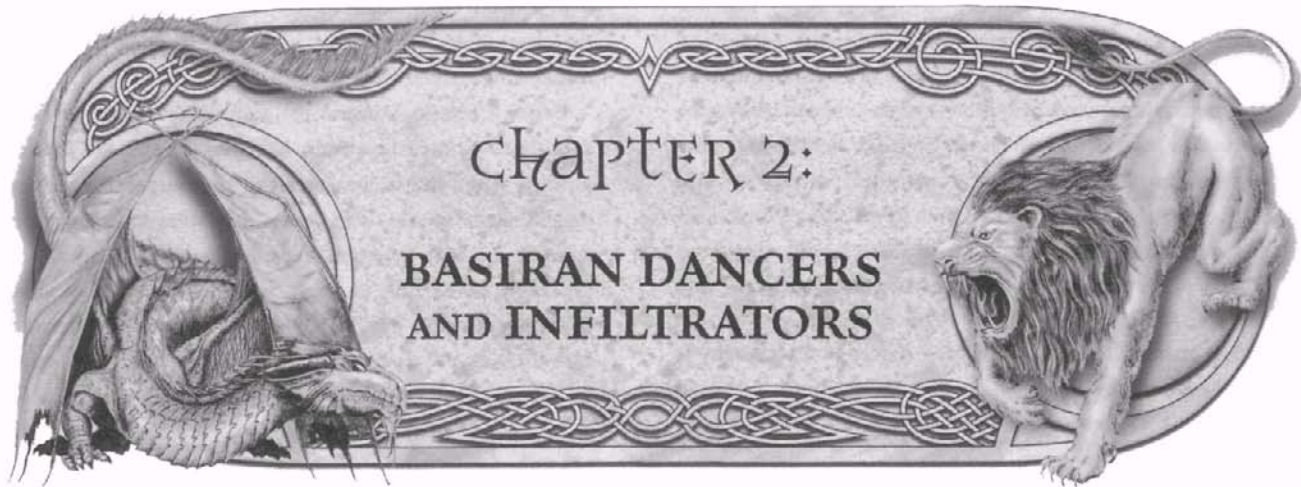
Your skills are in the areas of stealth and exploration, with some combat acumen thrown in to round you out. So, think like a rogue. The enemy can not hit what they can not see. Let the fighters take the punishment.

Using your disguise skill, you can infiltrate enemy camps and get the story on them. Furthermore, you can leave a little "surprise" in their food supply, so they will be too sick once you and your allies come sweeping in.

The infiltrator stands apart, alone, even when surrounded by adventuring comrades. He is the man with the plan, the lone wolf, and the person who marches to his own drummer. Face it, you are the party's sneak. You are the quiet professional who sometimes slips away from the party so as to "take care of a few things," then when you return, you are fastidiously quiet about what your business was.

It may be wise to take a few levels in rogue, to amplify and expand your skill base. Infiltrators don't get Evasion, but rogues do! And isn't it worth a few levels in a different class for the peace of mind in knowing that, though you are in the front, you have a way of completely avoiding injury from that nasty fireball that an enemy wizard just threw?





Variant Classes

The Dungeon Master's Guide mentions variant classes as an option for creating classes that share qualities with one or two existing classes but are distinctly different. These variant classes might combine elements of fighter and rogue, ranger and druid, or wizard and cleric. The ability to create variant classes allows the Dungeon Master unlimited potential for customizing classes for different cultures, roles and even timelines.

From a game point of view, variant classes allow a player to choose a character class that better matches his or her character concept, without the worry of multiclassing and possibly suffering an experience point penalty.

The Basirian dancer and infiltrator are variant classes specific to Tellene. Their descriptions follow.

BASIRAN DANCER

Adventures: Basirian dancers adventure both for the excitement and for the opportunity to learn and refine their art. They practice on the road for the pleasure of others and to develop their techniques. Being an active group, the dancers handle the hardship of living the adventuring life with gusto, meeting and exceeding the demands on mind and body.

Characteristics: Basirian dancers are specialized bards devoted to a unique and exciting form of expression. They also hold to a tradition of culture that they believe should not be forgotten. Dancers can cast spells, but their spells tend to have dual purposes: utility is one, and enhancing a performance is another. The dancer uses these spells to distract an attacker should she find herself in combat.

TABLE 2-1: THE BASIRAN DANCER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL	SPELLS PER DAY						
						0	1	2	3	4	5	6
1	+0	+2	+2	+0	Dancer's Fitness +1, Acupressure, Fascinate	2	-	-	-	-	-	-
2	+1	+3	+3	+0	Weapon Finesse feat	3	0	-	-	-	-	-
3	+2	+3	+3	+1	Dancer's Fitness+2	3	1	-	-	-	-	-
4	+3	+4	+4	+1	Bonus feat	3	2	0	-	-	-	-
5	+3	+4	+4	+1	Swirling robes	3	3	1	-	-	-	-
6	+4	+5	+5	+2	Dancer's Fitness+3, Suggestion	3	3	2	-	-	-	-
7	+5	+5	+5	+2	Deft Hands	3	3	2	0	-	-	-
8	+6/+1	+6	+6	+2	Bonus feat	3	3	3	1	-	-	-
9	+6/+1	+6	+6	+3	Dancer's Fitness +4	3	3	3	2	-	-	-
10	+7/+2	+7	+7	+3		3	3	3	2	0	-	-
11	+8/+3	+7	+7	+3		3	3	3	3	1	-	-
12	+9/+4	+8	+8	+4	Bonus feat, Dancer's Fitness+5	3	3	3	3	2	-	-
13	+9/+4	+8	+8	+4		3	3	3	3	2	0	-
14	+10/+5	+9	+9	+4		4	3	3	3	2	1	-
15	+11/+6/+1	+9	+9	+5	Dancer's Fitness+6	4	4	3	3	3	2	-
16	+12/+7/+2	+10	+10	+5	Bonus feat	4	4	4	3	3	2	0
17	+12/+7/+2	+10	+10	+5		4	4	4	4	3	3	1
18	+13/+8/+3	+11	+11	+5	Dancer's Fitness+7 Mass Suggestion	4	4	4	4	4	3	2
19	+14/+9/+4	+11	+11	+6		4	4	4	4	4	4	3
20	+15/+10/+5	+12	+12	+6	Bonus feat	4	4	4	4	4	4	4

The dancer's combat abilities are slightly better than the bard's, but the dancer enhances these skills with exceptional physical characteristics similar in degree of perfection to those of a monk. In fact, a dancer is most often a trained combatant, concealing martial maneuvers within his or her graceful spins and gestures. Because the dancer might perform in a noble or royal court, the dancer also has some knowledge of diplomacy and etiquette. Nobles often retain dancers and sometimes command them to perform for a guest; a social mistake could cost both the host and the dancer a great deal of problems, so the dancer must be discreet as well as attractive. In this capacity of serving others, the dancer might also acquire information from or about the guest, sometimes without his knowledge or approval.

Alignment: A Basirian dancer may be of any alignment. The Basiran dances require a great deal of dedication and intense concentration, so dancers often have a lawful element to their alignment. On the other hand, dancers tend to be free spirits (a chaotic trait) and add individual elements of style to their dances. The propagation of beauty and happiness that they represent is a good trait, though a few dancers use their skills to distract victims from pickpockets, or as a disguise to sneak an assassin into a noble household.

Religion: Dancers often worship the Raconteur as the creator of their art and patron of the arts in general. Other dancers worship the Peacemaker, the Lord of Silver Linings and the Laugher. Evil dancers tend to worship the Vicelord, the Confuser of Ways or the Jealous Eye.

Background: People across Tellene know Basiran dancers for their exotic skills, grace and outrageous costumes. According to legend, the ancient masters of the dance were famous fighters who hid secret fighting techniques among the innocuous popular dances of the time. These dancers appear in courts as far apart as P'Bapar and Tarisato, and from metropolitan Bet Kalamar to rustic Segeleta. While the overwhelming majority of Basiran dancers are female, male characters do have roles within the intricate dance, and some of the most famous dancers have been male.

The Basiran style of dance, known as *samarata*, traces its roots back to the meeting of the Kalamarans and Fhokki in the area now known as Doder. Each culture argues that it invented the style and introduced it to the other, but the evidence supporting either claim is suspect. In any case, since the founding of the famous Ladies' School of Dance and Culture in Bet' Urala in 220 IR, Basir and Tokis have been the centers of the old tradition.

Races: Most Basiran dancers are human, but elves, half-elves and halflings follow *samarata* as well. Outside of the noble courts, members of all races (except dwarves) perform the cultural

dances that form the basis of the class, and can be members of the class. Very few dwarves, with their ungainly builds and dislike for the style, adopt the class.

Other Classes: Dancers get along best with their less-specialized cousins the bards, and they admire the magical prowess of spellsingers and sorcerers. They respect the physical capabilities of monks, with whom they sometimes engage in friendly rivalry. Dancers consider fighters, rangers and especially barbarians uncouth, but individuals may prove themselves worthy. Dancers usually see wizards as too serious for a close personal relationship, but exceptions exist. Excitement tends to follow rogues and infiltrators, and dancers see that as a good thing. Paladins and clerics often present a bit of a game for the dancer: the dancer tries to elicit a smile instead of an admonition over the time spent on a long journey.

Game Rule Information

Basiran dancers have the following game statistics.

Abilities: The dancer must have a high Dexterity to be able to execute her intricate moves, but high Charisma is also imperative. Dancers do not require high Strength, but neither are they weak. Similarly, their constant exercise tends to demand a certain measure of Constitution.

Alignment: Any.

Hit Die: d6

CLASS SKILLS

The dancer's class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Concentration (Con), Craft (Int), Diplomacy (Cha), Escape Artist (Dex), Gather Information (Cha), Heal (Wis), Jump (Str), Knowledge (arcana) (Int), Knowledge (dance styles), Knowledge (Fhokki culture) (Int),

TABLE 2-2: BASIRAN DANCER SPELLS KNOWN

LEVEL	0	1	2	3	4	5	6
1	4	-	-	-	-	-	-
2	5	2*	-	-	-	-	-
3	6	3	-	-	-	-	-
4	6	3	2*	-	-	-	-
5	6	4	3	-	-	-	-
6	6	4	3	-	-	-	-
7	6	4	4	2*	-	-	-
8	6	4	4	3	-	-	-
9	6	4	4	3	-	-	-
10	6	4	4	4	2*	-	-
11	6	4	4	4	3	-	-
12	6	4	4	4	3	-	-
16	6	4	4	4	4	2*	-
17	6	4	4	4	4	3	-
18	6	4	4	4	4	3	-
16	6	5	4	4	4	4	2*
17	6	5	5	4	4	4	3
18	6	5	5	5	4	4	3
19	6	5	5	5	5	4	4
20	6	5	5	5	5	5	4

*Provided the dancer has sufficient Charisma to have a bonus spell of this level.

Knowledge (Kalamaran culture) (Int), Knowledge (local) (Int), Knowledge (nobility/royalty) (Int), Knowledge (samarata) (Int), Listen (Wis), Move Silently (Dex), Pantomime (Wis), Perform (Cha), Sleight of Hand (Dex), Profession (Wis), Speak Language (Int), Spellcraft (Int) Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4: Skills in the *Player's Handbook* or *Kingdoms of Kalamar Player's Guide* for skill descriptions.

Skill Points at 1st level: (6 + Int modifier) x 4.

Skill Points at Each Additional Level: 6 + Int modifier.

CLASS FEATURES

All of the following are class features of the Basiran dancer.

Weapon and Armor Proficiency: Dancers are proficient with light armor, but not shields. They are proficient with all simple weapons, plus the rapier. Note that armor check penalties for armor heavier than leather apply to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Sleight of Hand and Tumble. Also, Swim checks are subject to double the normal armor check penalty and encumbrance penalty.

Spells: A Basiran dancer casts arcane spells from the dancer spell list according to Table 2-1: The Basiran Dancer and Table 2-2: Basiran Dancer Spells Known. She casts these spells without the need to memorize them beforehand or keep a spellbook. All dancer spells have a substantial somatic component, requiring dance-like movement, thus Basiran dancers cannot take the Still Spell feat. Dancers receive bonus spells for high Charisma, and to cast a spell, a dancer must have a Charisma score at least equal to 10 + the level of the spell. The Difficulty Class for a saving throw against a dancer's spell is 10 + the spell's level + the dancer's Charisma modifier.

Bear in mind that dancing is a move action unless otherwise stated. A Basiran dancer can conceivably fight while dancing. However, any Basiran dancer who attacks with a melee weapon in combat while dancing to maintain a spell must make a Concentration check DC 10 + level of spell in order to keep the dance going properly. A failed check means the spell ends, although if it lingers for any time after dancing stops then it will do so.

Weapon Finesse: The dancer gains the Weapon Finesse feat with one light weapon of her choice, or the rapier.

Acupressure (Ex): Basiran dancers are trained in the art of finger massage at certain key points in the body to relieve muscle aches and promote healing. They learn this out of necessity for use when warming up, stretching out and keeping their bodies fit for dancing. A Basiran dancer who uses his Heal skill to apply Long-Term Care for up to six persons may add his Wisdom modifier to the hit points recovered for 8 hours of rest or twice his Wisdom modifier per day of rest.

Fascinate (Sp): Once per day per dancer level, a Basiran dancer with three or more ranks in Perform (dance) can use his dancing to cause one or more creatures to become fascinated with him as a standard action. This works in a similar fashion to the bard ability of the same name.

Bonus Feat: The dancer gains a bonus feat. The feat must come from this list: Alertness, Combat Expertise, Combat Reflexes, Dodge, Endurance, Great Fortitude, Greater Two-Weapon Fighting, Greater Weapon Focus, Improved Initiative, Improved Unarmed Strike, Instant Stand, Iron Will, Light-Footed, Lightning Reflexes, Quick Draw, Run, Toughness, Two-Weapon Defense, Two-Weapon Fighting, Weapon Focus.

Dancer's Fitness (Ex): The dancer gains the indicated bonus to all Climb, Escape Artist, Jump and Tumble checks.

Swirling Robes (Ex): While wearing her special outfit, the dancer's swirling robes and scarves distract attackers and conceal her true location. The dancer gains the benefit of concealment (20% miss chance). If the dancer uses the full defense combat option, she gains the benefit of improved concealment (30% miss chance; Reference Varying Degrees of Concealment paragraph on page 153 of the revised *Player's Handbook*). She loses the benefit whenever she loses her Dexterity bonus to AC. This special dancer's outfit costs 15 gp.

Suggestion (Sp): A Basiran dancer of 6th level or higher with 9 or more ranks in Perform (dance) can make a suggestion (as the spell) to a creature that he has already fascinated with his dancing. This works in a similar fashion to the bard ability of the same name.

Deft Hands (Ex): When trying to conceal the somatic components of a spell as elements of a dance, the dancer adds her Charisma bonus to the Sleight of Hand check (see the new uses for this skill in Chapter 4 of the *Kalamar Player's Guide*) to represent her ability to distract and deceive the viewer.

Mass Suggestion (Sp): This ability functions like suggestion, above, except that a Basiran dancer of 18th level or higher with 21 or more ranks in Perform (dance) can make the suggestion simultaneously to any number of creatures that he has already fascinated.

OPTIONAL DANCER RESTRICTIONS

Basiran dancers must train intensely in order to achieve their art form. Therefore, a character of a different class cannot simply "take a level" in Basiran dancer. The character must withdraw for a period of time and attend one of the learning institutions in order to master the ways of the dancer.

Characters cannot circumvent this by having an existing Basiran dancer teach them, nor would a dancer presume to do this on their own. A qualified instructor must teach *Samarata* and everything that accompanies it.

The best way to be a Basiran dancer is to take it as a beginning character class.

Basiran dancers taking levels in additional classes are not bound by this same restriction.

DANCER SPELL LIST

Dancers choose their spells from the following list:

0th level — *dancing lights*, *daze*, *flare*, *ghost bells* (S&S), *ghost sound*, *hand dap* (S&S), *light*, *prestidigitation*, *resistance*, *snapstep* (S&S), *trailing image* (S&S)

1st level — *charm person, dance of the cat* (S&S), *daydream* (KPG), *everchanging lights* (S&S), *expeditious retreat, feather fall, hypnotism, mage armor, message, sand dance* (S&S), *silent image, ventriloquism, victory dance* (S&S)

2nd level — *animal trance, blur, bull's strength, cat's grace, dance of the bee* (S&S), *daylight, detect thoughts, eagle's splendor, end* (KPG), *enthral, everybody clap* (S&S), *hypnotic pattern, minor image, quickstep* (S&S)

3rd level — *blazing star* (KPG), *blink, charm monster, chromatic crown* (KPG), *crushing despair, dance of the ferret* (S&S), *dance of the hornet* (S&S), *dancer's stamina* (S&S), *dispel magic, displacement, fear, good hope, major image, mood aura* (S&S), *remove curse, sculpt sound, suggestion*

4th level — *blinding beauty, break enchantment, dance of hope* (S&S), *dimension door, dominate person, incite dancing* (S&S), *legend lore, modify memory, moon blade, rainbow pattern, rainedance* (S&S)

5th level — *dance of the ram* (S&S), *dance of renewal* (S&S), *dream, false vision, frenzy* (S&S), *mind fog, mislead, persistent image, wave in motion* (KPG)

6th level — *dance of protection* (S&S), *dance of the bull* (S&S), *eyebite, mass suggestion, project image, veil, wave of destruction* (KPG)

Human Dancer Starting Package

Armor: Leather +2 AC, speed 30 ft. (20 ft. for Small characters), 15 lb.

Weapons: Rapier (1d6, crit 18-20/X2, 2 lbs., Medium, Piercing), Light crossbow (1d8, crit 19-20/X2, 4 lbs., Medium, Piercing)

Skill Selection: Pick a number of skills equal to 6 + Int modifier from the following list.

SKILL	RANKS	ABILITY
Balance	4	Dex
Climb	4	Str
Concentration	4	Con
Craft	4	Int
Diplomacy	4	Cha
Escape Artist	4	Dex
Gather Information	4	Cha
Heal	4	Wis
Jump	4	Str
Knowledge (arcana)	4	Int
Knowledge (local)	4	Int
Knowledge (nobility/royalty)	4	Int
Listen	4	Wis
Move Silently	4	Dex
Pantomime	4	Wis
Perform	4	Cha
Profession	4	Wis
Sleight of Hand	4	Dex
Speak Language	4	Int
Spellcraft	4	Int
Swim	4	Str
Tumble	4	Dex
Use Magic Device	4	Cha
Use Rope	4	Dex

Feat: If Dex 13 or higher, Dodge; if Dex 12 or less, Lightning Reflexes. Bonus: Light-Footed.

Spells Known: Cantrips: *dancing lights, ghost sound, light* and *prestidigitation*.

Gear: Dancer's outfit, backpack with waterskin, one day's trail rations, bedroll, sack, and flint and steel. Three torches. Quiver with 20 bolts, spell component pouch.

Gold: 3d4 gp.

Alternative Dancer Starting Package

Same as human dancer, except

Race: Gnome or halfling

Armor: None, speed 20 ft.

Feat: Only one.

Weapons: Sickle (1d4, 20/X2, 1lb., Small, Slashing) instead of rapier. Dart (1d3, crit 20/X3, 20 ft., 0.2 lb., Small, Piercing) instead of crossbow.

Skill Selection: Pick a number of skills equal to 6 + Int modifier.

INFILTRATOR

Infiltrators are a variant class of rogue that combines elements of several classes to make a unique raider and saboteur. Originally a crude humanoid plague on peaceful settlements, infiltrators have become proud of their skills and put them to use in a variety of situations. Infiltrators function as spies, assassins, bandits or highwaymen. They might also be stealthy scouts, dependable guides, tough caravan guards or honest hunters.

Adventures: Infiltrators work alone or in small groups, making them ideal fits for an adventuring party. Since they typically know the local geography, have good contacts and are familiar with hazards of travel, they make excellent companions. They adventure out of a desire for excitement, a love of trouble or an irrepresible urge to wander and explore.

Characteristics: Infiltrators combine the stealthy aspects of a rogue with martial skills and a certain amount of woodcraft. Their skills are similar to the ranger, but their mind-set is closer to that of the rogue. Whereas rogues rely on Intelligence, infiltrators need Wisdom, representing their woodcraft, native lore and knack for following intuition. In a pinch, though, they find they cannot avoid brute force, thus they also need Strength.

Alignment: Infiltrators, like others who prefer to work alone, lean toward chaotic alignments. They might be either good, neutral or evil.

Religion: Infiltrators prefer gods of luck, chance and skill. They worship Risk, Raconteur, the Traveler, the Landlord and the Laughter most often. They generally avoid the Fate Scribe's insistence that their actions might be predetermined, and dislike constraining faiths such as those of the True or the Overlord.

TABLE 2-3: THE INFILTRATOR

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Sneak attack +1d6, Fast Movement (10 ft.)
2	+1	+0	+3	+0	Uncanny dodge, woodland stride
3	+2	+1	+3	+1	Trackless Step
4	+3	+1	+4	+1	Woodcraft, Sneak attack+2d6
5	+3	+1	+4	+1	Trap Sense+1
6	+4	+2	+5	+2	Internal Compass
7	+5	+2	+5	+2	Sneak attack+3d6
8	+6/+1	+2	+6	+2	Fast Movement (20')
9	+6/+1	+3	+6	+3	Improved Uncanny Dodge
10	+7/+2	+3	+7	+3	Moving Target, Sneak attack+4d6, Trap Sense+2
11	+8/+3	+3	+7	+3	
12	+9/+4	+4	+8	+4	
13	+9/+4	+4	+8	+4	Sneak attack+5d6
14	+10/+5	+4	+9	+4	Fast Movement (30 ft.)
15	+11/+6/+1	+5	+9	+5	Trap Sense+3
16	+12/+7/+2	+5	+10	+5	Sneak attack+6d6
17	+12/+7/+2	+5	+10	+5	
18	+13/+8/+3	+6	+11	+6	
19	+14/+9/+4	+6	+11	+6	Sneak attack+7d6
20	+15/+10/+5	+6	+12	+6	Trap Sense+4

Background: The infiltrator is a humanoid class that certain members of the elf and gnome races have begun to follow as well. It arose from the need to quickly sneak into another settlement and steal supplies or stir up trouble with arson or other mayhem. This practice is so common among these cultures that woodland races have adopted it for striking back at the humanoids. Bands of infiltrators sneak into orcish fortifications or gnoll camps with poison or tindertwig to inflict as much harm as possible.

Races: The most likely player character infiltrators are wood elves, high elves or gnomes of any sort. Dwarven infiltrators, enhancing their class skills with the dwarven racial traits, make highly effective underground adventurers. Some braver halflings adopt it also, and these are more likely to use their skills against human or other "friendly" races. Among humans, the most likely infiltrators are the Dejj, who make war on their enemies as infiltrators, or Fhokki. Reanaarian pirates, press gangs and buccaneers might include infiltrators as well. The intellectual gray elves are possibly the only subrace that virtually never embraces this class.

Other Classes: While infiltrators are very self-reliant, they appreciate the strengths of other classes. A wizard or sorcerer can be useful for bestowing invisibility or other enhancing spells. Heavily armored warriors such as fighters and paladins are useful in certain situations, but limited in their versatility. The right cleric or druid can be a fun-loving, valuable companion, but the wrong cleric can be a stick-in-the-mud. Barbarians might have the right frame of mind, if they lack a little subtlety. Rangers are close kin, but infiltrators consider their emphasis on protecting wildlife pointless; most animals can take care of themselves.

Game Rule Information

Infiltrators have the following game statistics.

Abilities: A high Dexterity is useful for avoiding attacks, since the infiltrator does not wear heavy armor. Many of her skills also rely on Dexterity. A high Constitution score is useful because the infiltrator is often alone and might need that extra bit of durability in order to survive. For infiltrators who routinely deal in stolen documents and other such items, Intelligence can also come in handy.

Alignment: Any.

Hit Die: d6.

CLASS SKILLS

The infiltrator's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Knowledge (architecture/engineering) (Int), Knowledge (dungeoneering) (Int), Knowledge (geography) (Int), Knowledge (local) (Int), Knowledge (nobility/royalty) (Int), Knowledge (races) (Int),



Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Ride (Dex), Search (Int), Sleight of Hand (Dex), Spot (Int), Survival (Wis), Swim (Str), Use Rope (Dex), Survival (Wis), Tumble (Dex). See Chapter 4: Skills in the *Player's Handbook* for skill descriptions. Note that an infiltrator cannot use the Search skill to find traps with DCs greater than 20, nor can he use Disable Device skill to disable magical traps.

Skill Points at 1st Level: (6 + Int modifier) x 4.

Skill Points at Each Level: 6 + Int modifier.

CLASS FEATURES

All of the following are class features of the infiltrator class.

Weapon and Armor Proficiency: The infiltrator is proficient with all simple and martial weapons. They are proficient with light armor and shields, but they generally disdain the use of a shield, since it ties up a hand that can be useful for climbing, holding a rope or disarming a trap. Note that armor check penalties for armor heavier than leather apply to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently and Sleight of Hand. Also, Swim checks are subject to double the normal armor check penalty and encumbrance penalty.

Sneak Attack: The infiltrator can make a sneak attack just as a rogue does.

Fast Movement (Ex): The infiltrator has a bonus of +10 feet to his base speed when wearing no armor or light armor, or when wearing medium armor and not carrying a heavy load (though of course the infiltrator must have the Armor Proficiency (Medium) feat. This movement increases to +20 feet at 8th level and +30 feet at 14th level. This bonus stacks with other bonuses.

Woodland Stride (Ex): At 2nd level, the infiltrator may move through natural thorns, briars, overgrown areas, and similar terrain at her normal speed and without suffering damage or other impairment. However, thorns, briars and overgrown areas that are enchanted or magically manipulated to impede motion still affect the infiltrator.

Uncanny Dodge (Ex): Also at 2nd level, the infiltrator can react to danger without consciously sensing it. She gets her Dexterity bonus to AC even if caught flat-footed or struck by an invisible attacker.

Trackless Step (Ex): At 3rd level, the infiltrator leaves no trail in natural surroundings and thus cannot be tracked. The infiltrator may leave tracks voluntarily, if he wishes.

Woodcraft (Ex): At 4th level the infiltrator gain a +2 circumstance bonus to Climb, Hide, Listen, Move Silently and Spot checks when outdoors in a rural or wilderness setting.

Internal Compass (Ex): At 6th level, the infiltrator always knows which way is north. Determining direction for the infiltrator is a standard action.

Improved Uncanny Dodge (Ex): Starting at 9th level, an infiltrator can no longer be flanked; she can react to opponents on opposite sides of her as easily as she can react to a single attacker. This defense denies a character such as a rogue the ability to sneak attack the character by flanking her, unless the

attacker has at least four more levels than the target does (in a class that grants a sneak attack ability).

If a character already has uncanny dodge (see above) from a second class, the character automatically gains improved uncanny dodge instead, and the levels from the classes that grant uncanny dodge stack to determine the minimum class level required to flank the character.

Moving Target (Ex): At 10th level, the infiltrator is hard to hit when she is moving. If an infiltrator moves more than a 5-foot step during her combat action, she gains a +4 dodge bonus to Armor Class until her next action.

Trap Sense (Ex): Starting at 5th level, an infiltrator has an intuitive sense that alerts him to danger from traps, giving him a +1 bonus on Reflex saves made to avoid traps and a +1 dodge bonus to AC against attacks made by traps. These bonuses rise by +1 every five infiltrator levels thereafter (10th, 15th, 20th). Trap sense bonuses gained from multiple classes stack.

Elf/Half-Elf Infiltrator Starting Package

Armor: Studded leather +3 AC, speed 30 ft., 20 lb.

Weapons: Rapier (1d6, crit 18-20/x2, 2 lb., Medium, Piercing), Shortbow (1d6, crit 20/X3, 60 ft., 2 lb., Medium, Piercing).

Skill Selection: Pick a number of skills equal to 6 + Int modifier from the following list.

Skill	Ranks	Ability	Armor
Disable Device	4	Int	
Escape Artist	4	Dex	
Hide	4	Dex	-1
Jump	4	Str	
Knowledge (races)	4	Int	
Knowledge (architecture/engineering)	4	Int	
Knowledge (dungeoneering)	4	Int	
Knowledge (geography)	4	Int	
Knowledge (local)	4	Int	
Knowledge (nobility/royalty)	4	Int	
Listen	4	Wis	
Move Silently	4	Dex	-1
Open Locks	4	Dex	
Search	4	Int	
Survival	4	Wis	

Feat: Sprint.

Gear: Backpack with waterskin, one day's trail rations, bedroll, sack, and flint and steel. Three torches, three tinder-twigs, and caltrops.

Gold: 2d4 gp.

Alternative Infiltrator Starting Package

Race: Gnome or halfling

Armor: Leather +2 AC, speed 30 ft. (20 ft. for Small characters), 15 lb.

Weapons: Shortsword (1d4, 19-20/X2, 1 lb., Small, Piercing), and shortbow (1d4, crit 20/X3, 60 ft., 1 lb., Small, Piercing).

Skill Selection: Pick a number of skills equal to 6 + Int modifier from the previous list.



CHAPTER 3: PRESTIGE CLASSES

There's a lot more to the Basiran dancer and the infiltrator than just dancing and spying. Both classes have excellent opportunities to refine and specialize in their chosen field. The following prestige classes present some intriguing paths for both classes. Some of these prestige classes are also available to other characters that meet the necessary requirements.

DEATH DANCER

"Well, look at what just walked in; it's the death of the party." - one young noble overheard speaking to another when a death dancer arrived at a social gathering.

Dancing is normally associated with joyous occasions, celebrations of life. The one glaring exception to this is the death dancer, a profoundly unsettling dancer prestige class. Feared and respected, death dancers are accepted by their more pleasant dance companions because even the most cheerful, the most optimistic dancer knows that death is the great inevitability for all mortals. It is only appropriate, the Basiran dancers believe, that death be recognized as well.

Death dancers tend to venerate the Harvester of Souls, the Rotlord, or the Fate Scribe. Many of them wear the colors of their god, and some paint their faces to resemble skulls. The painted faces of the death dancers often get them confused for Bonedancers by hasty or ignorant folk.

Death dancers often appear at funerals, to aid in mourning and sending off the deceased. Death dancers have other roles as well, and some speculate that these dancers actually aid chosen victims into the afterlife. There are rumors of some death dancers taking levels in assassin.

Although nothing kills a celebration faster than the sudden presence of a death dancer, no one would ever consider asking one to leave. Death dancers command a certain level of respect among the peoples of Tellene, particularly people like the Dejm and Svimohz.

Some bards and shamans are death dancers, but by far the most common non-dancer classes that become death dancers are necromancers and clerics of the Reaper.

Gnomes and halflings refuse to have anything to do with becoming a death dancer; they find the entire concept too depressing. Dwarves find it pointless to fixate on death, and elves, with their long lifespans, simply aren't impressed with death as a concept. Half-orcs find it an appealing vocation.

Hit Dice: d6

REQUIREMENTS

To qualify for a death dancer, a character must meet all of the following criteria:

Races: Human, half-hobgoblin, hobgoblin, half-orc

Alignment: Any non-good

Skills: Perform (dance) 8 ranks, Knowledge (local) 5 ranks

CLASS SKILLS

The death dancer's class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Intimidate (Cha), Jump (Str), Knowledge (death customs) (Int), Knowledge (religion) (Int), Knowledge (samarata) (Int), Listen (Wis), Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Speak Language (Int), Spellcraft (Int), Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4 in the Player's Handbook: Skills for skill descriptions.

Skill Points at Each Additional Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: Death dancers are proficient with all simple weapons, plus the rapier and the scythe. They are also proficient with light armor.

False Life: At 1st level, death dancers do not fall when they are reduced to zero hit points; rather, they can continue to act, dance, or fight until they reach a negative hit point figure that exceeds their death dancer class level. Thus, a 1st level death dancer can fight down to -1 hit points, while a 5th level death dancer can fight down to -5. Once the negative point damage

exceeds his or her level, the dancer drops into a death-like coma and the normal rules for negative hit points are used. A 10th level Death Dancer, with a threshold of -10, would immediately drop dead with -11 hps.

Aura of Doom: Death dancers at 2nd level can create a swirling, vaporous miasma that horrifies foes within a certain area. After one round of dancing, a phantasm of dancing skulls and spirits seems to cavort around the death dancer. Any foes within a 30' radius of the dancer must make a Will save DC 10 + dancer's level + dancer's Charisma bonus, or suffer a fear spell as if cast by an arcane spellcaster of the same level as the death dancer.

Detect Undead: By dancing for a round, a 3rd level death dancer can cast detect undead. The dancer ends up facing the direction of the undead reading, then by concentrating the dancer gets further information.

Invisible to Undead: At 4th level, a death dancer can become unnoticed by undead like the divine spell *hide from undead* once per day with a duration based on total class level.

Animate Dead: By dancing for one round in the presence of corpses, a 5th level death dancer can cast *animate dead* once per day. The effect lasts as long as the dancer keeps dancing.

Bonedance: This unique and unsettling power is available when a death dancer reaches 6th level. It affects only skeletons, zombies, and ghouls. When the death dancer goes into a bonedance, all eligible undead in a 60' radius must make a Will save DC 10 + dancer's level + dancer's Charisma bonus, or form a line behind the dancer and begin imitating her movements. They remain in this state as long as the dancer keeps dancing and no one attacks any of the dancing dead. If a dancing dead is attacked (whether hit points are inflicted or not), that particular undead is no longer affected, and cannot be affected again that day.

Death dancers use the bonedance to enthrall undead and remove them from an area. They usually dance the undead out of harm's way, then do what's called the "final step". When executing the final step, the dancer announces to the undead what they are to do next (e.g. "Keep on dancing until you no longer see us," or "Attack that thing over there, then keep on going."). In order to successfully execute the final step, each undead must make another Will save or follow the death dancer's final step order. If the undead succeeds, the enthrallment does not end, but the undead continues dancing until its condition changes somehow. If the final step works, this could cause, for example, an entire line of undead shuffling past an enemy, each one striking at the foe before moving on and letting the next undead in line get its hit in.



TABLE 3-1: THE DEATH DANCER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	False Life
2	+1	+0	+3	+0	Aura of Doom
3	+2	+1	+3	+1	Detect Undead
4	+3	+1	+4	+1	Invisible to Undead
5	+3	+1	+4	+1	Animate Dead
6	+4	+2	+5	+2	Bonedance
7	+5	+2	+5	+2	
8	+6/+1	+2	+6	+2	Spiritdance
9	+6/+1	+3	+6	+3	
10	+7/+2	+3	+7	+3	Dance Macabre

Spiritdance: At 8th level, a death dancer gains this power. It is the same as bonedance, but it affects non-corporeal undead, specifically shadows, wraiths, and specters.

Dance Macabre: At 10th level, the death dancer gains the dance macabre. When danced for one round, the dance macabre allows the dancer to affect all undead listed in the bonedance and spiritdance abilities, and in addition affects ghosts, mummies, and vampires.

In the second round, the dancer can invoke the Aura of Doom ability. In the third round of dancing, the dancer sends out a wave of anti-life that radiates from the dancer and goes out in a 60' radius, affecting every living thing in its path, friend or foe. This effect is similar to the arcane spell circle of death.

DELVERS

"Sometimes, the enemy is not above you, but below." -Selemar

Elves and dwarves have little in common, but one significant thing they share is that each has a subterranean counterpart sub-race, one that would like nothing more than to destroy their good-aligned twins. The elves have the underground-dwelling dark elves known as the drow, and the dwarves have the corrupted, depths-loving dwarves called the duergar. Although neither surface race actively looks to provoke their underground brethren, they do find it necessary to infiltrate those races' communities to find out what they are up to. This is where the delvers come in.

The first delvers belonged to the elves. Dark elves have enough frightening aspects of their culture that the surface elves, primarily the high elves, saw the need to keep close tabs on them. These brave high elves disguise themselves as drow and live among that corrupt race for sometimes months at a time, gathering intelligence before gratefully returning to the surface. This is a risky operation, as the dark elves do not take infiltrators prisoner.

Still, the elves had enough success with delvers that they attracted the attention of the dwarves. Although sometimes the dwarves would be curious about their surlier cousins the stone dwarves, it was the corrupt and warped race known as the duergar that caused the most concern. In exchange for some wondrously forged items, the elves shared the secrets of the delvers with the dwarves.

Most delvers, be they elf or dwarf, are infiltrators. A few rangers and rogues have delver levels as well.

Hit Dice: d8

REQUIREMENTS

To qualify for a delver, a character must meet all of the following criteria:

Race: High, wood, or wild elf; hill or mountain dwarf

Base Attack Bonus: +5

Skills: Disguise 5 ranks, Gather Information 5 ranks, Climb 3 ranks, Knowledge (races) 5 ranks, Language (Drow) for elven delvers, Language (Duergar) for dwarven delvers.

Feats: Observation, Unremarkable Appearance

Special: Since drow are of a slighter, shorter build than high elves, a high elf delver must be shorter than the average for his race. The delver must also be able to speak the language/dialect of the respective sub-race, and have ranks in Knowledge (races).

CLASS SKILLS

The delver's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Knowledge (races) (Int), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Ride (Dex), Search (Int), Sense Motive

(Wis), Sleight of Hand (Dex), Spot (Int), Swim (Str), Use Rope (Dex), Survival (Wis). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The delver is proficient with all simple and martial weapons. They are proficient with light armor, medium armor and shields, but they generally disdain the use of a shield, since it ties up a hand that can be useful for climbing, holding a rope or disarming a trap.

Darkvision: At first level, delvers may cast *darkvision* as a spell like ability once per day as a sorcerer with a level equivalent to their total class levels.

Underground Survival: The subterranean world offers a vast array of hazards to life and limb. This ability grants a +4 luck bonus to finding and overcoming subterranean obstacles. A few examples are: side-stepping crevasses, finding and identifying fresh drinking water, knowing which fungi are safe to eat, identifying explosive gasses before a torch does, checking the extent of safe footing on a rock ledge, etc.

If a delver has Survival as a skill, she can use the skill underground with no penalty, and in fact she gains a +2 luck bonus to Survival skill checks when dealing with the subterranean world.

Direction Sense: There is no sun, no stars, no moon underground to aid in navigation. There's no moss to grow on the north side of anything, and flowing water has no geographical reference points. The 2nd level delver gains 2 free ranks of the Survival skill for use in determining north and not getting lost. If the delver already has the skill, add the new ranks to the existing ones, even if it exceeds the maximum allowable ranks for that level.

When the delver is underground, the Survival skill also allows her to make a good estimate on the amount of distance traveled in the course of a day.

Knowledge Choice: At 4th level, the delver can choose to gain two ranks in either Knowledge (subterranean monsters), Knowledge (subterranean flora), or Knowledge (subterranean fauna). The delver can put one rank in two of the above choices, or two ranks in one choice. The difference between subterranean monsters and subterranean fauna is that the latter deals with more "conventional" animals and living things found underground, while the former covers monsters and other fantastic creatures.

Going Native: While this is usually a term that is associated with a bad thing, in the case of the delver, going native is an advantage. Going native describes the condition of someone who is immersed in another culture so deeply and so long, to the point that they subconsciously adopt that culture's habits, mores, and customs.

Going native helps the delver to pull off a more convincing disguise. For all intents and purposes, the elven delver is a drow; the dwarven delver is a duergar. Going native not only gives a +4



TABLE 3-2: THE DELVER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Darkvision, Underground Survival
2	+1	+0	+3	+0	Direction Sense
3	+2	+1	+3	+1	
4	+3	+1	+4	+1	Knowledge Choice
5	+3	+1	+4	+1	
6	+4	+2	+5	+2	Going Native
7	+5	+2	+5	+2	
8	+6/+1	+2	+6	+2	Eidetic Memory
9	+6/+1	+3	+6	+3	
10	+7/+2	+3	+7	+3	

luck bonus to any skill rolls involving Disguise, Bluff, or Language, it also grants the delver a second roll if the first one fails. After all, many folks who've lived all of their lives in a culture still occasionally stumble over their words, commit accidental breaches of etiquette, and generally annoy their fellows. Passing that second roll means that the victims being duped simply chalk up the first failure as the delver being slightly inept.

42 Unfortunately, going native has its drawbacks. An elf that goes native in a drow community may find herself not only approving but also joining in on the perverse rituals of the drow.

This can be a problem if the delver is of a strong good alignment. Sometimes, the going native means that a delver would join in on the killing of another surface elf, one that may have strayed underground and was captured, for example. If a delver who goes native is tempted into a form of behavior contrary to her alignment and ethics, she is allowed a Will saving throw against DC 15 to resist. Add 1 to the DC for every additional week the delver has been living among the enemy.

If the delver passes her save, she will not involuntarily engage in the questionable behavior. Of course, she will have some explaining to do. If the delver fails the save, she willfully and happily engages in the evil behavior.

Lucky for delvers, their home communities tend to overlook such breaches, recognizing the hazard of going into deep cover among the enemy. In fact, delvers who spend too much time amidst the enemy and end up going native are usually given plenty of rest and removed from active adventuring until they recover their minds.

Eidetic Memory: Gathering all the information there is to get about the subterranean world is all well and good, but it avails the infiltrator nothing if he can't recall it. At 8th level, delvers gain the Eidetic Memory feat. This enables the delver to memorize facts and details.

DERVISH

"My blades whirl as fast as the desert wind, and cut just as easily!" — Janesh, Deji dervish

A sword-brandishing warrior is something to be reckoned with. A sword-brandishing warrior who moves with the grace and rhythm of a dancer is twice as deadly. The dervish combines dance moves with swordplay in such a way that is both a sight to behold and something to keep distance from.

With their whirling blades and expert movements, a dervish spins about, one blade in each hand, and engages the enemy. Sometimes, just the impressive display is enough to make a foe turn tail and run. Unlike frenzies, a dervish never loses control of herself; the mixture of combat and dance is an exact art.

Most dervishes are Basiran dancers, though sometimes rangers, monks and bards take up the Way of the Dancing Blade. The dervish's favored weapon is the vashkovi, a Deji blade that combines a scimitar and a saber (see Chapter 5).

Because a dervish cannot afford to be distracted from the pure melding of dance and swordplay, the prestige class has no extra spell ability, despite it being a Basiran dancer specialty. A Basiran dancer who wishes to get more spell levels as he goes up in experience will need to take more levels of dancer.

Although the whirling blades and frenzied motion of the dervish appears to be a wild, chaotic act, every move, every step, every swing of the blade, is carefully planned and choreographed. Thus, dervishes cannot be any chaotic alignment.

Order and discipline are needed to train for and act as a dervish.

The overwhelming majority of dervishes are Deji. Some Kalamarans and Svimohz are intrigued enough by the class to try it as well. Elves find the mixture of gracefulness and combat fascinating, and many eagerly learn the ways of the dancing blade. Of the smaller races, gnomes and halflings see the dervish as a good way to wade in among bigger folk, blades out, and cause an enormous amount of damage and confusion in their ranks. Half-orcs, hobgoblins, and half-hobgoblins who have the discipline are also good candidates for the class, especially hobgoblins.

Hit Die: d8

REQUIREMENTS

To qualify for a dervish, a character must meet all of the following criteria:

Race: Deji, Kalamaran or Svimohz, if human.

Alignment: Any non-chaotic

Base Attack Bonus: +6

Skills: Perform (Dance) 10 ranks

Feats: Two-Weapon Attack, Natural Rhythm, Dodge, Combat Reflexes

CLASS SKILLS

The dervish's class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Intimidate (Cha), Jump (Str), Knowledge (fighting styles) (Int), Knowledge (samarata)

(Int), Listen (Wis), Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Speak Language (Int), Spellcraft (Int) Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4: Skills in the *Player's Handbook* for skill descriptions.

Skill Points at Each Additional Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: Dervishes are proficient with light armor, but not shields. They are proficient with all simple and light martial weapons, plus the rapier and the vashkovi. Note that armor check penalties for armor heavier than leather apply to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Sleight of Hand and Tumble.

Mobility: At 1st level, the dervish gains the Mobility feat.

Impressive Display: At 2nd level, dervishes can set their blades whirling in a display that is sure to impress a human, demi-human, or humanoid opponent. All enemies within 50' of the display must make a Will save DC 10 +1 per dervish level +



TABLE 3-3: THE DERVISH

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+1	+0	+2	+0	Mobility
2	+2	+0	+3	+0	Impressive Display
3	+3	+1	+3	+1	Combat Expertise
4	+4	+1	+4	+1	Impressive Intimidating Display
5	+5	+1	+4	+1	Whirlwind Attack
6	+6/+1	+2	+5	+2	
7	+7/+2	+2	+5	+2	Spinning Top of Death
8	+8/+3	+2	+6	+2	
9	+9/+4	+3	+6	+3	
10	+10/+5	+3	+7	+3	Human Blade Barrier

Expertise: At 3rd level the dervish gains the Combat Expertise feat.

Impressive Intimidating Display: At 4th level, the dervish gets to add any ranks he has in Intimidation to the Will save DC of his Impressive Display attempts.

Whirlwind Attack: Dervishes gain the Whirlwind Attack feat at 5th level and need not have the prerequisites.

Spinning Top of Death: At 7th level, the dervish gains the ability to move his full movement rate and yet still conduct a full attack.

Human Blade Barrier: At 10th level, a dervish spins so swiftly that she creates a blade barrier similar to the clerical spell of the same name (based on total Basiran dancer and dervish class levels). In the dervish's case, however, it only affects opponents that are within 10' of the dervish. The dervish cannot take more than a 5' step while engaging in Human Blade Barrier. Moving beyond 5' stops the barrier. This special ability can be used only once per day, and lasts for 1d4 rounds. When the dervish ceases the Human Blade Barrier, she must make a Fort save DC 12 +1/each round of the barrier, or be Fatigued.

resembles leaping flames. Mistrunners wear greenish-aquamarine robes.

Most elemental dancers are indeed pure Basiran dancers, although some sorcerers and even some wizards find the class an attractive supplement to their knowledge base. For races, dwarves and gnomes gravitate towards Earthskippers and elves love Airdancers.

Hit Dice: d6

REQUIREMENTS

To qualify for an elemental dancer, a character must meet all of the following criteria:

Alignment: Any

ELEMENTAL DANCER

"So let me get this straight; she's on fire, and he's surrounded by a cloud of water, if they embrace, Will there be steam?" —noblewoman audience member

The Basiran dancer's sympathy with magic is responsible for the growth of this prestige class. Before taking the first level of Elemental dancer, the dancer must decide if he is going to be attuned to earth (Earthskipper), air (Airdancer), fire (Firedancer), or water (Mistrunner). Once the dancer selects an element, there is no turning back. In addition, the Elemental dancer can NEVER select a second element.

Elemental dancers are an amazing sight to behold. When they dance, an aura of elemental manifestation collects around them. Earthskippers appear cloaked in a swirling cloud of golden sand. Airdancers are gently buffeted by winds that glow a pale blue and violet. Firedancers are wreathed in beautiful red and orange flames, while a cloud of silver and green droplets of water surrounds Mistrunners.

The elemental dancer prestige class is ideal for those dancers who wish to boost their magical skills while attuning themselves to one of the four classic components of matter in the universe. To further enhance their image, the elemental dancers dress the part. Earthskippers wear browns and grays. Airdancers wear gauzy outfits of silver and blue. Firedancers wear robes and cloaks of red and orange, and cut in such a way that the clothing



TABLE 3-4: THE ELEMENTAL DANCER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Elemental Aura, +1 Spell Level, Elemental Opposition
2	+1	+0	+3	+0	+1 Save bonus, +1 Spell Level
3	+2	+1	+3	+1	Elemental Language, +1 Spell Level
4	+3	+1	+4	+1	Resistance 5, +1 Spell Level
5	+3	+1	+4	+1	Summon Small Elemental, +1 Spell Level
6	+4	+2	+5	+2	+2 Save bonus, +1 Spell Level
7	+5	+2	+5	+2	Elemental Spell, +1 Spell Level
8	+6/+1	+2	+6	+2	+1 Spell Level
9	+6/+1	+3	+6	+3	+1 Spell Level
10	+7/+2	+3	+7	+3	Summon Weird, +1 Spell Level

Attributes: 13+ Intelligence, 15+ Charisma, 14+ Dexterity
Skills: Knowledge (the planes) 6 ranks, Perform (dance) 6 ranks

Feats: Elemental Adept

CLASS SKILLS

The elemental dancer's class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Intimidate (Cha), Jump (Str), Knowledge (the planes) (Int), Knowledge (samarata) (Int), Listen (Wis), Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Speak Language (Int), Spellcraft (Int) Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Additional Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: They are proficient with all simple weapons, plus the rapier. Note that armor check penalties for armor heavier than leather apply to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Sleight of Hand and Tumble.

+1 Spell Level: When calculating the Basiran dancer's spells known and cast per day, add the levels of elemental dancer. Thus, a 7th level Basiran dancer/3rd level elemental dancer knows and casts spells as a 10th level Basiran dancer.

Elemental Aura: The aura is a swirling cloud of the respective element, and it only manifests itself if the elemental dancer is in fact dancing. The aura emanates at a 5' radius from the dancer, and any being caught in that aura takes 1d4 +1/hit point per level of damage per round (fire creates flames, earth creates sand, water creates ice, air creates lightning) exposed to the aura. There is no save, but beings with appropriate immunities are unaffected.

Elemental Opposition: The elemental dancer becomes so in tune with their element that their opposing element causes them trouble. Fire and water are opposites, as are earth and air. Elemental dancers suffer a -2 circumstance penalty on saves, attacks, damage, and skill checks against their opposing element. In addition, spells of the opposing element do an additional +1 point per die of damage.

+1 Save Bonus: At 2nd level, the elemental dancer gains a +1 saving throw insight bonus against attacks using the attuned element. This reflects the elemental dancer's greater understanding of their element.

Elemental Language: At 3rd level, elemental dancers automatically gain the language of their respective element: Aquan, Auran, Ignan or Terran.

Resistance: At 4th level, elemental dancers gain Resistance 5 versus attacks using their respective chosen element.

Summon Small Elemental: Elemental dancers at 5th level can summon a Small elemental of their respective chosen element once per day. The dancer must spend the entire round dancing. The elemental obeys the dancer even when the dance

ends, and will serve the dancer for one round per level of elemental dancer before returning back to its native plane.

+2 Save Bonus: At 6th level, the elemental dancer gains a +2 saving throw insight bonus against attacks using the attuned element. This reflects the elemental dancer's continually growing understanding of their element.

Elemental Spell: Once per day, a 7th level elemental dancer can cast one of the following spells, depending on the element chosen: fireball (fire), lightning bolt (air), sleet storm (water), or sandstorm (earth) (KPG). Effective caster level is the elemental dancer's level.

The Fifth Elemental Dancer

Rumors exist that there is a fifth category of elemental dancer. Some philosophical schools of thought teach that there are five elements: Earth, Air, Fire, Water, and Spirit. Old legends talk about the Fifth Elemental dancer, the Spiritdancer.

There are no known Spiritdancers walking Tellene these days. Details of their powers are sketchy and contradictory. Some say that they have links with the dead, and could conjure spirits and ghosts to do their bidding. Others claim that the "spirits" referred to are the souls of living beings, and the Spiritdancer was a class that could control the souls of their victims.

In any case, Spiritdancers are enshrouded in legend and probably always will be.

A potentially disturbing thought is this, though: If a dancer exists for each element, then are there para-elemental dancers (Steam, Ash, Ice, Smoke) lurking about? What of Positive and Negative Material, since some scholars consider them to be elements as well?

If there truly are Spiritdancers, they will certainly come forward in their own good time.

Summon Weird: Elemental dancers at 10th level can summon an elemental weird (see Monster Manual II) of their respective chosen element once per day. The dancer must spend the entire round dancing. The weird is under no compulsion to obey the dancer, but it is favorably disposed towards the dancer unless the weird is mistreated. If the weird gets along with the dancer, it obeys the dancer and will serve the dancer for one round per level of elemental dancer before returning back to its native plane.

EMANCIPATOR

"I would gladly suffer the lashes of a thousand whips so that I may bide my time, picking the best opportunity to break these poor wretches from the slave pits." -Senden Adarn, Emancipator

Of all the vile practices Tellene holds to, one of the worst is slavery. Fortunately, there are many individuals willing to take a stand against it and do their best to bring it down. Some favor an outright attack on slavery installations, such as slave markets,

caravans, etc. Others prefer a more subtle approach, bringing the system down from within. Of such are the Emancipators.

As can be guessed by their name, the Emancipators are dedicated to freeing slaves and making it difficult for slavers to acquire new ones. The amount of punishment they endure in order to free slaves is quite remarkable, since their favored way to free slaves is to first become one of them.

Assuming the role of a slave is difficult. An Emancipator must be exceptionally tough in order to endure the punishment and the toil. He must also possess a healthy willpower so that not only will his spirit not be broken, but also he won't turn around and lash out at his attackers too much, thereby giving away who and what he is.

Many slaver compounds and markets are heavily defended. Slavers have to worry not only about slaves trying to escape, but also raids from rival slavers, and attacks from slavery-hating groups or individuals. The slavers have become quite adept at protecting what is "theirs." So, the answer on how to infiltrate is obvious: become slaves, fight from within.

This task is worse than it sounds. First of all, the Emancipator must be convincing enough that a slaver raid considers him prime slave material. Then, in contradiction with every instinct he has, the Emancipator must allow himself to be captured.

Once the Emancipator is captured, that is when the worst comes. The slave is "indoctrinated", trained, his will is broken. The favored method of breaking a slave's will is beatings and humiliation. Although even slavers recognize that they can't beat their slaves too much, lest they become permanently injured and therefore useless, they know just how far to go, and it is far enough to be a thoroughly horrible experience. Still, through all of this, the Emancipator must show great patience and restraint, biding his time.

When the slaver is satisfied that the new slave has been properly conditioned, that is when the tables are turned. The Emancipator then puts a plan into motion, with the first part of it inevitably being to break out quietly. The Emancipator then takes care of any immediate guards, and frees the other slaves. Once this is accomplished, he engages in some sabotage in order to limit the means for the slavers to pursue the escaped slaves.

Finally, the breakout commences, and the slaves make a run for it. In order to create a diversion, the Emancipator usually commits an act of spectacular destruction on slaver property. This, it is hoped, will send all of the slavers running in one direction, while the Emancipator and his freed charges go in the other.

The biggest hazard to the Emancipator, aside from discovery, is the uncertainty as to when the conditions will be right for a breakout. Some Emancipators are lucky, and that time comes within days of the end of their training. Others are not so fortunate. One half-orc slaver had to wait two years before the circumstances were anywhere approaching right.

Although Tellene has many folks of many different alignments who despise slavery, the chaotic good philosophy and ethos is the only one truly fitting for Emancipators. Only a strong lover and supporter of personal freedom, coupled with a powerful desire to do good, is morally prepared for the difficult work of the Emancipator. Sometimes, however, the Emancipator gets allies to help with some of the peripheral arrangements and duties, especially neutral good folks (ultimate, true good), and, amazingly, chaotic neutral beings. The latter justify it by saying that infiltrating a slaver arrangement and disrupting it certainly qualifies as chaos, and, since good behavior isn't out of the chaotic neutral's scope, this fills the need to do that "good deed" that comes up every so often.

Of course, Emancipators need to make sure that allies of chaotic neutral alignment don't turn around on a whim



TABLE 3-7: THE EMANCIPATOR

CLASS	BASE ATTACK	FORT	REF	WILL	SPECIAL
LEVEL	BONUS	SAVE	SAVE	SAVE	SPECIAL
1	+0	+0	+0	+2	Innocuous
2	+1	+1	+0	+2	Find Weak Spot
3	+2	+2	+1	+3	Sense Motive
4	+3	+2	+1	+3	Tracklessness
5	+3	+2	+1	+3	Open Lock
6	+4	+3	+2	+4	Rousing Speech
7	+5	+2	+2	+4	Freedom of Movement
8	+6/+1	+2	+3	+5	
9	+6/+1	+4	+3	+5	Irrepressible Freedom
10	+7/+2	+4	+4	+6	

somewhere down the road and undo the good that was done. Such is but one of the hazards of having strange bedfellows as allies.

Since slaves come from every race on Tellene, any human, demi-human, or humanoid can be an Emancipator. The shorter folk, such as gnomes and halflings, folk that slavers instinctively believe to be easily bullied, make excellent Emancipators. Nothing works better for an Emancipator than to be underestimated.

Many of the so-called "half-breed" races, such as half-elf, half-orc, and half-hobgoblin also make extremely convincing Emancipators. It's a sad fact that many half bloods are on the fringes of society, and likely to be captured by slavers, if not sold outright by embarrassed families of poor ethics.

Some folk have confused the Emancipators with Holy Liberators, assuming that they are one and the same, citing the term "liberator" as falling under the scope of freeing slaves. However, Holy Liberators, although they do rescue folk from tyranny, are more like paladins for chaotic good gods, whereas Emancipators are daring infiltrators with no divine powers to speak of. Both classes share a love of freedom and a desire to free the downtrodden, but their methods vary quite a bit.

Hobgoblins and elves, each with their intense racial pride, are the least convincing slaves. That does not mean they can't or don't become Emancipators; they make for difficult slaves, so slavers keep a special eye on those two races. Most Emancipators find it wise to avoid disguising themselves as potential troublemakers; the whole point is to not stand out

Hit Die: d8

Emancipator/Cleric of The Guardian

If any prestige class begs for a cleric of the Guardian to adopt, it's the Emancipator. Of course, one obstacle to overcome is the fact that slaves aren't allowed to carry around personal possessions like, for instance, a holy symbol, something a cleric needs in order to cast many of her spells.

Fortunately, there are ways around this, and the Emancipator/Cleric can focus on more important matters, such as doing greater works for her god by freeing slaves. Clerics who have this calling are highly regarded in the church hierarchy. In fact, in matters of divine intervention, although such instances are extremely rare, they seem a little more likely for Emancipator/Clerics. This vocation is truly taking one's faith and living it to the ultimate, even at personal risk to one's own life.

Without fail, Emancipator/Clerics take the feat Eschew Materials. However, this only remedies the problem of base spell components, not divine focuses like the holy symbol. The Guardian has taken care of this little matter by bestowing a very special spell on his clerics. See the spell hidden symbol in the Spells chapter for more details.

Some Emancipator/Clerics also take feats like Still Spell and Silent Spell, anything that aids them in bringing their divine powers to bear as quietly and subtly as possible.

REQUIREMENTS

To qualify for a Emancipator, a character must meet all of the following criteria:

Attributes: 14+ Constitution, 14+ Wisdom

Base Attack Bonus: +4

Skills: Escape Artist 8 ranks, Bluff 8 ranks, Disguise 8 ranks, Knowledge (slaver operations) 3 ranks

Special: Emancipators must worship the Guardian, and be chaotic good in alignment.

CLASS SKILLS

The Emancipator's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Knowledge (slaver operations), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Ride (Dex), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Spot (Int), Swim (Str), Survival (Wis), Use Rope (Dex). See Chapter 4: Skills in the Player's *Handbook* for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The Emancipator is proficient with all simple and martial weapons. They are proficient with light armor, medium armor and shields.

Innocuous: Emancipators depend on the ability to blend in and not be noticed. In circumstances where the Emancipator is attempting to mix with the locals (for instance, a group of fellow slaves), she increases the DC to find her by +4. This may be applied to her Bluff check when opposed by a slaver's Sense Motive skill.

Find Weak Spot: The best way to make an escape is to cause a diversion, preferably sabotaging something, then making a run for it when the slavers' attention is elsewhere. A 2nd level Emancipator gains the sense of where her target is vulnerable, a weak spot that can be exploited. When attempting to conduct sabotage, the saboteur inflicts a -4 penalty to the item's saving throw, in the case of attended objects and a +4 bonus to his Strength check in the case of unattended objects.

Sense Motive: As the Emancipator becomes more familiar with the dark side of human nature, he gets a better understanding of how people think. A 3rd level Emancipator gets a +4 luck bonus on all Sense Motive checks.

Tracklessness: At 4th level, the Emancipator's tracks are difficult to find. For purposes of tracking he's considered to be empowered as if wearing a ring of tracklessness (see the *Kalamar Players Guide* pg 199 for more details on the ring).

Open Locks: The Emancipator gains a +4 luck bonus to Open Lock attempts, due to his increased experience with slavers' bonds.

Rousing Speech: Sometimes, it's not enough to simply unlock the chains of a slave, especially if the victim has been

constantly abused and beaten down. Sometimes, an impassioned speech is needed to fire up the newly freed ex-slaves. Once per day, a 6th level Emancipator can give a rousing speech meant to boost the morale of all freed slaves in a 30' radius. This functions similar to the bard's ability to inspire courage at the total class level of the Emancipator.

The Emancipator must spend three full rounds giving a speech, and the recipients must be able to understand the Emancipator's language in order for it to have any effect. After the three rounds, the Emancipator must make a Charisma check at DC 15. If he succeeds with the check, the slaves are rallied to his cause and are affected as if by a bard's ability to inspire courage. This lasts for one full minute, after which the bonuses wear off, but at least the ex-slaves' mood is better, and they are eager to rally around the cause of freedom and fight if necessary, even if they must use their bare hands.

If the Emancipator fails the check, the slaves remain depressed and unwilling to do much to aid in their getaway. An Emancipator can use the Rousing Speech only once per day on any given group of slaves.

Note that there are circumstances in which giving such a speech could be a detriment. Specifically, if any slavers are nearby, they may hear the Emancipator's speech and neutralize him as well.

Freedom of Movement: At 7th level, the Emancipator functions as if he's wearing a *ring of freedom of movement*. This is a supernatural ability.

Irrepressible Freedom: At 9th level, the Emancipator has truly gained the divine favor of the Guardian. As a result, the Emancipator can call upon the Positive Energy channeled ability Irrepressible Freedom (see the *Kalamar Players Guide* pg 143 for more details) once per day. This is a supernatural ability.

GNOME PRANKSTER

"When performing a dance routine, I enjoy wearing a headdress that's a fruit basket. It's outrageous, it confuses people, and if I get hungry, I can always grab a pear." — Jandy Gozer

Gnomes have a reputation not only on Tellene, but pretty much in any other plane of existence, of possessing what can charitably be described as a unique sense of humor. Gnomes consider pranks and practical jokes to be the great equalizers for their culture, when dealing with uppity "big folk." Nothing takes down a cocky, over-confident rogue, an overly pompous nobleman or an arrogant, muscle-bound warrior more effectively than an embarrassing bit of ridicule.

The gnome prankster is a very unique form of infiltrator. The smaller races certainly are adept at being infiltrators; the gnomes simply took the concept to a logical (for gnomes, anyway) conclusion. Gnome pranksters are proficient at information gathering, scouting, sabotage, and any of the other countless mundane tasks expected of all decent infiltrators. But

the gnome pranksters are so much more. They love their work, and enjoy getting as much entertainment out of it as they can.

In general, gnome pranksters don't favor killing, inflicting pain, or destroying crucial resources. If they can neutralize a device and make their foes look like idiots, they consider it a job well done. In fact, some individuals of other races, folks with an aversion to murder, hire gnome pranksters to take an enemy down a few notches, since sometimes a bit of humiliation can be as damaging to a person's standing as doing actual harm.

This is not to say that a gnome prankster can not defend herself. They are quite good at fighting their way out of a situation when it is needed. They simply much prefer to move into an area, set up the sabotage/prank, then retreat to a safe place to watch the fun.

Rock gnomes are the only gnomish sub-race that has gnome pranksters. Forest gnomes are too fawning and sycophantic, and deep gnomes are too sullen. Only rock gnomes have the sense of humor (and the nerve) to become pranksters.

Gnome illusionists and rogues (and ideally, gnomes who are illusionists AND rogues) are attracted to the gnome prankster prestige class. This class is literally one of prestige; gnome society idolizes their pranksters.

Hit Dice: d6

REQUIREMENTS

To qualify for a gnome prankster, a character must meet all of the following criteria:

Racial Requirements: Rock gnomes only

Attributes: 12+ Intelligence, 14+ Dexterity

Base Attack Bonus: +3

Skills: Disable Device 8 ranks, Bluff 8 ranks, Perform (Jokes) 3 ranks

Feats: Glib Tongue (KPG) and Nimble Fingers

CLASS SKILLS

The gnome prankster's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Diplomacy (Cha), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Perform (Jokes) (Cha), Profession (Wis), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Spot (Int), Survival (Wis), Use Rope (Dex). See Chapter 4: Skills in the *flayer's Handbook* for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The gnome prankster is proficient with all simple and martial weapons, as well as any gnomish exotic weapon. They are proficient with light armor.

Spells: Gnome pranksters continue to develop the gnome race's natural familiarity with illusions. They can cast illusions without preparing the spells ahead of time, just as a sorcerer does. To learn or cast a spell, the gnome prankster must have a

TABLE 3-5: THE GNOME PRANKSTER

CLASS	BASE ATTACK	FORT	REF	WILL	SPECIAL	SPELLS PER DAY		
						0	1	2
1	+0	+0	+2	+0	Mimic	1	-	-
2	+1	+0	+3	+0		2	-	-
3	+2	+1	+3	+1	Taunt	3	-	-
4	+3	+1	+4	+1		3	0	-
5	+3	+1	+4	+1	Evasion	3	0	-
6	+4	+2	+5	+2		3	1	-
7	+5	+2	+5	+2		3	2	-
8	+6/+1	+2	+6	+2		3	2	0
9	+6/+1	+3	+6	+3		3	2	0
10	+7/+2	+3	+7	+3	Humiliation	3	3	1

TABLE 3-5A: GNOME PRANKSTER
SPELLS KNOWN

LEVEL	0	1	2
2	4	-	-
3	4	-	-
4	5	2	-
5	5	2	-
6	6	3	-
7	6	3	-
8	6	3	2
9	6	4	2
10	6	4	3



Mimic: A 1st level gnome prankster can imitate other sounds with a great deal of proficiency. In order to accomplish this, the gnome prankster uses his Bluff score with an additional +2 luck bonus. Pranksters can use their mimic ability to duplicate the voices of anyone that they have heard before.

Taunt: At 3rd level, the gnome prankster perfects the ability to taunt an opponent into doing something rash. Naturally, the victim must understand the gnome's speech. When making a taunt attempt the gnome prankster uses his Bluff skill to generate a total. The victim must then make a Will save using the gnome's taunt total as the DC.

If the victim passes the save, then he refuses to be baited. The gnome prankster may make another attempt, but each failure adds a cumulative -2 to the DC. If the victim fails the save, he becomes enraged and charges the gnome, resulting in a -2 penalty to Armor Class. The victim also cannot cast spells or use innate abilities, but instead must run towards the gnome with the purpose of throttling him with bare hands. This rage lasts for 1d3 rounds plus the Charisma bonus of the gnome.

Evasion: At 5th level, the gnome prankster gains the rogue ability of Evasion.

Humiliation: At 10th level, the gnome prankster becomes a true master of the practical joke. Once per day, the gnome prankster can create a situation, through a combination of a verbal jest and some embarrassing bit of sabotage that serves to utterly humiliate a target or targets. The gnome prankster's humiliation tactic can affect a number of victims equal to the gnome's Charisma bonus. All of the targets must be in sight of each other and of the source of humiliation.

When the humiliation is triggered, the victim(s) must make a Will save at DC 20 + the gnome prankster's Charisma bonus. Dungeon Masters can add extra difficulty if the prank is a particularly good one.

If the victim makes the save, then not only is he not amused, but he will not succumb to this manner of attack again until the gnome prankster gains a new level. Any victim who fails is so roundly humiliated that he is considered staggered (see revised *Dungeon Master's Guide*, p 30). This condition lasts for 2d6 minutes.

Charisma score equal to at least 10+ the spell level. The Difficulty Class for a saving throw against a gnome prankster's spell is 10 + the spell level + the gnome prankster's Charisma modifier.

A gnome prankster may a number of spells equal to his base daily allotment plus his bonus spells (if applicable) for a high Charisma score. The base daily allotment is defined on Table 3-5: The Gnome Prankster. Bonus spells are determined from Table 1-1 in the *Player's Handbook*. The number of spells known is given in Table 3-5a.

HIGHWAYMAN

"This is where I say something pithy and appropriate, such as 'stand and deliver!'" —anonymous masked but articulate highwayman

It takes a very special individual to rob people on the road and get away with the maximum haul for minimum effort. Although it would seem that highwaymen are simply a type of brigand or rogue, there is an art to robbing travelers that requires some very special skills and talents.

It must be borne in mind that the highwayman is not a noble figure, but rather a thief, someone who presents a hazard to travelers on the road, ready to steal from an individual, a group, or a caravan. Unless the thievery is happening in an unjust kingdom and the targets are wealthy, corrupt individuals who can afford the losses, there is very little that is heroic about highwaymen. There are highwaymen that have a code of conduct, voluntary restrictions they place on their activities, but they are the exception rather than the rule. The restrictions or codes usually include things like not robbing members of their race or nationality, or not stealing from families or poor people.

Many rogues and brigands eventually become highwaymen. For many, it's simply a matter of adjusting to a new set of circumstance and environment.

Highwaymen are the bane of civilized kingdoms, especially ones that rely on safe roads in order to achieve commerce and communication. Penalties for highway robbery are stiff, and many are the crossroads that hosts a gibbet with a highwayman swinging from it, a recipient of summary justice delivered by a kingdom's patrolling soldiers.

There exist a small percentage of highwaymen that try to foster some romantic notion that they are dashing heart-breakers. There are tales of charming highwaymen that "steal a lady's heart along with her jewels," or gorgeous, sensual female highwaymen who young nobles are eager to encounter and be put under her mercy. Fortunately, these incidents are rare, since most people take exception to being stolen from, regardless of how charming or attractive the bandit happens to be.

Most highwaymen are infiltrators, brigands, or rogues, in that order from most to least common. Some unprincipled rangers or down on their luck fighters take up the mantle of highwayman as well.

The individual races each have their own unique take on the highwayman. Dwarven highwaymen tend to go after their racial enemies or rivals rather than simply lying in wait in order to rob just anyone. Half-orcs tend to be more violent, gnomes more eccentric (there are even reports from Pekal of a roving band of gnome highwaymen who ride dogs), halflings more mischievous in a roguish way, and hobgoblins more structured and disciplined. Few elves tend to be highwaymen, but wood elves occasionally take up that mantle in order to punish strangers trespassing on their land.

Hit Dice: d6

REQUIREMENTS

To qualify for a highwayman, a character must meet all of the following criteria:

Base Attack Bonus: +3

Skills: Riding 5 ranks, Survival 8 ranks

Feats: Alertness, Expert Tactician, Track

CLASS SKILLS

The highwayman's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Ride (Dex), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Spot (Int), Swim (Str), Use Rope (Dex), Survival (Wis). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The highwayman is proficient with all simple and martial weapons. They are proficient with light armor and shields, but they generally disdain the use of a shield, since it ties up a hand that can be useful for climbing, holding a rope or disarming a trap.

Notoriety: No matter how well a highwayman covers his tracks, inevitably he gets a reputation. The more a highwayman practices his "trade" the greater the chance of people being warned about him. It doesn't even matter if the highwayman's name is never mentioned; appearance, tactics, behavior, any of these things can become a "tag" for a repeat offender. Whenever the highwayman accosts a target and begins dealing with him or her, the highwayman gets a +1 bonus to Intimidate checks. This bonus increases by +1 at every odd level of highwayman. Thus, a third level highway man gains a +2 bonus and so on.

Dungeon Masters can have fun with this. A reputation can make negotiations and exchanges much more interesting. Notoriety need not be a bad thing, especially if the highwayman is known for letting his victims go unharmed so long as they ante up their valuables without a fuss. At the Dungeon Master's discretion, the notoriety bonus can be added to any other communication skill the highwayman has, provided it helps the highwayman get his way.

Camouflage: When preparing to ambush travelers, having a good hiding spot is a key requirement. Second level highwaymen have mastered the art of hiding better. All Listen and Spot checks against a highwayman and his band have their DC increased by +4, provided that the robbers have had at least two minutes to prepare concealing cover.

Sizing Up The Target: Sometimes a caravan is simply a group of merchants, their wagons bulging with goods, waiting to be taken by someone with the courage to do so. Sometimes a caravan is a decoy, filled with soldiers armed with readied cross-

bows. A solitary traveler in expensive robes can be a powerful archmage with a short temper or an extremely stupid merchant. A 3rd level highwayman can use Sense Motive, with a +2 circumstance bonus, for the purposes of sizing up a potential target and deciding if it is worth attacking or not.

This applies not only to determining the potential threat of the target, but also whether or not the target has any wealth worth stealing. The DC for sizing up is the target's Bluff score.

Improved Surprise: A 4th level highwayman has the ability to use a move action instead of a standard action if he achieves surprise on a victim.

Thug Feat: At 5th level, a highwayman gains the Thug feat, as found in the *Forgotten Realms Campaign Setting*. The feat grants the highwayman a +2 bonus to initiative and Intimidate checks.

Full Action Surprise: At 6th level, the highwayman gains a full round of surprise against victims. This reflects the highwayman's increased skill at getting the drop on his targets.

Counter-Tracking: What good is pulling off a good heist and an escape, only to have rangers and bounty hunters track the highwayman down? At 7th level, the highwayman masters the ways of counter-tracking, making it difficult to follow him. Anyone tracking such a highwayman suffers a +10 to the DC of the tracking check. This is in addition to any other possible adjustments.

Dramatic Appearance: At 10th level, the highwayman is in a position to turn every robbery into a dramatic occasion. By this point in his career, the highwayman is so experienced and proficient at his craft that he develops a flair for it and "plays to the crowd."

Once per day, in an encounter situation where the highwayman has achieved surprise against a victim, the highwayman can invoke a "dramatic appearance." Usually, this involves flourishing, menacing gestures, an abrupt appearance seemingly from nowhere, and a "Stand and deliver!" attitude that brooks no disobedience. When doing a dramatic appearance, the victims must make a Will save at DC 10 + the highwayman's level + the highwayman's Charisma bonus. Failure to make the save results in the victims being frightened for 1d4+1 rounds. If a victim rolls a "1" on his save and the Dungeon Master allows critical failures for saves, the victim is panicked for 1d4 rounds.



MELANARI

"Of course I use my body in order to achieve my ends. A muscular fighter uses HIS body to get his way, and a nimble rogue uses his body to help him break into a place and loot it. So why single me out?" -Sirella

TABLE 3-6: THE HIGHWAYMAN

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Notoriety +1
2	+1	+0	+3	+0	Camouflage
3	+2	+1	+3	+1	Notoriety+2, Sizing Up the Target
4	+3	+1	+4	+1	Improved Surprise
5	+3	+1	+4	+1	Notoriety+3, Thug feat
6	+4	+2	+5	+2	Full Action Surprise
7	+5	+2	+5	+2	Counter-Tracking, Notoriety +4
8	+6/+1	+2	+6	+2	
9	+6/+1	+3	+6	+3	Notoriety+5
10	+7/+2	+3	+7	+3	Dramatic Appearance

Dance is a sensual activity, and there is no doubt that many people think of sensuality when the word 'dancer' is mentioned. Images of seductive harem dancers, slave dancers entertaining their masters or mistresses, or professional entertainers paid to perform, all linger in the average person's mind, much to the distress of Basiran dancers in general. The image of the alluring, willing dancer, displaying themselves for the viewing pleasure of their audiences is an image that most serious Basiran dancers try to fight.

Still, the image persists for a reason. An attractive dancer is fascinating, exciting to watch. With this in

mind, the Melanari prestige class came into being. The Melanari are a branch of Basiran dancers who not only accept their role as alluring dancers, they embrace it. The word is Kalamaran, and it means "sensual motion". Many Kalamarans point to the word as proof that Kalamarans are the original creators of *samarata*, and thus the creators of the Basiran dancers. However, the Fhokki have a word for this sort of dancer as well, though it's less known. The word *narrharra*, literally translated, means "passionate dancer." Like the Kalamarans, the Fhokki point to the word as proof that they created the Basiran dancers. The controversy continues to this day, with no satisfactory resolution in sight.

A Melanari may seem a bit out of place in a dungeon setting, even more so than the average Basiran dancer. Admittedly, they are out of place in such a setting, but this gives players all the more reason to come up with an interesting and compelling background, with interesting motivations as to why the dancer is so out of his or her element.

Although either gender can be a Melanari, the overwhelming majority is female. Male Melanari are more common in female-dominated societies, or among spoiled noble ladies. The biggest mistake to make about Melanari is to assume that they are stupid or "easy." While there are certainly a few rare instances of Melanari who are empty-headed playthings, they are looked down on in general by even other Melanari. The whole point of the Melanari is to fire the imagination, to entice, to present an attractive image, to make the audience forget their troubles for a while, but not to touch. Truly expert Melanari can get a pulse racing by pure motion, and never even getting close enough for the spectator to smell their perfume.

Melanari are best suited for urban adventures, but a few them "take to the road". Such Melanari's motivations are varied. Some simply want to travel with a group and be able to perform at the numerous stops that inevitably occur when an adventuring party travels overland. Others are indeed looking for a change of pace, to do and see new things, and perhaps even expose themselves to some risks, which in itself is a thrill. There are even instances of Melanari hearing of rare items of beauty or of magic that is appropriate for their class, and heading out personally to retrieve them, encountering many adventures along the way.

In many instances, Melanari are used as spies, using their skills and wiles to get information. In fact, Melanari are the closest example to a fusion between Basiran dancers and infiltrators.



TABLE 3-8: THE MELANARI

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Distraction, +1 Spell Level
2	+1	+0	+3	+0	Trustworthy feat, +1 Spell Level
3	+2	+1	+3	+1	+1 AC bonus, Dodge feat
4	+3	+1	+4	+1	+1 Spell Level
5	+3	+1	+4	+1	+2 AC bonus, Uncanny Dodge
6	+4	+2	+5	+2	Hypnotic Motion, +1 Spell Level
7	+5	+2	+5	+2	Alluring feat, +1 Spell Level
8	+6/+1	+2	+6	+2	+3 AC bonus, +1 Spell Level
9	+6/+1	+3	+6	+3	Improved Uncanny Dodge
10	+7/+2	+3	+7	+3	Dance of Ultimate Ecstasy

When adventuring, Melanari have one hard and fast rule: Don't get hit. While granted, no adventurer wants to subject himself or herself to pain, Melanari are especially desirous of avoiding injury. This is a logical desire, since one of the Melanari's biggest tools is his or her appearance. There aren't many audiences that wish to see a scarred dancer perform. As a result, Melanari prize items that lessen the chances of them getting hit.

Humans and half-elves are by far the most common Melanari. Elves who don't mind mingling with other races make very successful Melanari. Dwarves are only rumored to have Melanari, and they keep such folk away from non-dwarven eyes (and the other races are quietly grateful for this). Gnomes refuse

to take the sensual dancing seriously, and thus avoid this class. Some halflings, however, find it an appealing vocation, especially if it can reduce some "big folk" to quivering masses of helpless desire. The remaining races have nothing to do with Melanari in general, although a few rare hobgoblins, in their quest to compete, take it up for the challenge. **Hit Dice:** d6

REQUIREMENTS

To qualify for a Melanari, a character must meet all of the following criteria:

Race: Any except for gnome, half-orc, or half-hobgoblin

Attributes: 15+ Charisma, 14+ Dexterity

Skills: Perform (dance) 6 ranks

Beats: Natural Rhythm, Gorgeous, Persuasive

CLASS SKILLS

The Melanari's class skills (and the key ability for each skill) are Balance (Dex), Bluff (Cha), Climb (Str), Concentration (Con), Diplomacy (Cha), Disguise (Cha), Escape Artist (Dex), Gather Information (Cha), Jump (Str), Knowledge (samarata) (Int), Listen (Wis), Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Sense Motive (Wis), Speak Language (Int), Spellcraft (Int), Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Additional Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: Melanari are proficient with all simple weapons. They are not proficient with armor, and in fact cannot wear armor.

Distraction: A Melanari can use his dance moves to distract an opponent. The Melanari must generate a Performance (Dance) total. Opponents then make a Will check using the dancer's Performance (Dance) total as the DC. Opponents failing the check are dazzled (see revised *Dungeon Masters Guide*, pg 300). Furthermore, attempts by dazzled opponents to Spot, Search, Listen, or Sense Motive are done at a -3 penalty.

In order for a Melanari to use distraction, she must be able to dance for a least one round. She can affect a number of targets equal to her total levels of Basiran dancer and Melanari, plus her Charisma bonus, in a 30' radius.

There are few provisions to using distraction: First of all, the opponents must be able to see the dancer. A blind opponent is unaffected by distraction, and an invisible Melanari can't affect anyone. Secondly, the opponents must be of a race that considers the dancer attractive or at least worth paying some attention to. *Dungeon Masters* must make judgment calls as to who or what can be affected by distraction. Distraction can come about not only because of attraction and sensuality, but also because of curiosity. Even a beholder can potentially be distracted, as it wonders why that oddly dressed human is making those strange moves to the music. There are limits, however; a gelatinous cube is not going to care.

+1 Spell Level: When calculating the Basiran dancer's spells known and cast per day, add the levels of Melanari. Thus, a 5th level Basiran dancer/3rd level Melanari knows and casts spells as an 8th level Basiran dancer.

Trustworthy: A 2nd level Melanari gains a +2 bonus on Gather Information and Diplomacy checks. It's amazing how easily spectators feel they can open up to someone who is shimmying sensuously in front of them.

Dodge Feat: At 3rd level, a Melanari gains the Dodge feat automatically.

AC Bonus: This luck bonus is added to the Melanari's armor class, though it's not cumulative.

Uncanny Dodge: At 5th level, a Melanari gains Uncanny Dodge in an effort to preserve his appearance from damage.

Hypnotic Motion: At 6th level, a Melanari can move in such as way as to create a non-magical equivalent of the 2nd level arcane spell hypnotic pattern. Hypnotic motion duplicates the spell exactly in terms of effect, range and duration.

Alluring Feat: At 7th level, a Melanari gains the Alluring feat from Song and Silence, as her beauty and Charisma continue to grow the more experienced she gets. This grants the Melanari a +2 bonus on Diplomacy checks and adds +2 to the save DCs of all of the Melanari's mind-affecting language-dependent spells.

Improved Uncanny Dodge: A 9th level Melanari becomes even more of an expert in not getting hit, and gains this ability automatically.

Dance of Ultimate Ecstasy: Once a day, a 10th level Melanari can attempt this legendary dance. The dancer must perform for 3 rounds and generate a Performance (Dance) total. Opponents then make a Will save using the dancer's Performance (Dance) total as the DC. Any opponent who fails the check is moved to tears over the performance, and is completely smitten by the Melanari. Opponents so moved are stunned for one round, staggered for one round, and then shaken for 1d3 rounds.

The dancer can affect one viewer for every point of the dancer's Charisma bonus. However, the performance is so exhausting that the dancer must make a Fortitude save against DC 20 or become fatigued.

SABOTEUR

"The more parts, the more opportunities to make it stop working." - Sprocket

Not all infiltrators lurk around and collect information. Some are far more lethal. Saboteurs are infiltrators who sneak into an enemy camp, fort, city, or other community and cause damage, hopefully without getting caught. Of all the infiltrator prestige classes, the saboteur is the riskiest in terms of what happens if the character is caught. Many enemy communities take a dim view of people sneaking around, destroying property. Most authorities will summarily kill a saboteur.

Examples of sabotage include: torching crops, polluting drinking water with poison or some disease-carrying agent, rigging a bridge or drawbridge to collapse, ruining siege equipment, collapsing a building or wall, scuttling a ship, or ruining a wagon.

A saboteur is an expert in the construction (and consequently the destruction) of buildings and mechanical things. Just as an assassin knows how the body works so as to better kill it, the saboteur knows how things work so they can better destroy them.

Some saboteurs go for the "blunt instrument" approach, simply doing as much damage to their target without thought of concealing it. Others are subtler, ruining a target but making it look as if there's nothing wrong with it. In the world of the saboteur, there's plenty of room for both schools of thought.

Gnomes and dwarves make excellent saboteurs, since their races have strong inclinations towards mechanical things, building, and mining. Other races fare well, with elves favoring more of the subtle approaches, and half-orcs favoring the "blunt instrument" approach, wild elves and wood elves often resort to more overt tactics when battling against encroaching settlers or loggers.

Hit die: d6

HOW TO SABOTAGE SOMETHING

In order to successfully sabotage a target, the saboteur must use the Disable Device skill. As a result, only characters trained in Disable Device can attempt sabotage. Untrained individuals can certainly attempt to destroy something, but there can be no finesse or surgical strikes; it becomes more of a case of just attacking something with a weapon, or fire, or whatever is at hand.

The difference between a saboteur attempting to destroy something, and some barbarian whacking away at a drawbridge with an ax, is a matter of time, ease of execution, and less unpredictability. A saboteur knows the best way to burn a wheat field while avoiding mishaps. If said barbarian attempted to burn a wheat field and somehow failed to make the roll, he may end up burning himself to death.

The base difficulty class for sabotage is a 20. The following modifiers modify the sabotage DC:

Character doesn't have Disable Device skill, and is attempting sabotage anyway +10
 Saboteur has never seen this type of device before +10
 Saboteur has successfully sabotaged this type of device before -5

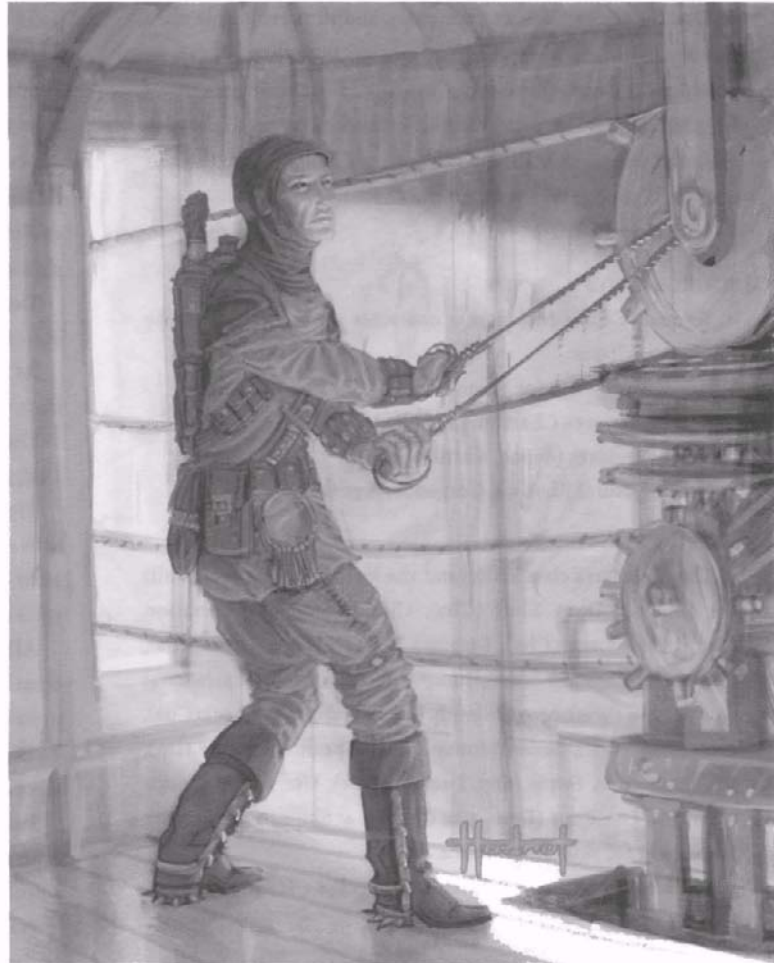


TABLE 3-9: THE SABOTEUR

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Innocuous
2	+1	+0	+3	+0	Find Weak Spot
3	+2	+1	+3	+1	Mechanic's Instinct
4	+3	+1	+4	+1	
5	+3	+1	+4	+1	Semblance of Normalcy
6	+4	+2	+5	+2	Cause and Effect
7	+5	+2	+5	+2	Delayed Failure
8	+6/+1	+2	+6	+2	
9	+6/+1	+3	+6	+3	Spectacular Destruction
10	+7/+2	+3	+7	+3	

Saboteur doesn't intend to destroy device; just cause it to break down temporarily +5
 Target is flammable -5
 Target is fragile -5
 Saboteur intends for the failure/destruction of the target to occur after he has left the scene +5

When it comes to resolving the sabotage attempt, the saboteur makes a Disable Device skill check. If the would-be saboteur is someone who is making an unskilled attempt, they should make a check using their Intelligence bonus as a modifier. If a saboteur fails his Disable Device check, the attempt fails. If an untrained individual fails the check, not only

does the attempt fail, but something bad happens to the individual as well. This could be anything from accidentally alerting the guards to self-inflicted harm. For instance, a spellsinger decides to poison a village's water supply by throwing a diseased rat down the well. A failure could mean that not only does the attempt simply not work, but the spellsinger himself ends up getting infected by the rat!

An unskilled person trying to sabotage something and who winds up rolling a natural "1" should have something appropriately hideous happen to him. A sorcerer attempting to sabotage a catapult unskilled may end up getting his foot caught in the machinery, only to be flung through the air when the catapult accidentally engages.

In order to add a little more tension to the professional saboteur's job, a skill check that results in a natural "1" means that the saboteur suffers some consequence in much the same way as an unskilled individual would suffer during a simple failure.

REQUIREMENTS

To qualify for a saboteur, a character must meet all of the following criteria:

Base Attack Bonus: +3

Skills: Knowledge (either Architecture and Engineering, or Mechanical Devices) 8 ranks, Open locks 5 ranks, Disable Device 8 ranks

Feats: Pyro

CLASS SKILLS

The saboteur's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Knowledge (Architecture and Engineering (Int), Knowledge (Mechanical Devices) (Int), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Ride (Dex), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Spot (Int), Survival (Wis), Swim (Str), Use Rope (Dex). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The saboteur is proficient with all simple and martial weapons. They are proficient with light armor and shields, but they generally disdain the use of a shield, since it ties up a hand that can be useful for climbing, holding a rope or disarming a trap.

Innocuous: One of the most valuable tools of the saboteur is the ability to blend in and not be noticed. In circumstances where the saboteur is on a mission and is attempting to mix with the locals, she increases the DC to find her by +4.

Find Weak Spot: A 2nd level saboteur gains the sense of where her target is vulnerable, possibly a weak spot that can be

exploited. When attempting to conduct sabotage, the saboteur inflicts a —4 penalty to the item's saving throw.

Mechanic's Instinct: The saboteur needs to understand how something works in order to stand a better chance at successfully sabotaging it. Beginning at 3rd level, the saboteur gains a +4 circumstance bonus to any checks in order to understand how a device works.

Semblance of Normalcy: It's frustrating for a saboteur to rig a bridge to collapse, only to leave behind some indication that something is wrong with the structure. The 5th level saboteur increases the DC of anyone's Search check by +4, if that check is being made to see if anything is amiss.

Cause and Effect: Sometimes, a saboteur rigs things to happen only when a certain condition is met. For instance, a block and tackle over a mine may be sabotaged so that it fails after a dozen uses. Or perhaps a bridge is rigged to collapse as soon as a cumulative weight of 4,000 pounds has crossed it. With Cause and Effect, the saboteur stands a much better chance of things happening according to the conditions he prescribed. Add +3 to the skill check when designing a condition dependent failure.

Delayed Failure: At 7th level, the saboteur no longer suffers a DC penalty when attempting to cause the sabotage to happen when he is no longer around. This ability allows the saboteur to set up the exact time for something to fail.

Spectacular Destruction: At 9th level, the saboteur gets the talent of not only destroying something, but destroying it in a very spectacular fashion. The chief advantage to causing something to fail spectacularly is that as a rule, people are so busy staring at the destruction unfolding before them that it buys the saboteur time to leave the area undetected.

STOMPERS

"What you call stepping on someone's face, I call dancing. Now, shut up or I'll dance on YOU!" —Blazz-Tor, orc Stomper

Some orcs and half-orcs recognize the value of dance in orcish culture, although most that recognize it are loath to say so aloud. There exists in orc society, however, one group that proudly embraces dance. And if anyone laughs or sneers, they will cheerfully stomp them to death. They are, of course, the Stampers, an orcish dance troupe that is a subtle blend of cultural dance and extreme violence.

It's not unusual to see a Stomper engage in a lead-footed ponderous dance routine that conveys some event in orcish history, then turn around and fling himself at a group of critics and bludgeon them into submission, trampling their unconscious forms underfoot, all in time to the music.

While other races find this form of dance to be not a little disturbing, the premier Basiran dancers in Kalamar acknowledge it as a legitimate form of *samarata*. To the true guardians of culture, the Stampers are doing their part in preserving orc



Feats: Close-Quarters Fighting (Sword and Fist), Power Attack, Natural Rhythm

CLASS SKILLS

The Stomper's class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Intimidate (Cha), Jump (Str), (Wis), Knowledge (samarata) (Int), Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Speak Language (Int), Spellcraft (Int) Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Additional Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: Stompers are proficient with all simple and martial weapons. They are also proficient with light armor.

Bonus Beat: Stompers can choose from the following feats for their bonus feat: Cleave, Combat Expertise, Combat Reflexes, Dodge, Improved Bull Rush, Improved Trip, Improved Unarmed Strike, Iron Legs, Knock Prone, Mobility, Natural Balance. Bonus feats are awarded at 1st, 4th, and 8th levels.

Fearsome Appearance: This ability is similar to the brigands' special ability of the same name. Opponents must make a Will save (10 + her Charisma bonus) to make an attack of opportunity against a 2nd level Stomper. This is particularly useful when an enraged dancer wades into the audience.

Stomp: As a free action, the 3rd level Stomper can make a single attack of trampling a prone opponent for 1d6 hit points of damage plus Strength bonus. The Stomper must begin the attack immediately adjacent to the victim.

Medium Armor Proficiency: At 5th level, Stompers gain proficiency in medium armor. Brigandine armor is the Stomper's favorite of this type.

Heavy Armor Proficiency: At 7th level, Stompers gain proficiency in heavy armor. Their favorite armor for this occasion is Shrike armor.

Improved Stomp: At 9th level, a Stomper gains the ability to make two free stomping attacks against a prone opponent that is no more than five feet away.

The Dance of Rage: Once a day, a 10th level Stomper can work himself into a dancing frenzy. The dancer gains 1d12 extra hit points, an increase of +4 to Strength and Dexterity, and an extra move action. Although similar to a barbarian's berserk rage, the Dance of Rage is under better control of the dancer. Once the Dance of Rage ends, the effects immediately dissipate.

TABLE 3-10: THE STOMPER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+1	+2	+0	+0	bonus feat
2	+2	+3	+1	+0	Fearsome Appearance
3	+3	+3	+1	+1	Stomp
4	+4	+4	+2	+1	bonus feat
5	+5	+4	+2	+1	Medium Armor Proficiency
6	+6/+1	+5	+3	+2	
7	+7/+2	+5	+3	+2	Heavy Armor Proficiency
8	+8/+3	+6	+3	+2	bonus feat
9	+9/+4	+6	+4	+3	Improved Stomp
10	+10/+5	+7	+4	+3	Dance of Rage

culture, despite many folks' assertions that those two words are a contradiction in terms. **Hit Dice:** d12

REQUIREMENTS

To qualify for a Stomper, a character must meet all of the following criteria:

Race: Orc or half-orc only

Attributes: Strength 14+, Constitution 15+

Skills: Perform (Dance) 5 ranks

SUNWALKERS

"I brave the sun in order to observe our so-called brethren on the surface. I observe in order to find a weakness that can be exploited."

—anonymous drow

While high elves have delvers to spy on the drow, the dark elves have the sunwalkers, drow who travel to the surface in order to spy on the surface-dwelling elves. Although delvers and sunwalkers appear similar at first glance, there are enough differences that they warrant their own prestige class.

Drow society is very cutthroat. Clans, families, and individuals jockey for position, status, and power. It is a matriarchal society, with the females handling not only the duties of leadership but also the duties of the clergy, while the males content themselves with arcane magic as their exclusive province.

It is not enough to be a sunwalker; a drow must be a successful sunwalker, one who gets results. Such sunwalkers are held in high esteem, be they male or female. For this reason, many sunwalkers are males eager to improve their station in drow society.

The sunwalkers' mission is to infiltrate elven societies for a long-term period of time, learn their weaknesses, and perhaps do a bit of sabotage, then return with the information.

Sunwalkers are mostly infiltrators, though some fighters, rogues, or rangers are lured to the class. It is not unusual to see a sunwalker with levels in fighter, wizard, and infiltrator.

Being a sunwalker carries with it a unique risk. Legend has it that at one time, dark elves originally lived on the surface. A sunwalker who spends a great amount of time on the surface risks rekindling those ancient racial memories, making the infiltrator want to stay on the surface. In addition, elven surface societies are dedicated more to beauty, tranquillity and peace, as opposed to the dark elves, where cruelty, competition, and paranoia reign supreme. Although the drow matriarchy does an excellent job of recruiting only drow with strong willpower, the process is not perfect.

For every month a sunwalker spends on the surface, the drow must make a Will save against a DC of 12. The difficulty goes up by 1 for every successive consecutive month spent on the surface. Once the drow returns underground, the difficulty class decreased by -1 per day spent underground until it returns to the base 12 DC. If the drow fails the save, his or her alignment drifts one nearer the prevailing alignment of the society he or she is infiltrating. When this happens the drow will seek to avoid returning to his or her homeland. These rogue sunwalkers are often hunted down and captured or killed by the clan that spawned them.

Hit Die: d6



TABLE 3-11: THE DROW SUNWALKER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Extra Language, bonus feat
2	+1	+0	+2	+0	
3	+2	+1	+2	+1	bonus feat
4	+3	+1	+3	+2	Extra Language
5	+3	+1	+3	+2	Knowledge choice
6	+4	+2	+4	+3	
7	+5	+2	+4	+3	Eidetic Memory
8	+6/+1	+2	+5	+4	
9	+6/+1	+3	+5	+4	bonus feat
10	+7/+2	+3	+6	+5	

REQUIREMENTS

To qualify for a sunwalker, a character must meet all of the following criteria:

Race: Dark elf (drow)

Base Attack Bonus: +4

Skills: Disguise 5 ranks, Gather Information 5 ranks, Climb 3 ranks, Knowledge (races) 5 ranks, Language (High Elven, Low Elven)

Feats: Sunlight Resistance, Observation, Iron Will

Special: Surface elves tend to be taller than dark elves. Thus, a drow sunwalker must be a taller example of his race than the norm.

CLASS SKILLS

The sunwalker's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Knowledge (surface elves) (Int), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Read Lips (Int), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Spot (Int), Survival (Wis), Swim (Str), Use Rope (Dex). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The sunwalker is proficient with all simple and martial weapons as well as any weapons unique to elves (surface and subterranean elves). They are proficient with light armor and shields, but they generally disdain the use of a shield, since it ties up a hand that can be useful for climbing, holding a rope or disarming a trap. It is crucial, for purposes of the disguise that sunwalkers know how to use long bows, short bows, long swords, and short swords, since these weapons are often associated with surface elves.

Bonus Feat: Exposure to the surface grants a drow many new opportunities to learn new things. At 1st level, then at 3rd and 9th, the drow picks a bonus feat from the following list:

Alertness, Animal Empathy, Circle of Friends, Combat Reflexes, Dodge, Improved Initiative, Linguist, Mounted Combat, Patience, Weapon Finesse.

Note that if a bonus feat lists a prerequisite, the drow must fulfill it before getting the feat.

Extra Language: Many surface-dwellers have an impressive array of languages that they speak. In order to make a more convincing disguise, sunwalkers get to choose one free Speak Language skill. See the Kalamar Player's Guide, pg 76 for more details. Drow sunwalkers gain the extra language ability at 1st and 4th levels.

Knowledge Choice: At 5th level, the sunwalker gains two ranks in one of the following skills: Animal Empathy, Diplomacy, Profession, Ride, Swim, Survival. The sunwalker can put one rank in two of the above choices, or two ranks in one choice.

Eidetic Memory: Gathering all the information there is to get about the surface world is all well and good, but it avails the sunwalker nothing if he can't recall it. At 7th level, sunwalkers gain the Eidetic Memory feat. This enables the sunwalker to memorize facts and details.

TWINDANCERS

"You have just doubled your problems, foolish one." - Koshi and Kohdri, sister and brother Dejy twindancers.

There exists a rare breed of dancer, seen as almost legendary, even among Basiran dancers themselves. Once in a great rare while, a set of twins is born that possesses equal and mutually complimentary dance skill. Such twins are always cause for celebration, and their vocation is immediately assured. They are the twindancers, and to see them is to see *samarata* in a whole new, fantastic light.

Twindancers begin their careers as Basiran dancers. After they have developed enough experience, they undergo a two-hour ritual called The Twin Binding, whereupon the pair is confirmed as twindancers. This ritual is always overseen by a high-level Basiran dancer, and optionally but preferably a cleric of the Raconteur.

Twindancers train together, dance together, and adventure together. This tight bond enables them to communicate and cooperate on a level undreamed of by "regular" folk. Basically, this is a prestige class for two people, each one playing half of the set of twins. The gender is unimportant.

In terms of twindancer special abilities, most of them function only when the twins are together. Both twins must be of the appropriate level to enjoy the benefits of a given ability. Notations are made for those abilities which can be done while apart. Otherwise, the twins must be in the same location, within sight or hearing of each other.

Being a twindancer comes with its own risk as well. If one twin dies, the other twindancer must make a Fort save DC 20. If the living twindancer fails the roll by 4 or less, she loses a level, or, if 1st level, loses a point of Constitution. If the twindancer fails by more than 4, she too dies.

Most twindancers are human, as humans are most likely to have twins. Any demi-human race that does not have twin births is ineligible for this class.

Hit Dice: d6

REQUIREMENTS

To qualify for a twindancer, a character must meet all of the following criteria:

Skills: Perform (Dance) 8 ranks

Special: The two characters must be a set of twins, and must both be Basiran dancers.

CLASS SKILLS

The twindancers class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Intimidate (Cha), Jump (Str), Knowledge (*samarata*) (Int), Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Speak Language (Int), Spellcraft (Int) Swim (Str), Tumble (Dex), Use Magic Device (Cha) and Use Rope (Dex). See Chapter 4: Skills in the Player's Handbook for skill descriptions.

Skill Points at Each Additional Level: 4 + Int modifier.



TABLE 3-12: THE TWINDANCER

CLASS LEVEL	BASE ATTACK BONUS	FORT SAVE	REF SAVE	WILL SAVE	SPECIAL
1	+0	+0	+2	+0	Empathic Link, Shared Initiative
2	+1	+0	+3	+0	Teamwork Bonus +1
3	+2	+1	+3	+1	Know Status, Mirror Image
4	+3	+1	+4	+1	Teamwork Bonus +2
5	+3	+1	+4	+1	Defend Other, Know Location
6	+4	+2	+5	+2	Share Spells
7	+5	+2	+5	+2	Teamwork Bonus +3
8	+6/+1	+2	+6	+2	Assume Wounds
9	+6/+1	+3	+6	+3	Telepathy
10	+7/+2	+3	+7	+3	Teamwork Bonus +4

CLASS FEATURES

Weapon and Armor Proficiency: Twindancers are proficient with all simple weapons, plus the rapier and the scythe.

Empathic Link: The twindancers share an empathic link. This doesn't allow them to see or hear what the other feels, but they can communicate telepathically. This is a supernatural ability. This ability is in play even when the twins are apart.

Shared Initiative: Twindancers work best when they act together. When initiative is determined, the pair decides which of their initiative numbers to accept, and both act at that

number. Once the number is chosen, it is kept for the duration of the battle.

Teamwork Bonus: Because of their ability to coordinate and compliment each other's actions, twindancers gain a Luck bonus that begins at +1 at 2nd level, and goes to +2 at 4th level, +3 at 7th level, and +4 at 10th level. This bonus affects the twins' armor classes, saves, hit rolls, damage rolls, and skill checks.

Know Status: At 4th level, twindancers instinctively know how damaged their twin is. This also applies to situations such as dazed, stunned, paralyzed, unconscious, etc. Note that a twin does not know any more than the twin who is damaged. If a twin has contracted filth fever and is unaware of this, then her twin brother does not know it either. This ability is in play even when the twins are apart.

Mirror Image: Twindancers at 4th level get the ability to create even more of themselves. If both twins dance for a full round, they can create an effect that mimics the arcane spell mirror image. The dance generates 2d4 images and lasts as long as both twins dance. When one or both stop dancing, the images last for an additional two rounds. In all other respects, this effect acts like the spell of the same name. Twindancers can use this ability as many times a day as their combined levels.

Defend Other: This ability works similar to the Harm's Way special ability available to the devoted defender prestige class from Sword and Fist. One twindancer can elect to place himself in the path of danger in order to protect his sibling. Any time a twin is as much as 10' from his twin and one of them is subject to danger, he may switch places with his twin and takes the attack in his place. However, unlike the devoted defender's ability, the twin may elect to take the attack after the attacker hits but before the attacker rolls damage. This reflects the supernatural awareness that exists between the twins, and enables them to know that yes, this is a good time to throw oneself in harm's way. Using this ability does not provoke an attack of opportunity.

Know Location: Twindancers always know where the other is. For example, if one twin is at The Angry Badger inn in the city of P'Bapar, the other twin knows this. They also instinctively know the shortest path to get to their twin. Note that this doesn't mean the safest path. Also, if a twin is lost, the other twin does not gain any special knowledge as to their geographical location; just an idea that the twin lies "to the north, about two

miles," for instance. This is a supernatural ability. This ability is in play even when the twins are apart.

Share Spells: At 6th level, a twindancer can elect to have a spell that she cast on herself also affect her twin. The twin must be within 10' at the time of casting, and must remain in sight for the duration of the spell. Note that this does not work with spells that others cast on a twin; a cure light wounds cast on one twin won't also give the same benefit to the other.

Assume Wounds: At 8th level, a twindancer can take on damage in place of her twin. This is a full round action which requires concentration.

Telepathy: A 9th level twindancer shares complete telepathy with his twin. This means full communication and full sensory information is shared between the two, although either twin can elect to "shut down" the link. Both twindancers must be willing. This is a supernatural ability. This ability is in play even when the twins are apart.

URBAN TRACKER

"Rangers, eh? I'm not impressed. Let's see some tree-loving ranger track someone across a polished oak floor." - Vaxea Peer, Renaarian urban tracker

Rangers are fine for outdoor wilderness tracking, but there are situations where someone more specialized is required. The streets of towns and cities, whether dirt roads or paved with stones, are often searched for a quarry. Urban trackers specialize in tracking people on city roads, inside buildings, and other non-nature environments. Many urban trackers are employed in tracking inside dungeons, where stone floors yield less footprints.

Some towns and cities hire urban trackers to supplement their local constabulary, especially if a known felon is rumored to be in town. Many urban trackers earn a good living at this. Some work with bounty hunters on a case by case basis.

Most urban trackers are infiltrators or rangers. Some fighters and paladins drift towards this prestige class as well. It's also not unheard of for rogues or assassins to join up.

Hit Dice: d6

REQUIREMENTS

To qualify for an urban tracker, a character must meet all of the following criteria:

Base Attack Bonus: +3

Skills: Search 10 ranks, Survival 5 ranks

Feats: Investigator, Urban Track, Observation

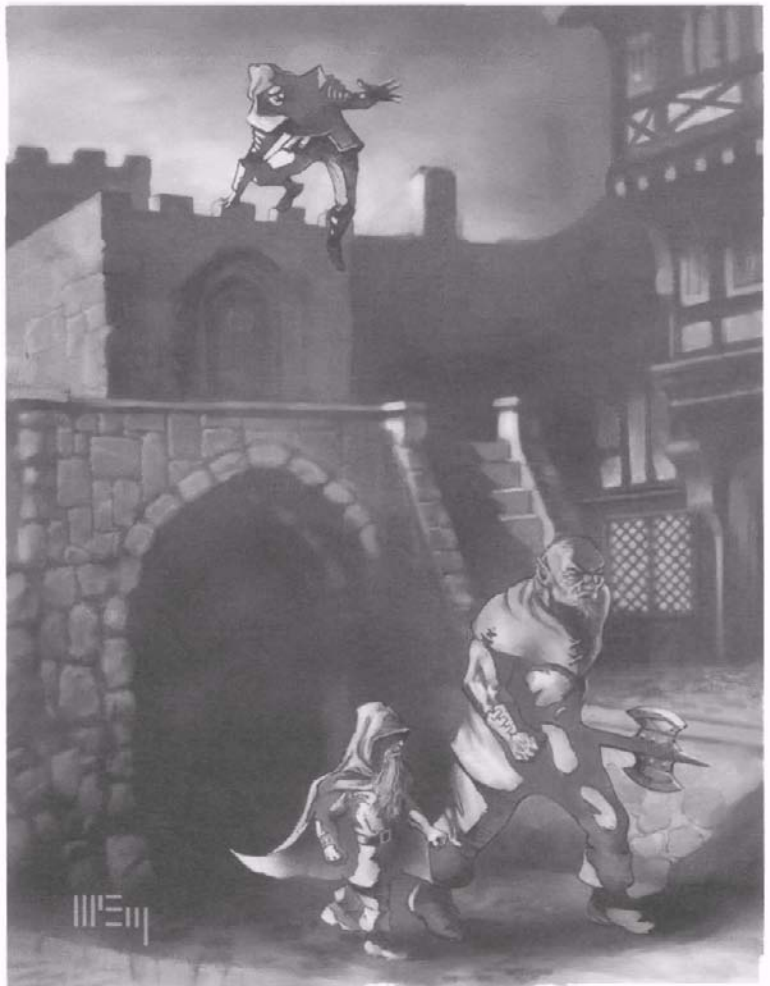


TABLE 3-13: THE URBAN TRACKER

CLASS	BASE ATTACK	FORT	REF	WILL	SPECIAL
LEVEL	BONUS	SAVE	SAVE	SAVE	SPECIAL
1	+0	+0	+2	+0	Contact feat
2	+1	+0	+3	+0	Perceptive feat
3	+2	+1	+3	+1	+1 Urban Track bonus
4	+3	+1	+4	+1	
5	+3	+1	+4	+1	+2 Urban Track bonus
6	+4	+2	+5	+2	Unremarkable Appearance feat
7	+5	+2	+5	+2	Contact feat
8	+6/+1	+2	+6	+2	+3 Urban Track bonus
9	+6/+1	+3	+6	+3	
10	+7/+2	+3	+7	+3	Contact feat

CLASS SKILLS

The urban tracker's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Decipher Script (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Hide (Dex), Jump (Str), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Read Lips (Int), Ride (Dex), Search (Int), Sleight of Hand (Dex), Spot (Int), Survival (Wis), Swim (Str), Use Rope (Dex), See Chapter 4: Skills in the *Player's Handbook* for skill descriptions.

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

Weapon and Armor Proficiency: The urban tracker is proficient with all simple and martial weapons. They are proficient with light armor and shields, but they generally disdain the use of a shield, since it ties up a hand that can be useful for climbing, holding a rope or disarming a trap. Note that armor check penalties for armor heavier than leather apply to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently and Sleight of Hand. Also, Swim checks are subject to double the normal armor check penalty and encumbrance penalty.

Contact Feat: The urban tracker gains the Contact feat, reflecting his association with various personalities in different towns and cities. The urban tracker receives the Contact feat at 1st, 7th, and 10th levels.

Perceptive Feat: At 2nd level, the urban tracker gains the Perceptive feat.

Urban Track Bonus: As the urban tracker gains levels, he becomes better at his craft. The urban tracker gains a +1 luck bonus to his urban tracking at 3rd level, a +2 bonus at 5th level, and a +3 bonus at 8th level.

Unremarkable Appearance Feat: Urban trackers get more adept at blending into crowds as they gain more experience. A 6th level urban tracker gains the Unremarkable Appearance feat.

WINNING CLASS COMBINATIONS

The beauty of the Dungeons & Dragons d20 system is the flexibility and variety available to players in creating the kind of character they want. Below are some suggestions for character class mixes that include Basiran dancers and infiltrators. Bear in mind that many of the prestige classes listed below require levels in other classes in order to be eligible for the prestige class.

Spellsinger & Basiran Dancer (Spelldancer): Picture someone who sings AND dances. This character is a one-person entertaining show, as well as a versatile adventurer. This is particularly good for covering situations where silence could inhibit the spellsinger, or immobilization could affect the Basiran dancer. Regardless of the obstacle, the character will always be able to cast spells of one sort or another.

Necromancer & Deathdancer (Necrodancer): Here's a good mix of necromantic magic and death. Such a character has access to powerful arcane spells as well as the special abilities afforded the Deathdancer.

Brigand & Highwayman: Imagine the results of the combination of the intimidation of the brigand and the ambush capabilities of the highwayman. Philosophically, both classes are similar and thus mesh well together.

Ranger & Dervish: The two-weapon capability of the ranger is complimented with the whirling frenzy of the dervish. This is a dancing fighter with some real power behind it.

Paladin & Dervish: A dervish can't be chaotic, and paladins must be lawful. Picture a Dejj paladin/dervish, wielding a pair

of holy swords. A paladin functions best with a high Charisma, and the main attribute of the dancer prestige classes is Charisma. Thus, a high Charisma helps both classes and makes each one stronger and more competent. It's a powerful, formidable mix that commands respect.

Gnome Prankster & Illusionist: Gnomes can specialize in Illusionist magic. Combine these two classes and give the Dungeon Master a nightmare: a gnome with arcane power, sneaking capability, sabotage skills, and a mischievous streak.

Barbarian & Stomper: Imagine a crazed, half-orc barbarian who tries to dance as well. The violent tendencies of the Stompers mesh with the barbarian mindset. Let the barbarian rage, then have him wade into a crowd of enemies, stomping as he goes.

Ranger & Urban Tracker: Here's a combination that will cover tracking in ANY environment, be it outdoors, indoors, wilderness, or city. Although some benefits may seem redundant, it's a small price to pay to cover all of the bases and to make the character an excellent tracker regardless of the terrain. The key word here is versatility.

Sorcerer & Elemental Dancer: A sorcerer's main attribute is Charisma, which happens to also be the main attribute of the Basiran dancers and their likely prestige classes. Sorcerers who wish to focus on a particular element as part of their idiom can choose the path of elemental dancer. This combination opens new doors for the sorcerer, giving them new abilities and powers, augmenting their magic.

Assassin & Delver: Why should an elf or dwarf be content merely to spy on their hated racial enemy, when they can also eliminate a few or a few dozen? Naturally, this combination would best suit an elf or dwarf that has less moral compunctions than most of its fellows, but the combination of sneak attacks, poison use, and the delver's blending-in abilities is deadly.

Monk & Dervish: Another lethal combination. The speed and body control of the monk, with the impressive swordplay of the dervish results in a class that will surely cause an enemy to pause, if not run away. Considering that both classes rely on discipline in order to improve, they compliment each other well. Dungeon Masters can allow monks to use the special swords without penalty, perhaps by creating a special Order that sees sword fighting as a sacred discipline.

Assassin & Basiran Dancer: A perfect combination for an evil Basiran dancer, this mixture allows the character to use the wiles and trust-winning abilities of the dancer in order to better get in range of a target. Since both classes depend on Dexterity to aid them in some of their skills, both classes benefit from a high attribute.

Infiltrator & Basiran Dancer: Both classes of this book, rolled into one effective character! This combination makes for an excellent spy; the dancer wins the hearts and minds of her targets with her performance, then uses her infiltrator skills to perform a spy mission. This is a classic scenario, and now one that can be accomplished by the right character.

Gladiator & Emancipator: Consider a character that was sold into slavery and became a gladiator. The gladiator fights his way up the food chain and eventually wins his freedom. Once free, the gladiator swears to do his best to make sure that no one else has to endure what he did. A new Emancipator is born, one with excellent knowledge about the workings of the slave markets and slave pits. And not only would such a character have infiltration skills, he can also call upon his gladiator training in order to fight.

Holy Liberator & Emancipator: These two classes mesh perfectly in terms of alignment and purpose. This combination gives a character the divine power of the Holy Liberator and the sneakiness and stealth capability of the Emancipator.

Shadowdancer & Saboteur: The shadows, which conceal the saboteur, are also the favored medium of the Shadowdancers. This combination allows infiltrators to travel via shadows, using their Shadowdancer ability, and carry out their mission.

Alternately Trained Basiran Dancers

"I have no use for schools." - Mantak, Fhokki dancer

In an earlier section of this book, the idea was put forward to allow Basiran dancers to have no school affiliation whatsoever, and have the character learn the skills from a teacher in a master-pupil arrangement. If the Dungeon Master allows this, it should be an extremely rare occurrence.

The player and the Dungeon Master must sit down and decide how the character got his training. Questions to ask are:

- Who was the teacher, and what was his or her gender, race, and cultural background?
- Is the teacher still alive? If so, where is he or she now?
- Where did the training take place?
- Did mentor and pupil part on good or bad terms, and why?
- Does the mentor have any enemies who may attempt to hurt him or her, by attacking their pupils?
- Were there any unresolved issues left between master and student?

By answering these questions, not only does it create a richer, more detailed character background, but the Dungeon Master now has access to some wonderful adventure hooks.

Many Basiran dancers look down upon unschooled dancers, seeing them as inferior. They are called *koderun*, which translates as "uneducated." The more extreme viewpoint holds that *koderun* aren't even true Basiran dancers, and should be dealt with harshly for ever presuming that they are anything more than untrained pretenders.

The path of the unschooled dancer is a harsh one, but not impossible to walk. It takes a very special individual to dance that dance.

Optional New Dance Styles

As mentioned before, *samarata* is a Kalamaran term that means, "dance fighting". It forms the basis for the combat abilities of the Basiran dancers, and elevates the class from simple entertainers to formidable adventurers. *Samarata* is also the first of the Basiran dance styles, and creates the foundation from which Basiran dancers can learn other styles, if they wish. The optional styles all trace their origins back to *samarata*.

This concept is better understood if the Basiran dancer is seen as "specializing" in a particular dance form, much in the same way that wizards can specialize in a school of magic. Just like a wizard can be a necromancer, who specializes in necromancy spells yet can still cast a lot of spells and do a lot of things that "regular" non-specialist wizards can, the Basiran dancer who takes one of the optional dance styles can function with those new abilities, and yet still do much of what an "ordinary" Basiran dancer can do.

In accordance with certain of the gods' spheres of influence, Basiran dancers who take a particular dance style also pay a certain amount of respect to the god associated with the respective concept. Even though Basiran dancers as a rule revere gods such as the Laugher or the Raconteur, they can still offer respect and prayers to the gods closely aligned with their specialist style. This is not a case of replacing a Basiran dancer's gods, it is a case of expanding the dancer's horizons.

When the Basiran dancer first starts out, he must select a dance style. This is the style the dancer was trained in while still studying and learning the art. Like wizards and specialization, the style must be chosen when the character is first created. Basiran dancers who do not select an optional style are automatically defaulted to simply following *samarata*.

Basiran dancers can only have one dance style. Switching styles, while not impossible nor unheard of, is still quite rare and extremely difficult. Abandoning one dance style carries with it the implication of abandoning the god whose sphere of influence matches the dance style. Even the most flippant, most flighty Basiran dancer thinks twice before insulting the gods. Just like alignment, a dance style is not chosen lightly nor easily abandoned.

If a Basiran dancer does choose to abandon her current style, she undergoes a 30-day period of "cleansing" wherein the dancer has no particular style, and is considered to be in a directionless limbo. During this period, the dancer loses all benefits from the abandoned style and does not gain the benefits of the new style, although all of the special abilities associated with all Basiran dancers are still in effect. Socially, other Basiran dancers shun the individual. The dancer must spend at least four hours a day meditating, contemplating, and doing general exercises.

At the end of the 30-day period, the dancer adopts the new style and begins as an Initiate again or simply continues to advance in the *samarata* style. Players who decide to change their dancer's style must now keep extra paperwork, because, as a rule, an Initiate is a 1st level dancer. For example, if a 10th level

dancer who follows Samakota changes to Samadeta, she is no longer a Grand Master, even though she is a 10th level Basiran dancer. She is now an Initiate in Samadeta. Since the gods do not take kindly to rejection, all of the benefits of the previous dance style are withdrawn, as is the rank. Furthermore, the dancer can never go back to the forsaken style. Dungeon Masters may wish to limit style changes to just once in a dancer's life anyway.

Instead of simply allowing a dancer to fight, the optional dance styles grant certain powers as the dancer increases his proficiency in the new dance style. Devotees of the optional styles actually have a series of ranks. As the dancer goes up in levels, he goes up in the corresponding rank. Thus, a 1st level Basiran dancer who studies Samakota is an Initiate. When he gets to 2nd level, he's a Beginner.

Optional Dance Style Ranks

Initiate
Beginner

Student
Devotee

Practitioner
Expert

Grand Expert
Master

High Master
Grand Master

Exalted Master
Ultimate Master

Since the optional dance styles require more study and rigorous training, it is more difficult to advance. Therefore, any Basiran dancer who selects one of the optional styles suffers a 15% reduction in all earned experience points. Thus, Boodles the gnome Basiran dancer who has chosen to specialize in Samakota goes on an adventure and gets 1,000 experience points as his share. Because he's specializing, his actual experience point award is 850.

Each rank has a power, which is only activated by a Perform (dance) skill check at DC 12. Each power can be used but once per day. As with normal Basiran dancer spells, all of the spells granted by the specialist dance styles are based on the dancer's Charisma for purposes of determining saving throws and other effects.

DANCE STYLE: SAMADETA

Description: Translated as "dance creating", or "The Dance of Creation," dancers who practice samaheta use their special dance powers to build, create and repair/heal things.

Requirements: Basiran dancer, Constitution 14+, Knowledge (architecture & engineering) 5 ranks, Knowledge (dance styles) 7 ranks

Venerated Deity: The Mule

Benefits:

Initiate- *mending*, as in the 0-level arcane spell
Beginner- *create water*, as in the 0-level cleric spell
Student- *grease*, as in the 1st level arcane spell

Devotee- *cure light wounds*, as in the 1st level cleric spell
Practitioner- *pyrotechnics*, as in the 2nd level arcane spell
Expert- *make whole*, as in the 2nd level cleric spell
Grand Expert- *create food and water*, as in the 3rd level cleric spell

Master- *Leomund's secure shelter*, as in the 4th level arcane spell
High Master- *major creation*, as in the 5th level arcane spell
Grand Master- *cure light wounds, mass*, as in the 5th level cleric spell

Exalted Master- *regenerate*, as in the 7th level cleric spell
Ultimate Master- *heal, mass*, as in the 9th level cleric spell

DANCE STYLE: SAMAFIKA

Description: Translated as "dance might," or "The Dance of Mightiness," this school of dance focuses on raw physical strength, and the movement or destruction of objects by sheer force.

Requirements: Basiran dancer, Strength 16+, Knowledge (dance styles) 8 ranks.

Venerated Deity: The Powermaster

Benefits:

Initiate- *mage hand*, as in the 0-level arcane spell
Beginner- *hold portal*, as in the 1st level arcane spell
Student- *bull's strength*, as in the 2nd level arcane spell
Devotee- *knock*, as in the 2nd level arcane spell
Practitioner- *slow*, as in the 3rd level arcane spell
Expert- *freedom of movement*, as in the 4th level clerical spell
Grand Expert- *righteous might*, as in the 5th level clerical spell
Master- *Koval's interposing hand*, as in the 5th level arcane spell

High Master- *telekinesis*, as in the 5th level arcane spell
Grand Master- *repulsion*, as in the 6th level arcane spell
Exalted Master- *Koval's grasping hand*, as in the 7th level arcane spell

Ultimate Master- *Koval's clenched fist*, as in the 8th level arcane spell

DANCE STYLE: SAMAGURA

Description: Translated as "dance nature", or "The Dance of Nature," these dancers have a strong affinity with nature, and seek to not only be in harmony with nature, but emulating the grace inherently found in many aspects of nature.

Requirements: Basiran dancer, Dexterity 17+, Survival 5 ranks, Knowledge (dance styles) 6 ranks
Venerated Deity: The Bear
Benefits:

Initiate- *know direction*, as in the 0-level druid spell
Beginner- *calm animals*, as in the 1st level druid spell
Student- *summon nature's ally I*, as in the 1st level druid spell
Devotee- *animal trance*, as in the 2nd level druid spell
Practitioner- *summon swarm*, as in the 2nd level druid spell
Expert- *plant growth*, as in the 3rd level druid spell
Grand Expert- *speak with plants*, as in the 3rd level druid spell
Master- *summon nature's ally IV*, as in the 4th level druid spell

High Master- *insect plague*, as in the 5th level druid spell
 Master- *cure light wounds, mass*, as in the 6th level
 druid spell
 Exalted Master- *stone tell*, as in the 6th level druid spell
 Ultimate Master- *fire storm*, as in the 7th level druid spell

DANCE STYLE: SAMAKOTA

Description: Translated as "dance light", or "The Dance of Light," dancers who practice Samakota revere the power of light to reveal secrets and expose dangers.

Requirements: Basiran dancer, Wisdom 14+, Knowledge (dance styles) 4 ranks

Venerated Deity: The Eternal Lantern

Benefits:

Initiate- *light*, as in the 0-level arcane spell
 Beginner- *identify*, as in the 1st level arcane spell
 Student- *locate object*, as in the 2nd level arcane spell
 Devotee- *zone of truth*, as in the 2nd level cleric spell
 Practitioner- *clairaudience/clairvoyance*, as in the 3rd level
 arcane spell

Expert- *locate creature*- as in the 4th level arcane spell
 Grand Expert- *discern lies*- as in the 4th level cleric spell
 Master- *true seeing*- as in the 5th level cleric spell
 High Master- *contact other plane*- as in 5th level arcane spell
 Grand Master- *find the path*- as in 6th level cleric spell
 Exalted Master- *analyze dweomer*- as in 6th level arcane spell
 Ultimate Master- *vision*- as in 7th level arcane spell

DANCE STYLE: SAMALETI

Description: Translated as "dance control", or "The Dance of Control," these dancers specialize in bending people's wills, to either charm them or manipulate their emotions somehow.

Requirements: Basiran dancer, Charisma 14+, Bluffs ranks, Knowledge (dance styles) 10 ranks

Venerated Deity: Risk

Benefits:

Initiate- *cause fear*, as in the 1st level cleric spell
 Beginner- *hypnotism*, as in the 1st level arcane spell
 Student- *calm emotions*, as in the 2nd level cleric spell
 Devotee- *scare*, as in the 2nd level arcane spell
 Practitioner- *suggestion*, as in the 3rd level arcane spell
 Expert- *crushing despair*, as in the 4th level arcane spell
 Grand Expert- *feeblemind*, as in the 5th level arcane spell
 Master- *break enchantment*, as in the 5th level cleric spell
 High Master- *suggestion, mass*, as in the 6th level arcane spell
 Grand Master- *insanity*, as in the 7th level arcane spell
 Exalted Master- *antipathy*, as in the 8th level arcane spell
 Ultimate Master- *sympathy*, as in the 8th level arcane spell

DANCE STYLE: SAMAPEVA

Description: Translated as "dance magic," or "The Dance of Magic," these dancers revere magic and seek to include it in their lives to a greater extent than normal Basiran dancers.

Requirements: Basiran dancer, Intelligence 17+, Spellcraft 5 ranks, Knowledge (dance styles) 4 ranks

Venerated Deity: The Riftmaster

Benefits:

Initiate- *detect magic*, as in the 0-level arcane spell
 Beginner- *obscuring mist*, as in the 1st level arcane spell
 Student- *knock*, as in the 2nd level arcane spell
 Devotee- *dispel magic*, as in the 3rd level arcane spell
 Practitioner- *magic circle against chaos/evil/good/law*, as in the 3rd level arcane spell
 Expert- *shadow conjuration*, as in the 4th level arcane spell
 Grand Expert- *globe of invulnerability, lesser*, as in the 4th level arcane spell
 Master- *shadow evocation*, as in the 5th level arcane spell
 High Master- *sending*, as in the 5th level arcane spell
 Grand Master- *dispel magic, greater*, as in the 6th level arcane spell
 Exalted Master- *analyze dweomer*, as in the 6th level arcane spell
 Ultimate Master- *spell turning*, as in the 7th level arcane spell

The "Great Dance" Philosophy

"All of life is a great dance; some of us just know the steps better than others." - graffiti in a tavern heavily frequented by Basiran dancers

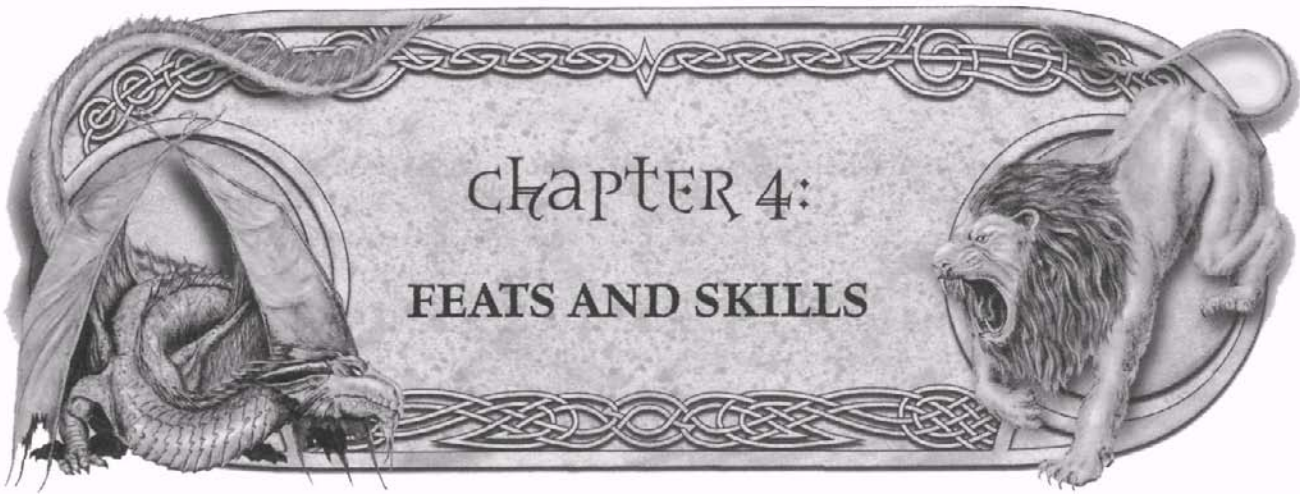
Many people search for the meaning of life, others have a credo or philosophy that they follow. Many Basiran dancers, especially those from the lands outside of Kalamar, subscribe to the "Great Dance" Philosophy.

The "Great Dance" philosophy says that everyone, indeed everything, has a part in the dance, and each must be true to that part. These folk see trouble and strife as just another aspect of the Great Dance, and accept hardship with the same grace and calmness as they accept good things.

Adherents to this philosophy tend to sprinkle many dance metaphors, similes and illustrations in their everyday speech. When they're feeling poorly, they're "off-rhythm" or "out of synchronicity." A lover is referred to as "my dance partner." A situation that's confusing is described as "the steps and the music don't match each other." Other people are called "my fellow performers in the great dance." Death is "the grand finale." One pithy follower of the Great Dance recently coined the phrase "back for an encore" to describe being raised from the dead by a cleric.

Followers of this philosophy are more in tune with nature, and see examples of dance in all aspects of the wild. These dancers tend to venerate the Bear and/or the Mother of Elements above the conventional gods of Basiran dancer worship. Overall, their alignments tend to be more true neutral, with some aspects of good.

Basiran dancers from Kalamar and Brandobia have little to do with the "great dance" philosophy, as their background is more rooted in Imperial civilization, although it's not impossible to find some adherents here and there. The Fhokki and the Dejj are the two cultures most heavily immersed in this philosophy.



CHAPTER 4: FEATS AND SKILLS

"Anyone who thinks that dancers are soft and vulnerable types has never seen a Basiran dancer put a leg through a wall. I shudder to think what such a blow could do to a person's stomach"- Overheard in an inn common room.

This chapter covers new feats and new classifications of skills. Although the skills were created so as to help the Basiran dancers and infiltrators, they are open to any character that meets the requirements.

FEATS

CONTACTS [GENERAL]

You know certain people in towns and cities; people who can help you get things done.

Benefit: Select a number of towns and cities equal to your Charisma bonus, located within 50 miles of each other. Each chosen town has a contact that your character knows and trusts, and vice versa. When consulted, these contacts can provide a +2 luck bonus on Gather Information and Local History skill checks for the next 24 hours. Furthermore, contacts can provide your character with resources such as black market goods, a fence, a place to hide, etc.

Note that this feat can be taken multiple times, each time in a different 50-mile area.

Special: The player and the Dungeon Master should work out the contacts, including what their specialty is, what they can provide, etc. The character can call in a favor from each contact only once a month.

It's also possible to lose contacts through death or mistreatment. Just because an NPC happens to be a player character's contact doesn't mean the contact will allow himself to be mistreated. It's up to the Dungeon Master to determine when rudeness has crossed the line, and the contact parts ways with the character.

DOUBLE-JOINTED [GENERAL]

Your limbs move with a greater range of mobility than average, bending in ways that regular people cannot.

Prerequisite: Dex 13+

Benefit: Character gains a +2 bonus on Tumble, Escape Artist, and Perform (dance) checks.

INHERITED VASHKOVI [BASIRAN DANCER]

You've inherited a pair of vashkovi, special Dejy swords (see Equipment).

Prerequisites: Character must be Dejy

Benefit: The character has inherited a matched pair of vashkovi, as well as having been trained to use them. Treat the knowledge as if the character had Exotic Weapons Proficiency, except that it applies only to using the vashkovi.

Special: This can only be taken by a 1st level character.

IRON LEGS [GENERAL]

Your legs are especially strong. This makes them ideal for kicking, running, and dancing.

Prerequisites: Str 13+, Dex 12+, Con 10+, Improved Unarmed Strike feat

Benefit: Strength bonus is doubled for damage bonus to unarmed attacks made with the legs. The character can do a full-out run for up to an hour before having to rest for ten minutes. You gain a +2 bonus on Perform (dance) checks. Characters receive a +2 to all Constitution checks involving forced marches.

NATURAL BALANCE [GENERAL]

You have an excellent sense of internal balance. This is very useful for dancing and rogue activity.

Benefit: You gain a +2 circumstance bonus to all Balance and Tumble checks.

NATURAL RHYTHM [GENERAL]

Melodies run through you easily and often. You can keep a steady beat, and not be distracted by your surroundings.

Chapter 4: Feats and Skills

Benefit: Character gains a +4 bonus on any Perform check that involves keeping rhythm, such as playing an instrument, singing, or dancing.

PERCEPTIVE [GENERAL]

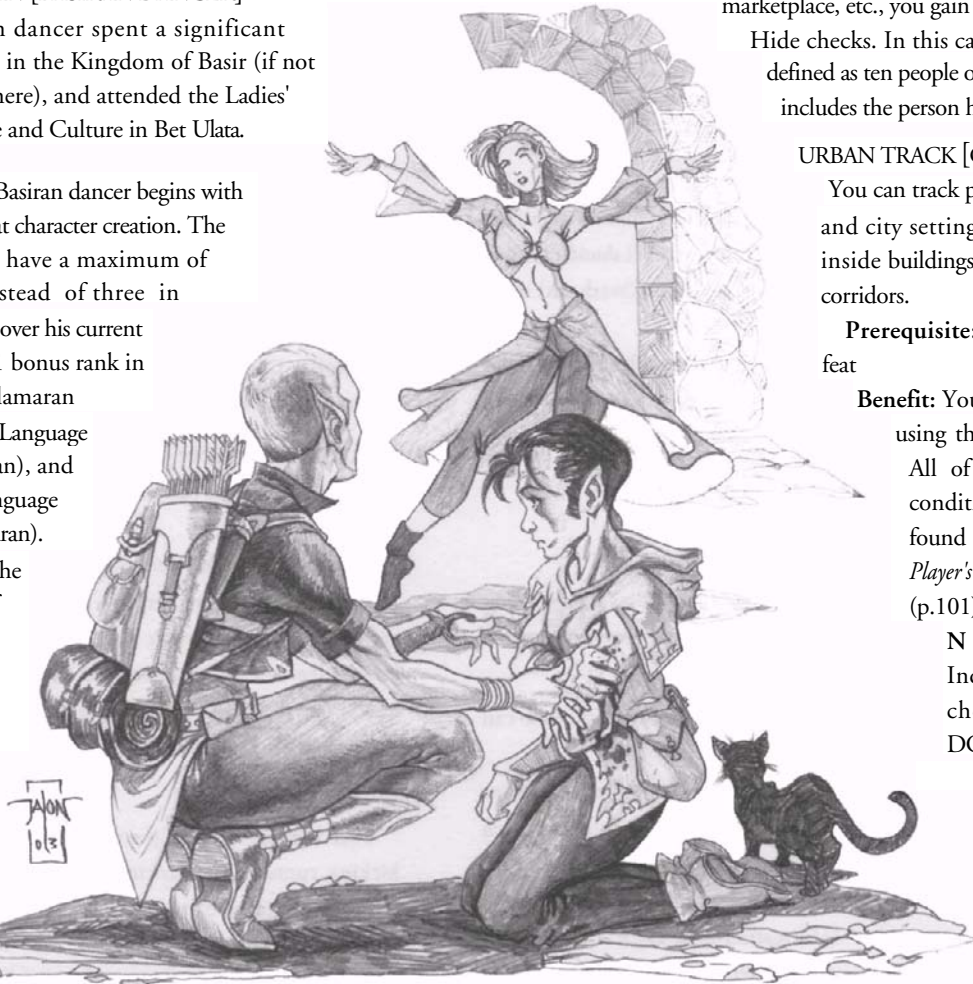
You are an excellent judge of people and things, in terms of feelings, motivations, and personalities.

Benefit: Character gains a +1 bonus on Sense Motive, Bluff, Diplomacy, and Intimidate checks.

TRAINED BASIRAN [BASIRAN DANCER]

Your Basiran dancer spent a significant amount of time in the Kingdom of Basir (if not outright born there), and attended the Ladies' School of Dance and Culture in Bet Ulata.

Benefit: The Basiran dancer begins with an extra 100 gp at character creation. The dancer can also have a maximum of four ranks instead of three in Perform (dance) over his current level, as well as 1 bonus rank in Knowledge (Kalamaran Culture), Speak Language (High Kalamaran), and Speak Language (Ancient Kalamaran). This reflects the high degree of training that the Ladies' School of Dance and Culture 15 provides.



Thus, a 2nd level Basiran dancer can have six ranks of Perform (dance), instead of five.

Special: This can only be taken by a 1st level character as a starting feat.

UNREMARKABLE APPEARANCE [GENERAL]

You blend into crowds easily, and are not often noticed by people looking for troublemakers.

Benefit: When in a crowded place, such as an inn/tavern common room, crowd on a street,

marketplace, etc., you gain a +5 bonus to Hide checks. In this case, a crowd is defined as ten people or more, which includes the person hiding.

URBAN TRACK [GENERAL]

You can track people in town and city settings, even inside buildings and corridors.

Prerequisite: Investigator feat

Benefit: You make

using the Search skill. All of the standard condition modifiers found in the revised *Player's Handbook* (p.101) apply.

Normal:

Indoor tracking checks have a DC of either or 20,

Table 4-1: FEATS

General Feats	Prerequisite	Effect
Contacts		Gain allies in various cities and towns
Double-jointed	Dex 13+	+2 bonus on Tumble, Escape Artist, and Dance
Inherited Vashkovi	Deji character	Receive matched pair of vashkovi, and can use them
Iron Legs	Str 13+, Dex 12+, Con 10+	double strength unarmed damage bonus, +2 to Dance
Natural Balance		+2 bonus to Balance and Tumble Natural
Rhythm		+4 bonus to music and dancing Perform checks
Perceptive		+1 bonus on Sense Motive, Bluff, Diplomacy, Intimidate
Basiran		+100 gp starting money, 4 ranks max to Dance, Run, Forced March
Unremarkable Appearance		+4 bonus to Hide checks in crowds Urban
Track		Make indoors Track checks using Search skill

depending on the type of floor if the character has Track, based on Survival. People with no tracking skill whatsoever cannot track indoors.

SPECIFIC USES FOR SKILLS

There are countless specific skills for a number of basic skills available in the *Players Handbook*. Skills such as Craft, Profession, Perform, and Knowledge can all be fleshed out with particular specialties. Specific new skills are described below.

KNOWLEDGE (DANCE STYLES) (INT, TRAINED ONLY)

A character with this knowledge skill recognizes various styles of dance, whether it's at a celebration or in a combat situation. This is particularly useful to a Basiran dancer who is watching a dancer execute a new routine, something that perhaps the Basiran dancer would want to incorporate into his own routine. This is also helpful in determining if a dancer knows *samarata* or possibly another martial-oriented dance style.

KNOWLEDGE	DC
Identify dance style	15
Identify culture	20

In order to use this skill, the possessor of the knowledge must observe the subject in question for at least two rounds.

KNOWLEDGE (FHOKKI CULTURE) (INT, TRAINED ONLY)

A character with this knowledge skill recognizes customs, inhabitants, laws, legends, personalities and traditions associated with the Fhokki aspects of the nations or regions inhabited by a plurality of Fhokki people. This is similar to a combination of Knowledge (local - Wild Lands) and Knowledge (races - Fhokki) from the *Kalamar Player's Guide*. In a given situation, any of the above may be applicable at the DM's discretion."

KNOWLEDGE (KALAMARAN CULTURE) (INT; TRAINED ONLY)

A character with this knowledge skill recognizes customs, inhabitants, laws, legends, personalities and traditions associated with the Kalamaran aspects of the nations once or currently in the Kalamaran empire. This is similar to a combination of Knowledge (local - Kalamaran Empire) and Knowledge (races - Kalamaran) from the *Kalamar Player's Guide*. In a given situation, any of the above may be applicable at the DM's discretion.

KNOWLEDGE (SAMARATA) (INT, TRAINED ONLY)

Although all Basiran dancers are trained in *samarata*, there are regional variations depending on the race. On rare occasions, Basiran dancers may clash, and it's useful to know just how skilled one's opponent is in this dance form. By observing the *samarata* practitioner in action, the possessor of this skill can identify the Basiran dancer's level and if he or she has another profession as well.

KNOWLEDGE	DC
Identify culture/region	10
Identify level of practitioner	15
Identify other classes	20

Successfully identifying the Basiran dancer's level is a useful tool in combat. A character who successfully identifies a Basiran dancer's level gains a +2 circumstance bonus to initiative, attack rolls, damage rolls, and skill checks on skills against the dancer in question.

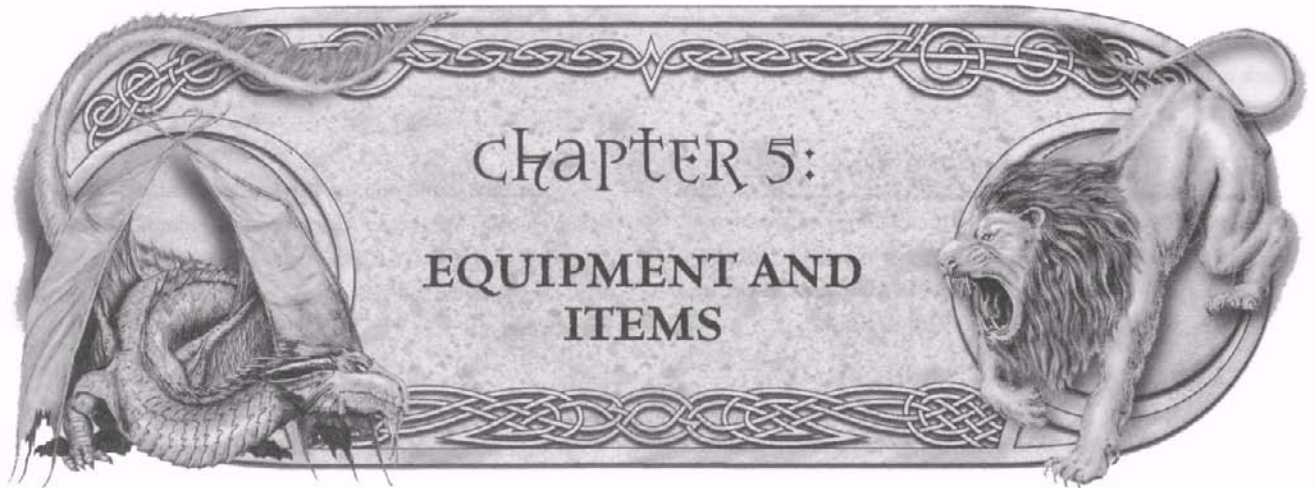
LANGUAGE (BASIRAN DANCER CYMBALS) (INT, TRAINED ONLY)

Sometimes, Basiran dancers want to communicate without people noticing or listening in. This can be particularly difficult if the dancers are in the midst of a performance. Therefore, the dancers have created a code, consisting of rhythms made with their finger cymbals. The more complex the information, the more difficult it is to communicate. Below are listed examples of various levels of difficulty, and the DC to be made by all attempting to communicate.

MESSAGE	DC
Basic e.g. "It's hot in here"	10
Simple e.g. "The musicians are off-key"	12
Average e.g. "The fellow sitting in front of me is attractive"	15
Involved e.g. "I need a drink after this performance. Wont to come?"	18
Difficult e.g. "If that fat pig leers at me one more time, I'll strangle him with my scarves."	20
Complex e.g. "Please cast ghost sound, so that we match."	25
Extremely Complex e.g. "When the donee ends, I'll flirt with the mark, you pick his pocket The Pearl of Basira is in his left pouch."	30

PERFORM (JOKES) (CHA)

Some entertainers dance, some sing, some play a musical instrument. The more daring try to tell jokes. Bards and other performers recognize joke telling as a viable form of entertainment. If the critical fumble rules are used in the course of skill rolls, then a critical fumble for a joke teller results in the performer telling a joke that's poorly received; tasteless, offensive, and crass. Not only will such a blunder result in the performer being booed off stage, there's also a good chance that someone in the audience takes special exception to the joke and plans on expressing his displeasure on the body of the would-be comedian. This can take a form which ranges from the innocuous (throwing rotten produce), to the deadly (a beating in a back alley).



"Please stop referring to your body as 'all the equipment I need'. Every dancer needs a few props now and then." -bored quartermaster at the Guardians of the Way's headquarters

Although a Basiran dancer's body is his best equipment, a few extras never hurt. Audiences do appreciate props. In the same way, an infiltrator relies mostly on her skills and abilities to see the mission through, but some equipment makes life easier. The following section details equipment and magic items available for the two classes, and possibly for others.

Basiran Dancer Equipment

As would be expected, the Basiran dancer's equipment revolves around enhancing the performance. These items are available at any decent-sized marketplace, or a specialty store. Note that many specialty stores have a 10% markup for exotic or hard to find items.

Other performance-based classes such as bards and spellsingers may be interested in some of the goods listed below. Costs and weights for all items are found on Table 5-1: Basiran dancer Equipment.

Ankle Bells: These small brass bells jingle when the dancer moves her foot. They are meant to add to the music and rhythm. The bells give a -10 penalty to any Move Silently attempts.

Masterwork Dancer's Outfit: This outfit consists of the brightly colored, swirling robes worn and made famous by the Basiran dancer, but made at a level of expertise that is practically legendary. The Basiran dancer is the only class that can properly use the robes in order to gain their benefit as listed in the *Kalamar Player's Guide*. The dancer can choose basic things like color and style.

When wearing the masterwork dancer outfit, the Basiran dancer need not use the full defense combat option in order to get improved concealment. Instead, it becomes a move action.

Finger Cymbals: These small brass cymbals fit on the dancer's fingers, and with them he can tap out a rhythm. The dancers also use them to communicate to each other during a performance.



A Basiran dancer examine her equipment...

Incense Candles: These tall, thin candles are mixtures of basic candle wax and incense. Many Basiran dancers use them to help create a mood, to put a room at ease, or on a very basic level, mask the scents of audience members who may be a bit deficient in personal hygiene.

Veils: These beautiful, gauzy bits of cloth range from the cheap, basic simple veils to the most expensive: the Basiran pearl veils. They are used for dramatic effect and subtle concealment. If a veil is used either as part of a disguise or a means of hiding something, it grants a +1 circumstance bonus to the Disguise and Hide skills respectively.

TABLE 5-1: BASIRAN DANCER EQUIPMENT

ITEM	COST	WEIGHT
Ankle bells	1 gp	
Masterwork Dancers outfit	325 gp	2 lb.
Finger Cymbals	1 gp	
Incense Candles	1 gp ea.	1/2 lb for 6
Veils	1 sp - 1 pp	



...and an Infiltrator his.

Infiltrator Equipment

Much more so than the Basiran dancer, the infiltrator often times relies on specialized equipment to help him accomplish a mission. Other classes that rely on stealth or other abilities in common with the infiltrator may find these items useful. Costs and weights for all items are found on Table 5-2: Infiltrator Equipment.

TABLE 5-2: INFILTRATOR EQUIPMENT

ITEM	COST	WEIGHT
Cleanburn torches	1 gp	1 lb.
Masked cloak	2 gp	2 lb.
Poison glove	5 gp	1/2 lb.
Quick clean	1 gp/jar	1/2 lb.

Cleanburn torches: These amazing torches are made of the purest wood that is in turn treated with special alchemical mixtures. When the torches burn, they don't smell of smoke and when they're extinguished, there's no residual scent. Other than that, they are considered normal torches. They require a DC 13 in Craft (Alchemy) to make.

Masked cloak: This black cloak has a cowl and hood that can be pulled completely over the wearer's head, masking his identity completely. A pair of eyeholes grants the wearer unobstructed vision. The cloak is so designed that the wearer can pull the hood up and over his face as a free action, thereby protecting the infiltrator's identity from someone who suddenly arrived on the scene. Naturally, the person will be immediately suspicious of a stranger with their face covered, but that's another matter. The important thing is that the infiltrator's features are hidden.

Poison glove: Thick leather gloves that are stylishly designed and don't appear to be as bulky as they truly are. The gloves are available in a variety of colors and styles. The gloves are specially made to be saturated with any contact poison the wearer has on hand. Handshakes, a pat on the back, any sort of contact with skin or light clothing causes poison to be delivered. The gloves do not work through leather or metal armors. However, any fiber-based armor will absorb the contact poison, letting it leech eventually into the armor wearer's skin.

At the Dungeon Master's discretion a victim may be allowed to make a Spot check at DC 30 to notice the fact that the glove is damp.

The contact poison remains active on the glove for one hour.

Quick clean: A disguise is a wonderful thing- unless you have to remove it quickly. Quick clean is an alchemical mixture that removes hair dye and makeup if the wearer takes a full round action to clean off. The mixture resembles water, colorless and odorless. It comes in an innocuous small jar. The disguise wearer puts some on a face cloth or handkerchief and rubs his face and hair vigorously. This allows the infiltrator to make a quick change. It requires a DC of 15 in Craft (Alchemy) to make.

Weapons

The following weapons are rather difficult to come by. However, any guild or order that specializes in this sort of equipment will always have some for sale.

Vashkovi: The vashkovi is an iron sword of Deji origin. It combines the flexibility of the rapier with the slashing power of the scimitar. The weapon is extremely rare, and not found outside of Deji marketplaces or Basiran dancer schools. And not even the latter always have them.

Like the rapier, the wielder can use the Weapon Finesse feat to apply her Dexterity modifier instead of her Strength modifier to her attack rolls with the weapon.

The vashkovi has a considerable amount of pride and heritage behind it. Many families pass these swords down to their descendants as heirlooms with the unspoken mandate that the descendants bring honor to the weapons.

The weapons were first designed to be used by Deji Basiran dancers, particularly dervishes. Dervish vashkovi always come in a matched set of two. Losing one or both of these weapons is a great transgression of honor.

Tambourine of Death: A perfect ranged weapon for the Basiran dancer who wants to launch an attack on an unsuspecting victim, this tambourine is not only aerodynamic, but its metal miniature cymbals are razor sharp. The tambourine is used in close quarters, and some dancers have one in each hand, which they can then throw at a target.

Some circles of Basiran dancers frown on this weapon, citing that a performance should be just that: a performance, not an occasion to assassinate someone. Basiran dancers of more lax ethics, particularly evil ones, see no problem with using them.

Magic Items

There are many wondrous items of impressive magic to be found in Tellene if one knows where to look. The items below are but a few interesting bits of magic best suited for Basiran dancers and infiltrators.

MAGIC WEAPONS AND ARMOR

There's one weapon that an infiltrator could find use for, and a form of armor that would fit a Basiran dancer, in more ways than one!

Waist Chain of Defense: Dancers need all of the protection they can get, especially considering some of their costumes. This waist chain is made from extremely fine links of gold or silver. Waist chains made in Basir always have one pearl set into them. The waist chains grant a +2 deflection bonus to armor class and a +2 luck bonus to saving throws.

Faint Abjuration; Caster Level: 5th; Prerequisites: Craft Magic Arms and Armor; Market Price: 8,000 gp; Weight: 1 lb.

Flying Dagger: This jet black +1 dagger has the ability to leave its owner's hand on command and travel ahead up to 30'. This is not a ranged attack, but rather flight, directed by the owner. It is difficult to spot (Spot DC 25) at night. The dagger is usually tied to a rope then sent on ahead to imbed itself in some material such as a wooden door. As long as the dagger is in view, the owner can command it, even if he must use a whisper to communicate. The commands the dagger recognizes are "Fly", "Return", "Drop", "Imbed," and "Extract."

The dagger's flying power cannot, in any way, shape, or form, be used as a method of attack. The dagger's slow flight speed does not afford it the adequate thrusting power to make it a viable missile weapon. Even the "Imbed" command simply makes the dagger slowly work its blade into the material at hand, and few beings will just stand there and let a dagger slowly work its way into their flesh.

Faint Transmutation; Caster Level: 5th; Prerequisites Craft Magic Arms and Armor; Market Price: 3,000 gp; Weight: 1lb.

POTIONS, OILS, AND PERFUMES

A very special form of perfume that can enhance a dancer's allure, or be of use to any characters who wish to impress the object of their affections. Although mostly Basiran dancers use the perfume, other characters can certainly manage to find uses for it.

Perfume of Seduction: This perfume comes in an elegantly carved crystal perfume bottle with stopper/appliator. Each bottle has 20 applications. When worn, its magic affects all beings with 20' of the wearer. The perfume gives the wearer a +2 luck bonus on all Charisma-based skills. Additionally, the wearer can cast suggestion on one target, as if cast by a 5th level spellcaster.

TABLE 5-3: WEAPONS

WEAPON	COST	DAMAGE (M)	CRITICAL	RANGE	WEIGHT	TYPE
EXOTIC WEAPONS- MELEE						
ONE-HANDED						
Vashkovi	125 gp	1d6	19-20/x2	-	3 lbs.	Slashing
EXOTIC WEAPONS — RANGED						
Tambourine of Death	50 gp	1d6	19-20/X2	10 ft.	1lb.	Slashing

Wearers are warned that there are consequences of wearing too much. If the wearer puts on more than one "dose" of perfume, all beings within 20' of the wearer must make a Fort save at DC 12. Any who fail have been overcome by the strong perfume and are ill disposed toward the wearer. If the wearer attempts a Charisma-based skill against someone who failed their Fortitude save, the DCs for the wearer to overcome are increased by 4.

Faint Enchantment; Caster Level: 5th; Prerequisites: Craft (Alchemy) skill, Brew Potion, suggestion; Market Price: 250 gp; Weight: 1 lb.

STAVES

There's but one staff here, a handy item for the Basiran dancer.

Staff of Dancing Prowess: The staff is of highly polished cedar and resembles the staff held by the Basiran dancer in the illustration on this page. The staff is a great help to the dancer, both as a means of defense and as an enhancement to her dancing.

The staff functions as a +1 weapon, inflicting 1d6 damage and functioning exactly like the quarterstaff found in the *Player's Handbook*. In addition, when used in a dancer's routine, the staff grants a +1 luck bonus to any of the dancer's Perform (dance) checks.

The staff also allows use of the following spells:

- Dancing lights (1 charge)
- Mirror image (1 charge)
- Cat's grace (1 charge)
- Quickstep (1 charge)
- Dancer's stamina (2 charges)

Moderate Transmutation; Caster Level: 7th; Prerequisites: Craft Staff, dancing lights, mirror image, cat's grace, quickstep, dancer's stamina, mood aura; Market Price: 25,000 gp

WONDROUS ITEMS

Boots of Many Tracks: These boots are ideal for someone like an infiltrator to throw off pursuit. The boots enable the wearer to change his tracks, including a slight change of scent, to confuse trackers. The wearer can choose from the following tracks, although no type can be used more than once per

day: elf, gnome, goblin, halfling, kobold, ogre, orc, and troll. The wearer can go back to his normal default tracks whenever he wants.

If a tracker has the Scent special ability, the tracker must make a Will save DC 16 or lose the scent of the quarry. This saving throw must be made each time the wearer of the boots changes the footprints.

Faint Transmutation; Caster Level: 5th; Prerequisites: Craft Wondrous Item, alter self; Market Price: 3,000 gp; Weight: 1 lb.

Boots of Path Reversal: Many are the guides that have been thankful for having a pair of these boots handy to wear. The boots enable an explorer to retrace his steps precisely. Thus, a ranger who leaves his campsite in order to hunt and search for firewood will return exactly by the same path he came, unerringly, regardless of environmental conditions, or indeed his own state of mind.

In order for the magic of the boots to work, they must be worn when the explorer sets out.

Faint Transmutation; Caster Level: 5th; Prerequisites: Craft Wondrous Item, find the path, expeditious retreat; Market Price: 3,000 gp; Weight: 1 lb.

Boots of Trailblazing: These boots are closely related to the boots of path reversal, except that these boots enable the wearer to return to her origin point, but by a completely different path, one that the boots themselves pick out. If, for instance, an infiltrator left his camp in order to spy on some orcs, but en route happened upon a hydra lair, the infiltrator

could activate the boots' magic and have them supply him with an alternate path back to the camp.

The boots work unerringly, but must be worn when the explorer sets out for the magic to work.

Faint Transmutation; Caster Level: 5th; Prerequisites: Craft Wondrous Item, find the path, locate object; Market Price: 4,000 gp; Weight: 1 lb.

Collar of Voice Impersonation: Disguises are good things for an infiltrator to have, but if he is trying to impersonate an orc and his voice sounds like a human's there will be



A Basiran dancer wields her Staff of Dancing Prowess to dramatic effect

trouble. This leather collar, made to look like some simple ornamentation, enables the wearer to mimic the voice quality of the being he is speaking to. So, an infiltrator talking with a gnoll and wearing the collar will sound like a gnoll.

The collar does not mimic the voice precisely, but rather it provides a little variation so as not to make it sound as if the wearer of the collar is mocking the being the infiltrator is speaking to.

Bear in mind that the collar does not confer the ability to speak a language. If the infiltrator from the above example did not know how to speak gnoll and yet tried anyway, he would end up speaking his native language, but with the voice of a gnoll.

Faint Illusion; Caster Level: 5th level; Prerequisites: Craft Wondrous Item, ventriloquism; Market Price: 2,500 gp; Weight: 1 lb.

Finger Cymbals of Enhancement: These beautiful bronze finger cymbals grant a dancer a +1 enhancement bonus to Perform (dance) checks. Mostly inexperienced Basiran dancers use them until they become experts. High-level Basiran dancers disdain the finger cymbals, looking down on them (and those who use them), and seeing them as a crutch.

Faint Transmutation; Caster Level: 3rd level; Prerequisites: Craft Wondrous Item, guidance; Market Price: 200 gp; Weight: 1 lb.

Flash Fan: Some Basiran dancers use fans in certain of their dance routines. This simple yet effective item gives dancers an edge when they're in dangerous situations. The fans create a burst of dazzling light that requires a target facing the dancer to make a Fortitude save at DC 15 or be dazzled, much the same as how the 0-level arcane spell *flare* works.

Basiran dancers can use the fan's power on a daily basis a number of times equal to her level in Basiran dancer plus her Charisma bonus.

Some dancers use a pair of fans rather than one, in order to achieve a more effective result. If a dancer has two fans and uses them both, and the target fails both saving throws, then the dancer must make a Perform (dance) check against DC 18. If the dancer succeeds, the opponent is dazed instead of being dazzled.

Faint Evocation; Caster Level: 3rd level; Prerequisites: Craft Wondrous Item, flare; Market Price: 500 gp; Weight: 1 lb.

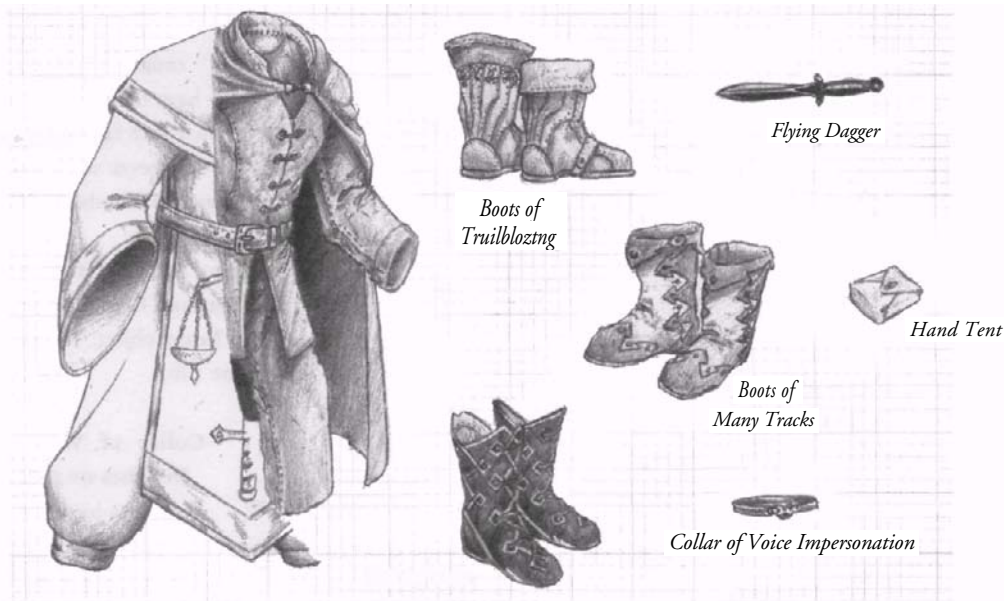
Glamer Clothes: Infiltrators, assassins and rogues alike prize these valuable sets of clothing. In their normal state, the clothes are simple, homespun brown tunics, trousers, and cloaks. With an utterance of the command word, the clothes change into one of the following: nobleman (woman)'s clothing, merchant clothing, beggar's rags, mage robes, clerical garb, and artisan's clothes. The clothes enable an infiltrator to make a very quick change, especially useful in avoiding pursuit.

Note that the clothes don't provide accessories; they supply nothing but changed clothes. For instance, though the clothes will change into clerical garb, they don't provide the wearer with a holy symbol.

The clothes work three times a day. Some individuals enjoy using the clothes along with the headpiece of the dancer.

Faint Illusion; Caster Level: 5th level; Prerequisites: Craft Wondrous Item, minor image; Market Price: 2,000 gp; Weight: 2 lbs.

Hand Tent: This item is a small satchel that appears to be wrapped in a light sheet of leather. The object fits in the palm of a human's hand, hence the name. When a command word is uttered, the package turns into a tent big enough for two occupants. The tent is fully assembled.



Unfortunately, the tent doesn't come with anything else such as cots, blankets, or a stove. It offers no benefit other than simple shelter. The tent lasts for 12 hours, and can be used only once per day. If the tent gets damaged, it collapses after 10 hit points are inflicted on it. In this situation, the tent cannot be used for a week.

Infiltrators who make their living as wilderness scouts particularly seek after these tents. Rangers prize them as well.

Faint Conjunction; Caster Level: 5th level; Prerequisites: Craft Wondrous Item, Faotissun's tiny hut; Market Price: 1,000 gp; Weight: 2 lbs.

Headpiece of the Dancer: Of all the items a dancer could have, this headpiece is one of the most unusual. In its "regular" form, the headpiece is simply a skullcap made of cloth of gold, with a single white feather perched on one side. When the command word is uttered, the headpiece changes into one of the following shapes, chosen by the wearer:

- A full-face veil with a train at the back of the head.
- A turban studded with costume jewels.
- A mass of writhing snakes. The snakes are harmless illusions.
- A large basket of fruit. This form is a favorite of gnome Basiran dancers. The fruit can even be eaten! (as create food and water spell)
- A barbarian helmet made of iron, and complete with a pair of horns
- A glowing halo, as if the dancer were some celestial creature
- A set of red horns, very reminiscent of devils.
- A full helm with a purple plume and a visor.

The wearer can use the headpiece three times a day.

The headpiece is rare, and the dancers who use them treasure them greatly. The headpieces are perfect for quick costume changes. The barbarian helmet and the full helm are made from

actual iron and steel, and can protect the wearer's head from harm, granting them a +1 bonus to their head's armor class.

Moderate Transmutation; Caster Level: 7th level; Prerequisites: Craft Wondrous Item, minor creation; Market Price: 10,000 gp; Weight: 3 lbs.

Incense of Emotional Manipulation: The Basiran dancer affects emotions, but sometimes a little help is not unreasonable. This incense affects a room 50' square, and is used in a censer or a candleholder. After several minutes of exposure to the fumes of the incense, each subject must make a Will save DC 16, or be affected by the incense for an hour.

The crafter himself decides which effect the particular block of incense will have. The choices are:

Lust: The enchanted victim is consumed with burning lust for the dancer, and will follow his or her every move. Consider the victim under the effect of a charm person spell.

Euphoria: The victim is enraptured in inexplicable feelings of goodwill and bliss. They are incapable of holding a normal conversation, spell casting, attacking, or defending themselves. Consider the victim to be staggered, as outlined in the Dungeon Master's Guide.

Sickened: Although difficult to believe, there are some dancers that wish to cause this effect on their audience. The victim is considered Nauseated.

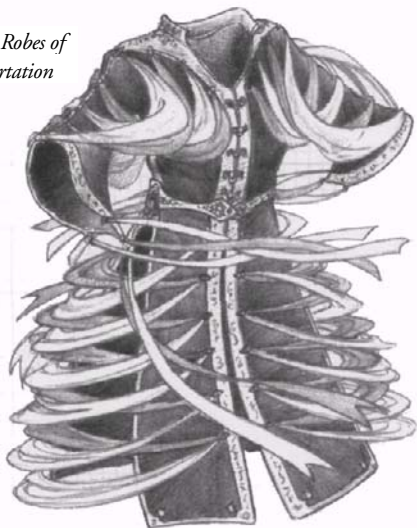
Serene: Victims are so relaxed and calm that they even run the risk of falling asleep. If the victim failed his first Will saving throw, make a second roll, Will DC 16. If that fails as well, the victim falls into a contented sleep.

Joyful: Victims are happy. They gain a +2 morale bonus to all skills, saves, and attacks.

Fearful: This effect duplicates the 4th level arcane spell fear.

Moderate Enchantment; Caster Level: 7th level; Prerequisites: Craft Wondrous Item, emotion; Market Price: 500 gp per piece; Weight: -

Swirling Robes of Teleportation



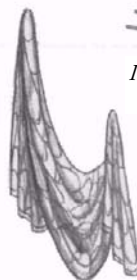
Headpiece of the Dancer



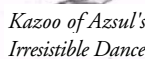
Flash Fan



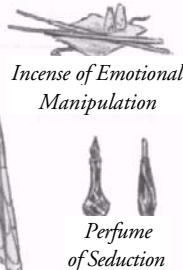
Shoes of the Dancer



Wrist Chain of Defense



Kazoo of Azsul's Irresistible Dance



Incense of Emotional Manipulation



Perfume of Seduction



Finger Cymbals of Enchantment



Staff of Dancing Prowess

Kazoo of Azsul's Irresistible Dance: This musical instrument was fashioned originally by a gnome sorcerer and is potentially one of the most irritating magic musical instruments ever devised. A successful Perform (kazoo) check against DC 20 casts an Azsul's Irresistible Dance, except that the duration continues for as long as the performer keeps playing the kazoo. The kazoo player must make a Perform check each round against the DC 20. This is a Perform check that can be made unskilled, although the user's Charisma bonus is still factored in.

In fact, the player can attempt to bring an additional victim under the spell's influence, one victim per round, but the DC increases by 2 for each additional victim so affected. Thus, if a gnome bard used the kazoo against a group of trolls, he could affect one troll to begin with, making a Perform (kazoo) check at DC 20. If on the following round he wanted to get a second troll under the spell's effect, the DC for the Perform check would be DC 22. The following round, a third troll would bring it to 24, etc.

If the player fails a check, the effect is completely over, and the victims snap out of the dance. Optionally, if the player rolls a "1" for his skill check, not only is the spell broken, but the victims are filled with a rage similar to that of the barbarian's and immediately launch themselves at the kazoo player, with the intent of causing him grave bodily harm.

If someone has any sort of Perform skill that utilizes a wind instrument, Dungeon Masters may allow him or her to play the kazoo as if skilled with it.

Strong Enchantment; Caster Level: 15th; Prerequisites: Craft Wondrous Item, Azsul's Irresistible Dance; Market Price: 5,000 gp; Weight: -.

Shoes of the Dancer: Basiran dancers from all walks of life favor these simple sandals. When worn, the sandals give the dancer an extra bit of energy, a bigger spring to their step. The wearer gains a +1 luck bonus to his armor class. In addition, the dancer uses the next favorable level category if the optional rules about dancing and movement in this book are being used.

Faint Transmutation; Caster Level: 5th level; Prerequisites: Craft Wondrous Item, haste; Market Price: 2,500 gp; Weight: 1 lb.

Swirling Robes of Teleportation: These swirling, brightly colored robes are clothes for the Basiran dancer, usable in the same way as the Basiran dancer's costume. If the dancer uses the full-defense option and gets improved concealment, she can activate the robes' power. The robes can teleport the dancer and an additional 450 lbs twice per day. This makes for an especially impressive effect if the dancer is well concealed in her robes, then suddenly, the robes seem empty, and the robes themselves disappear as well, leaving nothing behind.

There are rumors of Swirling Robes that have the teleport without error spell on them, instead of the regular teleport spell. However, there is no record of anyone ever finding any such item.

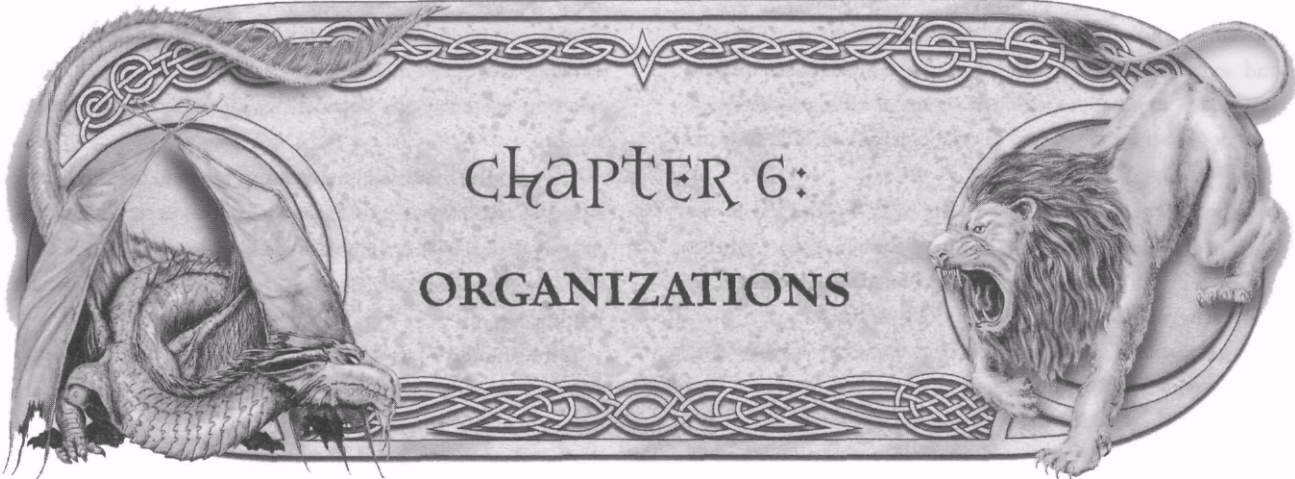
Moderate Conjunction; Caster Level: 9th level; Prerequisites: Craft Wondrous Item, teleport; Market Price: 35,000 gp; Weight: 3 lbs.

Veils of Web: These beautiful gray silk veils have a special power to them. If flung at an opponent, the veil becomes a web spell, anchored according to the dancer's preference. Once the spell is discharged, the veil vanishes.

Faint Conjunction; Caster Level: 3rd level; Prerequisites: Craft Wondrous Item, web; Market Price: 200 gp; Weight: -

TABLE 5-4: NEW MAGIC ITEMS

ARMOR & WEAPONS	MARKET PRICE
Waist chain of defense	8,000 gp
Flying dagger	3,000 gp
Potions, Oils, and Perfumes	
Perfume of seduction	250 gp
Staves	
Staff of D:ncing Prowess	25,000 gp
Wondrous Items	
Boots of Many Tracks	3,000 gp
Boots of Path Reversal	3,000 gp
Boots of Trailblazing	4,000 gp
Collar of Voice Impersonation	2,500 gp
Finger Cymbals of Enhancement	200 gp
Flash Fan	500 gp
Glamor Clothes	2,000 gp
Hand Tent	1,000 gp
Headpiece of the Dancer	10,000 gp
Incense of Emotional Manipulation	500 gp
Kazoo of Otto's Irresistible Dance	5,000 gp
Shoes of the Dancer	2,500 gp
Swirling Robes of Teleportation	35,000 gp
Veils of Web	200 gp



CHAPTER 6: ORGANIZATIONS

"One can never dance alone all the time. Eventually, even the most skilled dancer needs a partner sometime." -Dorata Dilomas

Tellene is filled with organizations that welcome the Basiran dancer or the infiltrator. This section details over a half-dozen groups and organizations to be used in conjunction with the two classes.

The Bonedancers

When one crosses Basiran dancers with an assassin's mentality, a Bonedancer results. To the Bonedancer, death is venerated and celebrated in dance as well as in murder. Founded about a century ago by a Deathdancer as a means to explore "different uses for dance," the Bonedancers murder for profit, thrills, and as a way of practicing their craft.

The Bonedancers' main headquarters is a small fortress called the Ossuary, situated on the eastern border of Kalamar in the Katagas Rise. The Rise is situated on the southwestern corner of the Kakidela Mountains. The precise location of the Ossuary is unknown, a secret jealously guarded by the Bonedancers themselves.

Rumors surround what supposedly guards the only pass through the hills to the Ossuary. The one thing that most agree on is that whatever guards the pass is dead, or undead. Some say that a dracolich guards the pass, and that it instinctively knows who is a Bonedancer, who is earnestly seeking to become a Bonedancer, and who is a trespasser. This story has never been proven, and there seem to be few who want to test it out first-hand.

Even worse than the stories of dracolichs is the story of what supposedly happened to the Grand Bonedancer, the Deathdancer who founded the organization. According to an oft-repeated yet unverified tale, after he founded the Bonedancers, the Grand Bonedancer halted his studies in Basiran dancing and began studying arcane magic. Within a decade, he had mastered enough wizard magic that he was able

to achieve lichdom, and thus a measure of immortality. This way, he can now continue leading the Bonedancers for practically all eternity. However, like the dracolich rumor, this tale cannot be verified, and no one seems willing to research it close-up.

The Ossuary is built on the old site of a hillside catacomb, which is where the fort got its name. The fort itself is cleverly arranged so that it looks like a deserted old ruin. The fort contains barracks, an extensive lab that is devoted to the research and creation of numerous potions, drugs, and alchemical mixtures, a library, gymnasium, theater, arena, shrine to the Reaper, and bedrooms for high-ranked members. There is also a large workshop, a forge, a tailor, and a huge stable with at least four dozen horses always ready for use.

There are always at least 100 members of the Bonedancers at the Ossuary at any given time. This constant number includes a dozen scouts, most of them infiltrators or brigands, set up in secret guard posts that form a circle with the Ossuary in the center.

Membership consists of Basiran dancers, infiltrators, assassins, and renegade bards. Each member must possess at least rudimentary knowledge of dance. Many of the Basiran dancers (but not most) multi-class in the other classes listed above. The vast majority of Basiran dancer members are Deathdancers.

While normally Basiran dancers are a treat for the eyes, Bonedancers are terrifying to look at. Many of them wear black and white body paint, decorating themselves to resemble skeletons. The swirling robes of many colors that the Basiran dancers have made famous are colored black, gray, or deep midnight blue for the Bonedancers.

Many Bonedancers are also adept at using poison, the favored tool of the assassin.

Rather than worshipping the Laugher or the Raconteur, Bonedancers worship the Reaper.

The Bonedancers' philosophy revolves around the use of rhythmic movement in bringing about death. They cite the thrashings of some beings as they die as evidence that there is dancing present as life is in the process of being extinguished.

They see no contradiction between an activity that emphasizes movement and action, and therefore life, and the act of murder and extinguishing life. Besides, the Bonedancers reason, *samarata* is an excellent, efficient means of killing someone, so why not do so for profit, and to celebrate the acts of killing and dying?

As may be expected, this philosophy is antithetical to the ideas of the overwhelming majority of Basiran dancer schools across Tellene. The discovery of a Bonedancer is normally immediately followed by a breakout of hostilities.

Organization: The Bonedancers work alone or in groups of no more than three. Many of them have a small residence in a major city. These residences are used as bases of operation on a mission-by-mission basis, and their locations are jealously guarded.

At the Ossuary, the Grand Mouthpiece, a Basiran dancer/deathdancer/assassin of great power, leads the Bonedancers. He claims to speak for the Grand Bonedancer, who sees no one. The Ossuary is the sole seat of power for the Bonedancers.

Activities: The Bonedancers are hired assassins, plain and simple. No matter how much they go on about the art of dance, and the thrill of the hunt, they are nothing but killers. They can disguise their intentions with dance steps and discussions about mingling dance with combat, but eventually their nature comes through, oozing to the surface like blood oozing through a shirt that covers a knife wound.

When they are not busy killing people for sport and profit, the Bonedancers pick up extra coin and hone their dance skills by hiring themselves as entertainment at certain decadent parties. Sometimes, the Bonedancers practice their craft on eager members of the audience, much to the amusement and delight of the jaded, corrupt hosts.

Bonedancers operate mostly in Kalamar, the Young Kingdoms, Brandobia, and Renaaria Bay. They tend to avoid the Svimohz and Fhokki lands; the former is just too far from their headquarters, and the latter have an almost fanatical, enraged dislike of the Bonedancers' take on Basiran dance. The Bonedancers therefore feel that discretion is the better part of valor, and the barbaric Fhokki should just be left alone.

Distinctions: Although the Bonedancers have lots to say on the subjects of dancing and death, the most oft-quoted credo is "To extinguish the life essence of a living being is the perfect, and in fact the only, way to make a dance performance complete."

Admission: As mentioned earlier, admission is open to Basiran dancers (particularly deathdancers), evil bards, assassins, brigands, and evil spellsingers. Applicants are actually recruited; no one approaches the Bonedancers with the intent of joining them. Potential candidates are watched for no more than a month's time. If the candidate is deemed worthy of consideration, a little "drama" is set up for his benefit, a tableau where a pair of disguised Bonedancers have a fight, at such a

time and place that the candidate is the only witness. One Bonedancer winds up "killing" the other by using a combination of dance moves and assassination techniques. If the fight fascinates the candidate, the Bonedancers know they have the right person.

The "dead" Bonedancer then gets up, much to the candidate's surprise, and the pair introduces themselves as representatives of an organization that embodies the kind of activities like what the candidate just saw. He is asked if he'd like to consider joining.

If the candidate agrees, he is taken to the Ossuary to be interviewed. Candidates encountered far from the Ossuary are escorted to the general area by the pair, who take the time during travel to give a few more details, though nothing important. After all, if the candidate were rejected, it wouldn't do for him to be wandering loose around Tellene, having information about the organization.

Once at the Ossuary, the applicant is questioned, then put through some tests of agility, strength, combat, and reflexes. If the applicant passes all of the tests, he is inducted in a midnight ceremony with a cleric of the Reaper in attendance. There is no trial period; the Bonedancers are confident enough in their selection process that any applicant who is initiated will work out.

Membership Benefits: Members get the chance to work on their dance skills as well as hone their killing instincts. Members are allowed to come to the Ossuary whenever they wish in order to brew poisons, sharpen their assassin skills, or just rest.

Clerics of the Reaper are available to help take care of diseases, injuries, curses and the like. The only service they refuse to provide is the raising of the dead.

Dues: Each member must pay the guild an annual tribute of 1,000 gp. Failure to do so results in the Bonedancers coming to see the offender.

Relations: As much any organization can be said to get along with the Reaper's faithful, the Bonedancers enjoy a cordial working relationship with the Congregation of the Dead.

As a rule, the Bonedancers don't work with other groups, and often there are too many conflicts that arise from meetings with other groups. Rival assassins' guilds don't appreciate the competition, and other Basiran dancer groups consider the Bonedancers' take on dance to be an abomination. The presence or information leading to finding, of a Bonedancer is enough to make even the most implacable dance rivals put aside their differences and deal with the death-dancer.

The College of Graceful Movement and Refined Culture

A second school of dance, founded by Ladies School of Dance and Culture alumni who wanted to try some ideas of their own, opened in the Kingdom of Tokis, in the capital city of Bet Seder.

The school, called The College of Graceful Movement and Refined Culture, was established in 292 IR.

Unfortunately, the school fell on hard times when the kingdom and the capital did, starting about a decade ago. In order to attract more students, the school relaxed its admissions policies about eight years ago. Since then, there's been an often-noticeable decline in standards.

There is talk that the College has removed some of the purity and nobility of the dancers by relaxing standards. Rumors, not proven but cropping up with increasing frequency, talk of Basiran dancers who are little more than well-trained dancing ladies of the evening.

The college consists of four buildings that house the entire campus, and a large wall surrounds it. The wall, though blatantly contradictory to the spirit of the school, was built in the last decade as a means of protecting the school and the dancers from the "consequences" of Bet Seder's social decline.

Area of Study: Like the Ladies School, the College teaches dancers how to dance, be culturally proficient, and how to fight using *samarata*. Students are taught the old ways from the Ladies School, as well as a few new approaches that the founding alumni incorporated.

Not all Basiran dancers, particularly those from Basir itself, have embraced these "new approaches". The founders of the school, though they loved learning at the Ladies School, felt that dance by its very nature can't be as restrictive and rule-bound as the Ladies School made it out to be. Discipline is needed, of course, but there are limits.

Organization: The board that runs the school is composed of the three senior (and best) dancers called the Perfects (not to be confused with the scholarly term "prefect").

Students are taught in classroom situations and small groups. Lectures tend to be short, and the students spend more time doing than listening.

Similar to their counterpart in Basir, there are two different paths of learning for students. The original path is called "Full Scholar", and requires that a student be a child of ten. In this path, the school becomes a boarding school, educating the child as well as teaching her *samarata* and how to dance. It is an eight-year program and produces an 18-year-old Basiran dancer, completely immersed in the culture.

The second path is called "Latter Student," and is open to all ages, provided they pass admission. The Refinement is for students who've already been out in the world and have learned much and chosen a vocation. This course of study teaches the dance, *samarata*, and as much culture as can be fit in. This program takes four years to accomplish.

Students are known by their year number and which path they are on. For instance, a boy who joined the school at age ten and has been attending the school for three years is known as a "Third Year Scholar." A bard who decided to join the College after getting some experience in bardhood and is in his second

year of the program, would be referred to as "Second Year Student."

Impropriety or intolerance towards fellow students is grounds for dismissal, though the College tends to be a bit more lenient than its Basiran counterpart.

Activities: The College teaches students the fine art of Basiran dance, including *samarata*, as well as the history of Basiran dance, Old Kalamaran culture and history, High Kalamaran language, etiquette, diplomacy, and manners. Creativity and exploration are also encouraged.

Students study dance, music, history, culture, *samarata*, and etiquette. A physical regimen overshadows all of these areas of study, and dancers must be in the best shape possible.

Distinctions: The College's credo is "Perfection of dance through freedom." The school's philosophy is that dance is a constantly evolving thing, and that too many boundaries restrict that evolution.

Admission: "Full Scholar" students are enrolled at age ten. Their parents pay a 1,000 gp fee, plus a yearly tuition of 500 gp.

Aspiring "Latter" students need to prove their worthiness by auditioning before the admissions board.

Therefore, an aspiring applicant must make a Perform (dance) check at DC 25 to gain admission. Those who fail can try again next year.

Membership Benefits: Say what people will about the school's lesser degree of discipline than the Ladies School, the College sticks by its own, or used to more in the old days. Graduating students are always welcomed back, regardless of how badly they may have messed things up in their lives. Students can always get a bed and a meal, and if the College can help out with any other resources, they'll do so.

Unfortunately, as the city's fortunes have declined, so has the college's, and sometimes they aren't as quick to help out former students.

Dues: Basiran dancers trained at the school are under no obligation to pay any dues after they leave the school. Many of them donate money anyway, out of gratitude and respect for the school and what it taught them. Sometimes, alumni are approached for donations if there is a particularly large, unexpected expense that the school is facing.

Relations: The College began its career enjoying excellent relations with the Raconteur, god of art, and his faithful. Slowly, over time, the College has fostered stronger relations with the Laughter instead. Some even say that Risk is getting more and more College devotion.

The government of Tokis has neither the time, the resources, or the patience to dote on the College like Basir can do for the Ladies School. Relations between the College and the city and kingdom government are cordial and polite, but not overly friendly.

The greatest source of friction right now is between the College and the Ladies School. There is a lot of implied disap-

proval coming from the Ladies School, and it tends to poison relations a little more each year.

The Eyes of Kalamar

Of the many folk who long for the golden age of the Kalamaran Empire, one group stands quietly to one side, hoping that someday it will come to pass, and doing their best to help bring it about. That group is the Eyes of Kalamar, a group of infiltrators and spies, united in their love for the Empire, and a desire to see it restored to its former glory.

The makeup of the Eyes is overwhelmingly Kalamaran. There is a small handful of Brandobians and Dejy, and they, too want to see Kalamar's greatness return under a just emperor.

The Eyes are spies and infiltrators who work for Kalamaran nobles, the Imperial government, and anyone who is a Kalamaran sympathizer. They even initiate their own missions, defending Kalamaran interests, watching out for foreign spies and saboteurs, and the like.

Classes include, in order of most to least, infiltrators, professional hired spies of various classes, rogues, rangers, and assassins. The Eyes don't acknowledge the existence of any assassins, although the assassins in the group tend to restrain their evil nature more than most of their brethren. Still, the stigma of the word "assassin" is something the Eyes wish to avoid.

The Eyes were founded 200 years ago, designed to watch out for the best interests of the Empire. Interestingly enough, the group wasn't started by the Imperial government, but rather by a group of concerned, loyal, and very talented, citizens of the Empire. When the Empire became aware of the Eyes, it cautiously accepted them. Since then, the Eyes have proven their value and loyalty over and over.

Organization: The Eyes of Kalamar have a cell in every city in the Empire, as well as most of the larger towns. Any nation or kingdom that's considered hostile to Kalamar is sure to have a cell in their capital.

Each cell is made up of about a dozen Eyes. An infiltrator, known as the Commander always leads the cell. That leaves eleven "field agents" of various classes under the leadership of the Commander.

The structure of the group's overall hierarchy is certainly more complicated. The lowest rank is the Overseer. Each Overseer manages five Commanders. The Overseers report to the Guardians, which are the equivalent of a Captain in the army. Each Guardian commands

three Overseers. There are about 60 cells, which means there are 12 Overseers, and four Guardians.

Guardians report to the Eyes, which are similar to generals and field marshals. There are a total of 11 eyes, which has led to the assembled Eyes being known informally as "The Beholder." Naturally, such a term causes consternation among the ignorant, but the Eyes don't mind; anything that boosts their image is fine with them.

The ultimate leader is known as the All Seeing Eye, and this leader maintains an aura of strict secrecy. About 99% of the organization have no idea who the All Seeing Eye is, or even what the All Seeing Eye's gender, race, or age is.

Like disciplined Imperial soldiers, the Eyes of Kalamar follow their internal chain of command with a great deal of devotion. Although the agents have a great deal of latitude, they know that discipline is what keeps them strong and alive.

Activities: The Eyes of Kalamar are not necessarily a secret group, but many people don't know of their existence, and this sits just fine with the Eyes. They do actively discourage people from finding out about them, preferring secrecy and anonymity.



The Eyes of Kalamar

Usually, the Eyes handle those who discover them on a case-by-case basis. Sometimes a threat is enough to discourage people from talking or attempting to dig deeper. For others, threats are necessary. For still others, nothing short of eliminating the individual will produce the desired result.

However, the Eyes must tread carefully; since they are not an actual Imperial agency, they could rapidly lose favor with the government if they began killing off citizens, especially those of noble rank.

The Eyes of Kalamar spy on the enemies or potential enemies of the Kalamaran Empire. They ferret out information, assimilate it, analyze it, and bring it to the Empire's attention, if it warrants. The Eyes also watch out for the citizens of Kalamar, lest any traitors spring forth from the general population.

The Eyes of Kalamar often take long journeys to wilder lands, to get an idea of possible future enemies. These expeditions easily take two months, sometimes more. They return with information about topography, indigenous cultures, and strengths of potential hostile forces, and weaknesses that can be exploited.

Sometimes, a small group threatens the stability of a region of the Empire. The Eyes have been known to go after such threats and destroy them, especially if the trouble is something that the Empire hasn't the time or resources to deal with.

Battles with destabilizing groups aside, the Eyes work best behind the scenes, gathering information, assassinating troublemakers, and sabotaging neighboring enemy nations or tribes. The Empire is quietly delighted at the Eyes' activities since the Eyes are a private group of citizens operating outside government law and sanction. Thus, when angry ambassadors that tell the Kalamaran representatives to pull back any spies, the Kalamarans can honestly shrug and say "We haven't sent any spies into your territory," and they will be telling the truth.

Distinctions: The Eyes of Kalamar have their own unique saying "The Eye never blinks." It is obvious the connotation they are going for; they are announcing to the world in general that they are always alert, never sleeping, never faltering.

Admission: Each applicant must demonstrate a degree of love and loyalty towards the Kalamaran Empire. Usually, the task of gathering information on an applicant falls to the Overseers. Prospective members' combat prowess is usually tested in non-lethal combat, as well as an accounting of what skills the new member brings to the group.

Membership Benefits: By joining the Eyes of Kalamar, infiltrators and other classes gain a valuable network of support, while not giving up to much autonomy or privacy. Members can use the cell's locations as "safe houses", in order to rest, re-equip, heal, and regroup.

The Eyes occasionally hold training events, designed to sharpen existing skills or to help members learn new ones.

There is also the benefit of being amongst peers. Even infiltrators, who prefer working alone, need companionship at some

point. The Eyes provide that companionship, and members can avail themselves of it on their own terms.

Dues: Members of the Eyes pay no dues, at least not with coin. Members are expected to work to keep Kalamar secure; that is the sum total of their existence. The dues are not paid for in gold; they're paid for in obedience and loyalty to the Empire.

Relations: When one gets right down to it, few people like spies. The Eyes of Kalamar enjoy a cordial working relationship with the Empire, as well as tacit support. The Empire never misses the chance to remind the Eyes that they are operating without Imperial sanction; no one asked or ordered them to gather as a group and spy on Kalamar's enemies.

Still, the Empire is grateful to the Eyes, and does its best to throw the organization a few rewards for services rendered.

Kalamaran temples of the Founder and the Old Man support the Eyes, and offer healing, potions, scrolls, and other such items whenever they can.

As for enemies, any power or organization that is an enemy of the Kalamaran Empire is an enemy of the Eyes, and vice versa. By far the worst enemies of the Eyes are the Blackfoot Society, the Secret Network of the Blue Salamander, and the Guardians of the Hidden Flame.

The Eyes despise the Blackfoot Society for its anti-monarchy stance. However, the Society is so ineffective on a large scale that the Eyes find themselves with little to do against them. Most of the Eyes of Kalamar are content to simply watch the Society and make sure that it never gets organized enough to make itself a viable threat. A few members of the Eyes wistfully remark that they sometimes wish the Blackfoot Society was stronger, since they are a tailor-made group for the Eyes of Kalamar to oppose.

The Eyes of Kalamar have no such problem with the Secret Network of the Blue Salamander. This powerful group, bent on world domination, constitutes a far greater threat than the Blackfoot Society could ever muster. The Secret Network is vast and its membership comes from all walks of life.

The Eyes oppose the Guardians of the Hidden Flame because they believe that the rebellious group wants to thrust the Kingdom into a bloody civil war and install its own king. The Eyes believe this would destabilize the Empire to such a degree that it might collapse entirely.

The Guardians of the Ways

The disadvantage of having a long tradition is that it must be watched, lest it falter or get diluted by bad doctrines. Certain groups take it upon themselves to protect the old ways, and some of them tackle the task with an uncomfortable degree of fanaticism.

The Guardians of the Ways are an extremely proud order of Basiran dancers who have assumed the mantle of defenders of the old ways. The problem with this is that the various Basiran dance schools never asked the Guardians to do this.

The Guardians of the Ways believe that everything decays and dies unless it is kept strong and pure. The order was founded in 301 IR by a series of expert Basiran dancers from Basir itself as a direct response to the number of different Basiran dance schools that sprang forth in the previous century. To the Guardians' way of thinking, it simply was not possible that all of those schools were equally valid and were each teaching Basiran dance the way it was meant to be taught.

Unfortunately, this zeal to defend the cultural purity of the Basiran dancer has put the Guardians of the Ways in conflict with just about every school of dance at one time or another. Each school is convinced that it is preserving the culture well enough, and each school takes exception to being told that they are somehow lacking.

The Guardians define pure and proper Basiran dance as the art form that emerged when the Fhokki and the Kalamarans met. The group contends that the corruption began when the first school was established.

Basiran Dance According to the Guardians

- A Kalamaran and a Fhokki instructor must teach Basiran dance.
- Dance is not taught in a school; it is taught outside, in the wild, for a better, deeper, more primal connection between dancer and nature.
 - The type of dance taught is *samarata* as it was taught after the Kalamarans and Fhokki met, and before the first school was established. It was during that brief period that Basiran dance was at its purest.
- Kalamaran and Fhokki culture must be taught, with Kalamaran culture being in the superior, lead position, and the Fhokki culture serving in a complimentary, sub-ordinate role.
- Dancers must be equally adept at sword-fighting and cultural preservation.
- A dancer would gladly give up his life in order to preserve our heritage.

If this were kept to a war of words, it may be tolerable. Unfortunately, the Guardians of the Ways believe that even force is justified if it means a more pure art form results. Sometimes, Basiran dancers have been attacked, or their performance place somehow burnt or otherwise rendered unusable. The Guardians of the Ways stop short from claiming responsibility, but the implications are there.

These flare-ups of violence don't happen very often, but in the last two centuries it's occurred often enough that it's become a noticeable trend.

The Ladies School of Culture and Dance is the least frequent target. The Guardians, while not outright declaring that the Ladies School does things correctly, at least concedes that they "are making the fewest mistakes and deviating from the culture far less than the other inferior schools." However, even this doesn't prevent members of the Ladies School from getting attacked at times.

The Guardians of the Ways have their headquarters about 20 miles outside of Bet Bireli. The headquarters is an inconspicuous-looking fortress-like building that lies off the beaten path. The location is not a secret, but nor is it something freely discussed and disclosed. Some effort is made to keep the location quiet, but part of the Guardians' assertion that they have nothing to hide compels them to not spend too much time and effort preserving the "secret."

The headquarters has barracks, classrooms, and an extremely large library. The library is almost completely given over to Basiran dance culture and history, as well as the history of the Kalamaran Empire.

Organization: The Guardians of the Ways have "branches" in many major cities and large towns. Each branch consists of four to six dancers, and most of the time they rent out a dwelling and establish their presence. One inevitable rule: if a town or city has a school of Basiran dance, it has a branch of the Guardians of the Ways.

The Guardians are led by the Preserver Prime, the absolute master of the order. He is attended and counseled by six Basiran dancers known as Preserver Counsels. The Preserver Counsels have direct control over the Arch-Guardians, who are the branch leaders. The actual "foot soldiers" are the true Guardians of the Ways.

Activities: Since the Guardians of the Ways venerate Basiran dance, they often hold exhibitions, recitals, and cultural festivals, to show off the Basiran dance style and the way of *samarata*. This nets the Guardians much favor among the locals, which increases people's tolerance of the Guardians in general, and lets them get away with the more draconian measures some have adopted in correcting "flawed" dancers and teachers.

When they are not performing, the Guardians monitor the dance schools and administer what they call "just punishment" to those whose teachings stray from what the Guardians call the "true path." Granted, the Guardians do not resort to murder as the first option. Sometimes, they feel that a good sound beating is sufficient.

The following is an example of how the Guardians deal with what they call "flawed" or "corrupt" teachers:

- The Guardians catch wind of a Basiran dance teacher who seems to be gaining in popularity.
- A few Guardians attend a performance of Basiran dancers that includes dancers trained by the teacher in question.
- The Guardians judge whether or not the dancers are adhering to the old culture correctly.
- If the dancers are judged as not adhering, the Guardians arrange to speak to the teacher.
- The Guardians meet the teacher, explain their point of view, and demand that the teacher adhere to true Basiran dance. They don't wait around for an answer, because they expect to be obeyed.
- If the instructor continues teaching "imperfectly", the Guardians send threatening messages.

- Should the instructor continue undeterred, the Guardians personally administer a beating to the offender.
- If the offender still hasn't repented, the Guardians resort to attacking the building that the teacher teaches or lives in. Usually, this means setting the building on fire.
- If by this time the teacher hasn't left town or changed her ways, and the matter is still holding the Guardians' attention, they give what they call the Final Warning, another beating, more severe than the first.
- Should the teacher's resolve and course remain unchanged, the Guardians consider killing the teacher. If they decide not to, they back off for a while and see if perhaps, given time, the teacher will reconsider. Otherwise, if they decide to kill the teacher, they do so.

The Guardians of the Way also spend much time in actual cultural preservation. They give lectures on the old ways in order to pass down the information. Some Guardians spend time in the library, cataloguing the always-growing inventory of books or recopying manuscripts that are getting worn with age.

Interestingly enough, for all of their talk about adhering to the true way, the Guardians of the Ways don't teach new students the way of the Basiran dancer and *samarata*. One historian summed it up this way: "It's as if the Guardians don't want to be bothered doing any of the training; they leave that to the schools, then administer their unique brand of correction on teacher and pupil alike if the information taught is incorrect or inaccurate."

Distinctions: The Guardians' motto is "Purity of culture through vigilance and strength." They believe the end justifies the means, and have no compunctions against resorting to violence. Oddly, the Guardians don't mind when the "inferior" dancers fight back. They see the martial struggle as having a two-fold advantageous outcome: the Guardians get martial practice, and perhaps the "flawed" dancers, in their attempts at defending themselves, may lapse into the traditional, "proper" ways of Basiran dance fighting, and thus redeem themselves.

Admission: Admission is open to Basiran dancers only. Each prospective candidate must perform a dance in front of a panel of judges. Characters must make a Perform (dance) skill check against a DC 35. If the applicant makes the check, she is in. If the applicant fails, he or she can never try again. If the Dungeon Master allows critical fumbles and one is rolled during the skill check, not only does the applicant fail, but the dance technique was so wrong, so insulting, that the judges actually initiate combat with the express purpose of killing the applicant. Their motivation for doing this is so that "their inept dancing will not further corrupt an already corrupted world."

Membership Benefits: The Guardians of the Way take care of their own. Members can use safe houses, train at the headquarters, use the library and even call in a few fellow Guardians to help with an especially difficult situation.

The Guardians also have extensive cultural connections, and can help aspiring dancers in getting their chance to perform on stage.

Dues: All "true" Basiran dancers are expected to pay an annual tithing often percent to the Guardians' coffers. Sometimes, members just give a bonus gift to the Guardians in order to help them carry on their work.

Relations: It is safe to say that the Guardians are not well liked by the various schools of Basiran dance. The school that has the closest thing approaching "good relations" with the Guardians is the Ladies School, and even that is not a consistent thing.

Although the Guardians don't discourage their members from worshipping the "proper" gods, the group doesn't seek out temples to ally themselves with, nor do they entertain overtures from the temples who approach them with talk of an alliance. The Guardians actually don't trust the organized religions very much, and feel that obligations to a church take away from the dancer's devotion to her art.

The Guardians believe that being cultural preservers is a lonely and thankless job, so they accept the fact that they will never be popular. They simply continue their self-appointed task of preserving the old ways, being ever vigilant, ever watchful for signs of cultural corruption.

The Harmonious Order of Combat

Considering the preponderance of swords and other weapons, it is quite amazing that non-traditional forms of combat are so popular and widespread. The Harmonious Order of Combat welcomes bards, monks, Basiran dancers and spellsingers into its order.

The Harmonious Order has a temple/monastery located just north of the City of P'Bapar.

If it has anything to do with the melding of rhythm, melody and violence, the Harmonious Order wants to know about it, and give it the attention it deserves.

The Harmonious Order was founded 145 years ago by a small group of Brandobians. Although they refuse to get involved in politics, they keep an eye out for P'Bapar and some of the other Young Kingdoms, and quietly pass on any relevant information that they happen to come across to the Cosdolite and Eldoran authorities.

Area of Study: The Harmonious Order of Combat seeks to study the mixture of music, dance, and fighting. Although each member of the order has already grasped the basics, the order encourages and expects each follower to improve him or herself, while bringing honor to the Order.

Organization: The Order is ruled by a Council of Masters, a high-level representative of each of the following classes: Monk, Spellsinger, Basiran dancer, and Bard. Each one is addressed as the "Prime" of his class. For instance, The Prime Monk, the Prime Spellsinger, etc.

The group itself is made up of bards, monks, Basiran dancers, spellsingers and the likely prestige classes of the bards and Basiran dancers. In general, the Order favors neither good nor evil, but seeks to maintain a balance as well as encourage physical development among its ranks. Many members are either lawful neutral or chaotic neutral.

The Order sends forth groups of four called *quatrains*, which often consist of a monk, bard, Basiran dancer, and spellsinger, all of whose alignments are compatible. These *quatrains* travel together and compliment each other's skills.

Activities: Members of the Order seek perfection of body and art. They do this by martial training, mixed with music. Adventurers of the Order look for new songs, new dances, and new examples of melded fighting and rhythmic movement.

The Order also seeks to address and enforce the balance. They see evil as being destructive and tyrannical, and good as being restrictive and intrusive. The Order takes the middle ground.

Since music is a passion of the Order, they often hold concerts or dance recitals. Their displays of martial dance are always crowd-pleasers, although most of them miss the underlying message woven into each performance: "Do not trifle with us, or we will ruin you, and we do have the power and skill to do so."

Distinctions: The Harmonius Order's credo is "Harmony of morals and ethics comes from harmony of music and struggle." Although the Order does not go out of its way looking for trouble, it will not shy away from what it sees as imbalance.

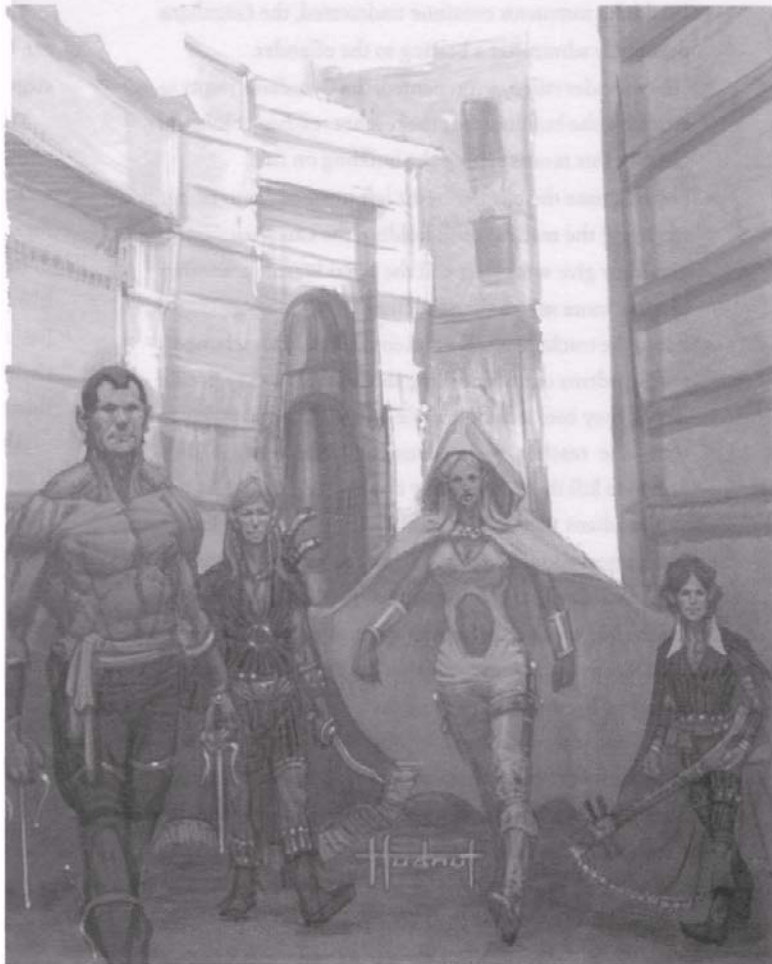
Admission: Prospective members must belong to one of the above-mentioned classes. It is not unusual for applicants to be tested by the admission board, usually resulting in a display of fisticuffs, non-lethal swordplay, and a music or dance performance.

If an applicant is accepted, he still must pay the admission cost of 2,500 gp.

Membership Benefits: Members can train and seek temporary lodging at the Order's headquarters. Members can also call in help from the Order, though the Order can consider the request and rule that it won't intervene.

Dues: Members pay a yearly due of 2,000 gp. Alternately, members can pledge a season's worth of service (three months) to the Order. Members of the Order whom do great deeds for the sake of art and/or the Order itself find their fees often waived.

Relations: The Harmonious Order of Combat's reputation among established kingdoms varies from place to place and indeed from day to day. The Order refuses to swear fealty to any



A Quartain of the Harmonius Order

government, and their moral and ethical philosophy seems to imply that no action is ruled out, no deed illegal. Granted, this is an over-simplification, but such is the reputation of the Order, deserved or not.

The Order works well with The True Beginning, and many of the latter's students end up in the Order, even if it's only for a year or so.

The clergy of the Fate Scribe enjoys good relations with the Order. Many in the Order worship the Fate Scribe, admiring his true neutral stance.

The Ladies School of Dance and Culture

Founded in Bet' Urala in 220 IR, the Ladies School of Dance and Culture is by far the most famous institution for the training and instruction of Basiran dancers on Tellene. Bet' Urala is the capital city of the Kingdom of Basir, which in turn is a valued part of the Kalamaran Empire.

The name of the school is a bit of a misnomer. Although the school did in fact start out as a women-only institution, men were allowed admission in 336 IR, much to the consternation of some of the more old-fashioned cultural protectors. A few of the school's teachers have wryly observed that any man who is willing to attend a school with the word "Ladies" in it is in for

some ribbing from other less enlightened people, and is obviously serious about learning the ways of dance. Indeed, more than one swaggering bully has wound up on the floor of a tavern, beaten and bruised into unconsciousness, after he thought that the man sitting at the bar who "goes to some frilly ladies school" was an easy target. In fact, bullies so dispatched then become the targets of taunting by those around them, who point out that they were "taken down by some man who goes to a ladies school"!

The school itself is an entire complex located in the best possible section of Bet' Urala. The buildings boast the finest examples of Kalamaran architecture, and are made with the best possible marble in existence. Many of the buildings are gilded in gold leaf, and pearls are found everywhere as adornments.

The complex consists of two instructional buildings, four dormitories, faculty quarters, guest quarters, a tavern for older students and faculty, a swimming pool, gymnasium, parade ground, small fighting arena, theater, small temple to the Raconteur, art gallery, gardens, and a huge library, one of the finest in the Kalamaran Empire. Everything about the Ladies School is meant to impress, from the quality of students to the actual physical school.

Area of Study: The Ladies School teaches students the fine art of Basiran dance, including *samarata*, as well as the history of Basiran dance, Old Kalamaran culture and history, High Kalamaran language, etiquette, diplomacy, and manners.

Organization: The school is run by a board of eight Master Dancers who determine admissions, set school policy, design curricula, and generally run the school.

The Ladies School offers two different paths of learning for students. The original path is called "From the Beginning", and requires that a student be a child of ten. In this path, the school becomes a boarding school, educating the child as well as teaching her *samarata* and how to dance. It's an eight-year program and produces an 18-year-old Basiran dancer, completely immersed in the culture.

The second path is called "Latter Refinement," and is open to all ages, provided they pass admission. The Refinement is for students who've already been out in the world and have learned much and chosen a vocation. This course of study teaches the dance, *samarata*, and as much culture as can be fit in. Even a huge, battle-hardened Fhokki barbarian, who decided that he wanted to be a dancer would be welcome to join, provided he could pass the admissions audition. This program takes four years to accomplish.

Students are known by their year number and which path they are on. For instance, a boy who joined the school at age ten and has been attending the school for three years is known as a "Third Year Beginner." The abovementioned barbarian, in his second year of the program, would be referred to as "Second Year Refiner."

Impropriety or intolerance towards fellow students are grounds for dismissal.

Students are taught in classroom situations, small groups, or even, in some instances, one-on-one. The latter is reserved for students whose potential is above and beyond that of the average Ladies School student. Considering that the average Ladies School student is an amazing dancer in her own right, the students with greater potential are geniuses or prodigies.

Activities: Students study dance, music, history, culture, *samarata*, and etiquette. A physical regimen overshadows all of these areas of study, and dancers must be in the best shape possible. There is even a field of study that covers nutrition, exercise, and hygiene.

Each student coming out of the School must be well versed in etiquette, a professional dancer, an articulate conversationalist, and a prime physical specimen. The Ladies School expects nothing less.

At the mid-point of each season, the school puts on a recital. Hand-picked members of the public are invited to attend, and invitations are eagerly sought after.

Distinctions: The school's motto is "Culture is the savior of civilization, and dance is its highest prophet." The Ladies School takes itself very seriously in its role as a cultural educator and preserver.

Admission: Students on the path "From the Beginning" are enrolled at age ten. Their parents pay a 1,500 gp fee, plus a yearly tuition of 1,000 gp.

Aspiring "Refinement" students have a harder time of it. The admissions board starts out as always skeptical of such would-be students. The board reasons that, if they have not had the opportunity to mold applicants from childhood, how good can they possibly be?

Therefore, an aspiring applicant must make a Perform (dance) check at DC 30 to gain admission. Those who fail can try again next year.

If a player rolls a "1" on their character's Perform check, have them roll again. If the character rolls a second "1", the dancer's performance was so bad, so hideous, that it practically made the admissions board nauseous to watch. This character can NEVER attempt to apply to the school again, ever.

Membership Benefits: The Basiran dancer can always return to the school for a refresher lesson, or even just use the dormitories to sleep if they are passing through the city. Studious dancers can use the library facilities for research, at no cost.

In game terms, a 1st level character that takes the Trained Basiran feat is considered to have attended the school as a child. The Basiran dancer begins with an extra 100 gp at character creation. The dancer can also have a maximum of four ranks instead of three in Perform (dance) over his current level, as well as 1 bonus rank in Knowledge (Kalamaran Culture), Speak Language (High Kalamaran), and Speak Language (Ancient Kalamaran). This reflects the high degree of training that the Ladies' School of Dance and Culture provides. Thus, a 2nd level

Basiran dancer can have six ranks of Perform (dance), instead of five.

Dues: Basiran dancers trained at the school are under no obligation to pay any dues after they leave the school. Many of them donate money anyway, out of gratitude and respect for the school and what it taught them. Sometimes, alumni are approached for donations if there is a particularly large, unexpected expense that the school is facing.

Relations: The School of High Dance is always in a state of cordial competition with the Ladies School. The schools often exchange dancers for a three-month stretch, a cultural exchange program meant to enrich both the student and the school. Relations between the Ladies School and The College of Graceful Movement and Refined Culture used to be extremely good, but as the College as declined, so has the spirit of cooperation.

The Kalamaran Empire and the imperial nobility adore the Ladies School, and frequently make grants or donations to its causes. The school is truly seen as the preserver of Kalamaran culture.

The Laugher's Dancers

The Laugher's dancers is as close as Basiran dancers come to having a holy order. The Laugher is the god of passion and wine, and his church, the Order of the Passionate One, is rather disorganized. It stands to reason that a Basiran dancer group would follow suit.

Basiran dancers have a great deal of passion, and the Laugher is well suited to be one of the gods most venerated by the dancers. Around a century ago, one particular group of dancers were so especially struck by the Laugher's affinity with the Basiran dancers, that they decided to found an order of wild, chaotic dancers devoted to the god and his causes.

The group's purpose is to openly venerate the Laugher, honor his name with dancing and drinking, attract new converts, defend the church, and generally just have a good time. Those Basiran dancers who feel more comfortable with a sword in their hand than a wine jug also have the added responsibility of seeing to the safety of the order. These folk make sure that no one takes advantage of the order when its members have had a bit too much to drink.

The Laugher's dancers advocate unrestrained emotion and frequent parties. They believe that consuming large quantities of wine actually helps the dancer to achieve a greater level of dance skill. Although this has never been satisfactorily proven, it doesn't stop the Laugher's dancers from continuing to try.

Much of the general Basiran dancer's image of being lascivious seducers and tempters comes from people interacting with the Basiran dancers who are part of the Laugher's dancers. The Laugher's Basiran dancers tend to be much less restrained than other orders or schools, and they are far more prone to engage

in frequent casual physical interactions with audience members, before, during, and after the performance.

Organization: To the Laugher's dancers, the word "organization" is practically an obscenity. The order has no apparent ranks, no over-ruler, no ultimate leader. It almost seems as if the Basiran dancer who speaks up or volunteers for something ends up being the leader that day.

The Laugher's dancers are usually composed of Basiran dancers, clerics of the Laugher, and some bards. Within the last ten years, the Laugher's dancers attracted the attention of a certain type of monk as well, a class of monk that finds himself quite at home with the Laugher's dancers. Monks of the Drunken Master prestige class (from *Sword & Fist*) have been gravitating towards the Laughters, fascinated by the combination of wine, passion, and combat. The Drunken Masters are pleased to be among kindred spirits, and the Laugher's dancers are happy to have allies who can fight extremely well.

Churches of the Laugher tend to be loose-knit, chaotic, underground affairs. The Laugher's dancers have adopted a similar approach. They have no central citadel, no monastery, no real hierarchy. The dancers meet in proximity to the hidden churches of the Laugher, and often are allowed to use the facilities for their own purposes. The only consistent thing about the Laugher's dancers is their tendency to congregate often in Shyta-na-Dobyoy, the City of Wine.

Wine intoxication is a double-edged sword. While certainly wine drunkenness makes the drinker prone to fits of good fellowship and joviality, there is a darker side as well. Drunkenness also brings out violence, rage, and destructiveness. Within the ranks of the Laugher's dancers lies a school of thought that advocates a Basiran dancer to get completely drunk, let their emotions seize control of them, and then let whatever happens happen. Adherents to this school of thought are called Frenzies. Most of the rank and file doesn't know what to make of the Frenzies. On one hand, the dancers and indeed the entire church of the Laugher sticks to the principle that none should be judged for their actions. On the other hand, the Frenzies seem a bit too wild, too violent. Unlike the Drunken Masters, the Frenzies are generally out of control and a threat to others and to themselves. Still, none will dare say that the Frenzies are unwelcome. The rest of the Laughters just try to stay out of their way when the Frenzies begin acting up.

Activities: The Laugher's dancers enjoy holding massive festivals called The Veneration of the Grape and the Step, a party celebrating wine and dance respectively. Most of these festivals end up dissolving into wine-soaked orgies. Depending on the venue, the reception can vary from acceptance and approval to horrified offense.

It is interesting to note that the only people who seem to object to the Veneration are the ones not invited. If an oversight has occurred and someone wasn't invited and then is, it is truly amazing how rapidly the objections disappear.

One of the more interesting sidelines of the Laugher's dancer is that they produce their own brand of wine, popular in many major cities of Tellene. The wine is prepared according to an old tradition, passed down supposedly by the Laugher himself. In the autumn, grapes are harvested and placed in large vats. A group of Laugher's dancers, usually around a half-dozen, proceed to get drunk with wine made from grapes from the previous year's harvest. Once the dancers are drunk, they climb into the vat and dance atop the grapes, crushing them in order to make wine. The particular dancers chosen for this task must see it through to the end, stopping only if all of the grapes are crushed, or the dancer passes out from his alcoholic binge.

Fortunately, the wine is a precious thing, otherwise who knows what would end up in the vats beside the juice from the crushed grapes? When the grapes are all crushed the liquid and the other ingredients are then put in casks and the wine ferments over time. After the wine has fermented, the order throws (what else?) a party to celebrate the new wine.

Distinctions: The Basiran dancers of the Laugher's dancers have a motto: "Let wine and the rhythm take control of you." To these dancers, the way of getting closer to their god is to drink heavily, then dance into unconsciousness. Others are encouraged to join in as well.

Admission: Of all the schools or orders, the Laugher's dancers is the easiest to get into. Any Basiran dancer who applies for membership gets in without even having to take any sort of test or audition. The Laugher's dancers feel that if someone is a Basiran dancer, then at the very least they already have a level of skill and attractiveness that is welcome in the group. Besides, many of the higher-level members admit, after a few slugs of wine, all of the dancing begins to look the same, and to the drunken audience it all looks good, so why dwell on dancer perfection?

Membership Benefits: There is no major benefit to being a Laugher's dancer except for having all of the home-made wine you can drink when in a church of The Laugher!

Members of the Laugher's dancers also tend to meet a lot of interesting people, and the order is well liked by the more hedonistic elements of the population, as well as by nobles who enjoy being prim and proper in public, and wild and unrestrained in private.

The Laugher's dancers also automatically get protection from the churches of the Laugher. Often times, Laugher's dancers who get in trouble wind up running for the churches and seeking sanctuary there. The Laugher's churches tend to be secret, hidden affairs, but the Laugher's dancers have a special method, granted by the Laugher himself, of finding them.

When a Laugher's dancer enters a new town or city, the character must make a Will save at DC 12. Failure means the dancer senses nothing. A success means that the dancer's instincts kick in and she knows there is a temple to the Laugher nearby. The dancer must then proceed to an inn or tavern, drink until she is utterly intoxicated, then stagger out into the street.

The Laugher will guide the dancer directly to the temple, and no harm will come to her during that trip.

Dues: The Laugher's dancers don't pay dues. The order makes a tidy sum selling its wine all over the known world. Members are encouraged to give generously to the church whenever the mood strikes them. There's an unspoken rule that expects each member to eventually throw a lavish party once a year.

Relations: It surely comes as no surprise that the Laugher's dancers enjoy a good relationship with the church of the Laugher, known as the Order of the Passionate One. Both organizations fraternize heavily, and work (if it can be called work) to spreading the message of drunken good fellowship and passionate dancing.

The Order of the Shadow

Tellene is a home to a wide variety of people, cultures, and races. Ideas, ideals, and ideologies meet, clash, and work together, all in a complicated dance that changes by the year. For every uncovered plot brewing, there is a dozen more yet to be discovered. Tellene is a busy, vibrant place, with abundant opportunities to do good, do evil, or just sit back and watch.

The Order of the Shadow is a secret organization of spies, saboteurs, bounty hunters, smugglers, assassins, and thieves. It would do them an injustice to call them a "guild," for their network is much more than that.

Founded in 41 IR after Eastern Brandobia fell to the Kalamaran Empire, the Order of the Shadow was established as a network of mercenary spies. Their purpose was to offer their services to those who were struggling with the restrictions of the Empire. The group was actually founded in Bet Kalamar, right under the Imperial noses.

As time went on, the group prospered and its list of successes grew. Clients of greater power and respectability joined the list of satisfied customers. In the present day, the Order of the Shadow prospers, a semi-myth, keeping aloof of politics and making an enormous profit.

Organization: In order to maintain an aura of mystery, the Order of the Shadow has never come out and openly admitted it exists. In fact, the majority of its clients aren't quite sure if they've just hired the Order of the Shadow, or some minor associated group. One often-quoted bit of wisdom among the Order's members is "There is no such thing as the Order of the Shadow."

The element of mystery is further enhanced by the fact that the Order has no actual permanent headquarters. Once a year, the headquarters is dismantled and set up again in a different city, referred to as the Host City, until another year goes by and the whole process is repeated, with another city.

The Order keeps spies in most of the inns and taverns of the Host City. It is also safe to say that the Order has a representative in each city of over 5,000 people in Tellene. These representatives maintain a quiet, discrete vigil over the inns, taverns, gambling halls, and marketplaces, ever alert for a business



Agents of The Order of the Shadow

opportunity. A good rule of thumb is that there's an Order representative for every 2,000 residents, rounded down.

Leadership in the Order is another mystery. None have come forward to declare themselves the High Leader. There is talk of a High Leader, but so far that's all anyone's heard- talk. One set of rumors implies that the name Order of the Shadow is not just figurative, but literal, as the High Leader is guessed to be an ancient Shadow Dragon. Others say that the High Leader is a powerful undead, either an unusually strong shadow, or something a little more "solid", like a lich.

But there are leaders of a sort. A High Council exists, with one representative for each main activity of the order. They are:

The Counselor of Destruction- Oversees assassinations and acts of sabotage.

The Counselor of Ruin- Oversees sabotage and thievery.

The Counselor of Revelation- Oversees spying, blackmail, and intelligence gathering.

The Counselor of Procurement- Oversees bounty hunting and kidnapping.

These Counselors occupy the current Order of the Shadow headquarters, whichever city it happens to be in at the time.

Beneath the High Council are the Regional Overlords, one each for Brandobia, Kalamar, The Young Kingdoms, Reanaaria Bay, The Wild Lands, and Svimohzia. They oversee matters in their respective regions, and report directly to the High Council.

Below the Regional Overlords are the Shadows, each one who oversees activities in one kingdom or area, and reporting to the Regional Overlord. Their full title is "The Shadow of..." and the final descriptor is the name of the area they oversee. For instance, the Kingdom of Basir is watched over by the Shadow of Basir, who reports to the Kalamaran Regional Overlord.

Due to their secrecy, it is difficult to ascertain just how many members the Order of the Shadow has. The best estimate currently is around 3,500 individuals. Naturally, some folk say the number is too high, and others say it's far too low. The classes most sought out are rogues, assassins, infiltrators, brigands, Basiran dancers, and rangers. Monks are welcome, if they can rationalize their alignment issues. "Regular" fighters are welcome, especially as muscle.

Spellcasters are a different matter. Clerics of the Landlord are welcome, but after that, it gets a bit touchy. The Order does not like too many spells flying about. Spellcasting members are watched carefully. If they prove trustworthy and discreet, not flaunting their powers, they eventually earn the trust of the leadership and are no longer watched to any greater extent than non-spellcasting members are.

The Order of the Shadow has no agenda of its own to speak of, or if it does, it's so buried in secrecy that if and when it finally manifests itself, no one will realize it. The Order exists to hire out its talent to those with the coin and the missions. This is how they've always portrayed themselves, this and nothing more.

Less "urban" classes such as the barbarian, druid, or shaman are usually turned away. Bards are sometimes allowed, though reluctantly, as bards enjoy attention, and the whole point of being in the Order is to deflect attention.

Activities: An organization of much talent and versatility, the Order of the Shadow engages in espionage, sabotage, bounty hunting, smuggling, assassination, and robbery. Members never initiate the robberies committed; this is robbery for hire. Perhaps a merchant sold a valuable gold statue, but has decided that not only does he want it back, he doesn't want to refund the buyer his money. For a small portion of the value of the statue, the Order will steal it back for him.

The Order of the Shadow will work for anyone who has the coin. They are not bound by burdensome things such as ideology, morality, religious devotion, or devotion to king, country, or family. Members of the Order are honorable, but that honor is in context of their assignments. Getting an assignment and completing it is a sacred trust, and it is a point of pride that a member will do whatever needs to be done in order to accomplish his task.

There is truly a "no job too big, no job too small" mentality with the Order. Furthermore, sentiment and decency don't bind them. If an assignment calls for killing a mother in front of her children as an example, then so be it. If the assignment throws in the children as well, then that's what happens.

Despite their cold, violent approach, the Order of the Shadow makes a unique distinction between assassination and senseless cruelty. Clients who want someone murdered will get their wish. Clients who want someone murdered in a particular circumstance, location, or at a particular time will get their wish. Clients who want the killer to torture the victims first is in for a disappointment. The Order is composed of professionals who do clean work; torture is considered messy and wasteful, adding unnecessary time and effort to a job. They refuse to be leg-breakers.

One incident stands out as a testament to the Order's precision and propensity to give the client exactly what he wants and nothing more, nothing less. The story goes that a client wanted a rival merchant's warehouse burnt to the ground. The warehouse contained a vast collection of rare, imported rugs from Svimohzia. A saboteur was dispatched with the task, and told to destroy the warehouse and its wares, nothing more.

The saboteur arrived at the warehouse and, after canvassing the place, set it ablaze. However, one of the watchmen wasn't accounted for, a fact not known to the saboteur until after the fires began to spread. The saboteur actually risked detection and his very life by dashing into the inferno and rescuing the man.

It is incidents like the above that have earned the Order its nickname of "Honorable amoralists" in some quarters. However, the anecdote also shows the only time the Order can ever be considered to do something that many people would call "decent." The Order has no compassion, no loyalty to a cause, no sentimental side that can be manipulated. An evil wizard who wants the Order to locate a hated rival and a mother who wants the Order to locate her kidnapped child get charged the same price.

Distinctions: The Order of the Shadow's motto is "Our clients' agendas are our agendas," alluding to the services they offer for hire. If the order has its own agenda, it's not known at this time. Some guess that the Order wishes to amass knowledge and gold, for both of those elements bring great power, the power to topple kingdoms.

What such people fail to realize is that the Order of the Shadow is not interested in world domination. To the Order, ruling the world means getting into politics and the Order shies away from that. At best, the Order wants to know what is going on all over Tellene, keeping a finger on its pulse, so to speak. If the finger happens to be on Tellene's jugular, they won't complain.

Admission: This point is non-negotiable, no exceptions: The Order of the Shadow employs only the best. Applicants must have at least three levels worth of rogue, brigand, or infiltrator experience. The Order prefers applicants of true neutral align-

ment, someone who has no moral ties or ethical boundaries. Two alignments are banned outright: lawful good and chaotic evil, although if given the choice of admitting one, the Order would prefer lawful good (see sidebar). Neutral good and neutral evil individuals are rarely admitted.

Alignment and the Order

As mentioned elsewhere, the Order prefers true neutral applicants. However, other alignments can join, although there are some matters that need to be addressed for many of them.

Lawful Neutral: They are allowed, provided such individuals are confident that they can be effective members of the Order and not invoke alignment problems.

Lawful Evil: The Order favors this alignment to some extent. With the lawful aspect, the Order is confident that the applicant will follow their rules and laws. Being evil, these individuals will not hesitate to do some of the more unsavory work offered.

Lawful Good: These members are forbidden, but the Order at least recognizes that such people would be far more trustworthy than their diametric opposites.

Chaotic Neutral: These individuals tend to be unpredictable, but they're allowed in, as they have no compunctions about doing whatever assignment the Order gives them.

Chaotic Evil: These folk are forbidden, because they are unpredictably cruel. Although many of the jobs call for some measure of cruelty, chaotic evil folk tend to be excessively and indiscriminately violent.

Chaotic Good: The Order is hesitant to allow these folk in, but can't deny the value of having someone whose philosophy meshes with that of so many of the general population. These people are usually placed on infiltration and intelligence-gathering missions.

Neutral Good/Evil: These alignments are considered the epitome of good and evil, thus are a bad fit for the Order. Although they aren't rejected outright, especially if they bring amazing levels of talent to the table, they are watched carefully.

Hopeful candidates are interviewed in a room enshrouded in perfect, impenetrable darkness, after first being scanned for hidden powers, abilities, or anything else that could bring harm or discovery to the Order. "Clean" candidates are questioned on their skills, their experiences, and their morals, for the Order doesn't want people too saddled with ethics.

Once the interviewers are satisfied with the candidate, they are considered Probationers and given three solo missions, one after the other, to test their true and final worthiness. If they succeed at all of them, and it must be all of them, they are full-fledged members.

As hard as it is to gain admittance to the Order, it's harder to get out. It's a rare thing to hear of a "retired Order member." Rumors speak of certain oaths, promises, geas spells and the like, combined with some subtle surveillance for a period of time. No one, not even experienced Order members, have

actually met a retired member of their Order, but they surely exist.

Probably.

Membership Benefits: The Order of the Shadow has an extensive collection of poisons and alchemical mixtures, weapons, and gear, all of which are available for purchase by members, at 20% off the list price. The Order provides some healing, courtesy of a quiet arrangement with the Parish of the Prolific Coin.

Members can rest and hide in safe houses set up by the Order. Order members staff some of these, others are simply houses that seem abandoned, but are actually stocked with food, water, healing potions, and similar equipment. Empty houses such as these are made to look forbidding, rundown and unsafe so as to discourage curious explorers. If the outside look of the house doesn't deter them, the numerous traps and applications of contact poisons on key areas will do the job.

Dues: Dues are paid on a per-job basis. Members of the Order are paid a set amount, multiplied by their total level. They in turn kick back 15% to the Order. See the sidebar for the complete formula.

Determining Order of the Shadow Pay

These are the base prices:

Assassinations: 500 gp x level of victim

Kidnapping: 750 gp x level of victim

Sabotage: 400 gp

Thievery: 500 gp

Spying and intelligence gathering: 200 gp

Blackmail: 20% of the amount the client is asking from the victim

Bounty hunting: The reward offered, plus 10%

To determine the full pay, multiply the base price times the Order member's total levels. Thus, a 5th level brigand/5th level assassin hired to kill a 10th level wizard gets 50,000 gold pieces.

If a job takes more than a week, multiply the full pay times the number of weeks after the first.

Some members tithe to the Landlord's churches. These Order members apparently believe in hedging their bets. Other than that, the Order member's money is her own to do with as she wishes.

Relations: The Order of the Shadow has no friends, or so they say. There are certain hints of a quiet, cordial, working relationship with the clergy of the Landlord. In addition, unconfirmed talk has several powerful archmages working with the Order from time to time, helping in magical defenses, the fabrication of magic items, and scrying. In return, the Order helps the mages by gathering information, hunting down items and spell components, and making up and coming rivals disappear. Although there's no word about how many fast-rising mages

have had their careers and lives mysteriously cut short, it is said that the Order has gotten awfully good at staging lab explosions. If anyone was completely convinced the Order existed, it would no doubt attract enemies of all types. A few of the lawful good churches would undoubtedly want to have some words with the Order, for instance, as would any local thieves' guilds or clandestine organizations.

The Quiet Circle

There are many schools and guilds devoted to the art of the Basiran dancer. To the best of anyone's knowledge, there exists but one organization given over to the fine art of infiltration. That organization is The Quiet Circle

The Quiet Circle is a guild that is devoted to training, perfecting, and employing infiltrators of all types. Founded 73 years ago, the masters who created The Quiet Circle did so in acknowledgment that sometimes people just need information; no deaths, no destruction, just information. This could be any situation, everything from a jealous spouse wanting someone to keep tabs on her husband, to a general requiring information on the disposition of an enemy's force, but doesn't want his sovereignty to know that he lacked the information to begin with.

The utter soul of professional discretion, The Quiet Circle can infiltrate practically any known type of organization, get the information, and be out again. The guild has infiltrators of all types and prestige classes, even saboteurs, though the latter's limits are carefully set.

The guild sees itself as the champions of infiltration as an art form. Each member is part of the Circle because he or she loves the work and wants to become better at it. Granted, making some gold coin out of one's infiltrating skills is also a strong motivation, but most if not all members consider infiltration to be a labor of love.

The headquarters of The Quiet Circle is located in Prompeldia, City of Thieves. Gremply Slivers, the notorious rogue who rose to mayorship of Prompeldia, originally tried dealing with The Quiet Circle in the same way that he has dealt with past guilds: infiltrating it then eliminating it with city troops.

The Quiet Circle made no attempt at concealing the fact that they'd be setting up their headquarters in Prompeldia. Gremply rightly saw this as a challenge to his abilities and was delighted to take up the gauntlet. Therein was his mistake.

First of all, every attempt made at infiltrating the Quiet Circle failed miserably. Attempting to infiltrate a group of infiltrators turned out to be as easy as trying to assassinate a group of assassins. After a dozen tries over the course of six months, Gremply himself made the attempt, was caught, and promptly ejected onto the sidewalk.

To the halfling, this meant war. The night before he was about to marshal his hobgoblin troops, Gremply discovered that he had an unauthorized visitor in his room when a noise shook him out of his sleep. Standing over the just-awakening mayor was the halfling bodyguard/servant who began service four months prior. The halfling calmly announced that he was a member of The Quiet Circle, and that he had a message from the leaders of the guild.

Gremply was so amazed that he actually sat and listened, rather than raising the hue and cry. The stranger went on to say that The Quiet Circle was NOT a thieves guild, and therefore not a competitor to any operations Gremply ran. The leaders of the Quiet Circle simply wanted to have a base from where they could ply their trade and practice their art, and wished to be left alone.

To underscore this, the stranger also announced that the leaders of The Quiet Circle were really quite fed up with Gremply's attempts at infiltration, and would he kindly cease and desist? To make matters even worse, the halfling stranger mentioned that, while Gremply had been unable to infiltrate The Quiet Circle, the latter had managed to place six other agents in Gremply's organization. If Gremply didn't stop trying to infiltrate, call off the plans to attack the building with his



Members of the Quiet Circle in a secluded Prompeldian alleyway

hobgoblin troops, and just accept the fact that there was a business in town that he simply could not and would not be part of, Gremply would "wake up one morning quite dead."

Gremply was beside himself with fury, though a small part of him admired the Circle's nerve. After his rage, Gremply considered the matter. The stranger reminded him that The Quiet Circle would also end up bringing more business into the city as people came from all over in order to avail themselves of the guild's services. As a final incentive, the halfling was allowed by the leaders of the Circle to offer Gremply a stipend of 600 gold pieces a year, as a sort of "rent" for the building.

The mayor found the points compelling enough, and he agreed to the terms. This happened 50 years ago. In the space of that time, Gremply has made four other attempts at infiltration, although through indirect agents that he thought could not be traced back to him. The final attempt resulted in his bedroom being set on fire in the middle of the night, so he has since backed off. For now.

Organization: The Quiet Circle is composed of infiltrators of all races and specialties. Multi-class individuals such as rogues, rangers, and Basiran dancers are allowed, provided they have that all-important infiltrator class as well. Assassins are looked on with suspicion, and asked not to "mix their trades" when doing assignments for the Circle.

The guild has about 300 members, most of them scattered throughout Tellene. The Circle's headquarters in Prompeldia has approximately 50 members at any given time.

A high-level infiltrator known only as the Chameleon leads the Quiet Circle. The leader's gender and race are unknown, as is the age. Most of his policies are enforced through intermediaries. Some speculate that the Chameleon isn't even an infiltrator to begin with. The two most popular guesses are: a gnome illusionist who uses magic to assume a variety of disguises and started the group as a lark, albeit a profitable one, and a doppleganger, who craves power and gold.

The Chameleon leads The Quiet Circle as the undisputed, absolute head. Although the Chameleon has a few high-level infiltrators (with some multi-classing in vocations such as a fighter and sorcerer), these are his assistants, not his council. A council of one rules the Quiet Circle, and that one is The Chameleon.

The Quiet Circle doesn't so much have branches and safe houses throughout Tellene as it has agents. These agents always have a cover identity that they remain completely immersed in until they are given the particulars of their assignment. These particulars come in the form of a messenger, usually a homing pigeon, with the message secured around the bird's leg. These strange messengers have led to even more speculation about whom runs the Circle. Is The Chameleon in reality a high-level mage that enchants these remarkable birds? Or does the Chameleon merely have one on the payroll?

In any event, the avian messenger unerringly finds the correct agent, and subtly makes its presence known. The agent

finds a good opportunity to approach the bird unnoticed, then gets the assignment, and off he goes.

The number of cover identities employed by the agents is truly staggering. The fawning sycophant in a royal court, the fat clumsy bar wench, the drooling neighborhood idiot, and the homeless drunken beggar, all may in fact be an agent of The Quiet Circle, honing their craft and having a good laugh behind people's backs as they wait for their next assignment.

The Quiet Circle's headquarters in Prompeldia is called The Center of Silence, or The Center for short. It appears to be a normal, two-story building made of stone. It is located in the northwestern area of the city, in a place where the traffic is heavy. This is deliberate; the best place for an infiltrator to hide is always in a crowd of people.

The Center has two subterranean levels, complete with secret passageways into the sewer system as well as to several abandoned buildings within a 10-block radius. The Center has rooms for the Quiet Circle members, a gymnasium, infirmary, vast storehouses of disguise and infiltration components, several workshops, and a shrine to Risk.

An important issue for the Quiet Circle was how to get customers inside without anyone else seeing that the prospective client going in. After all, if people knew that, say, a local merchant was hiring an infiltrator, that may cause talk, talk which could very well reach the ears of the merchant's rivals, who would now redouble their security in anticipation of getting infiltrated.

The solution was to place the "clients' entrance" in a winding alleyway that also serves as a connector between two busy streets. The alley has several infiltrators hidden, with their eyes on anyone who appears to be snooping in the alley. This way, a prospective client can enter the alley, possibly under the pretense of using it as a shortcut (which many pedestrians do), take the proper turn, and disappear into the clients' entrance. When the client's business is concluded, a helpful Circle member lets them know when the alley is all clear and fit for use by the departing customer.

Activities: The Quiet Circle are hired infiltrators, and that's all they do. Within the boundaries of infiltration, there are many motives and goals, and that is where things get interesting. The Quiet Circle will infiltrate:

- A cult in order to rescue someone taken there against their will.
- A military unit in order to obtain intelligence.
- A merchant company in order to gain financial information for a rival.
- A thieves' guild in order to get back a stolen item.
- A street gang in order to find out who vandalized someone's property.
- A temple, in order to gain information for a rival church.

The list is not exhaustive, but it gives a good idea as to the kinds of things that The Quiet Circle will do.

Sabotage can be conducted, but it must be minor instances that don't involve mass destruction or the deaths of any bystanders. The most common reason for minor acts of sabotage is for a distraction.

Fees for infiltration vary. The higher the risk, the higher the fee. The base fee range is between 100 gold pieces at the low end, and 1,000 gold pieces at the high end. The base fee is multiplied by the infiltrator's level. If the infiltrator is multi-classed, the other classes are not counted. Sometimes, as part of their cover, the infiltrator must throw money around, as for example, posing as a brash carousing noble who gambles and buys people drinks. In these cases, the client must reimburse the infiltrator for the "incidental expenses." Clients who doubt the infiltrator's word can ask that the infiltrator swear an Oath of True Disclosure, an oath made in the name of the infiltrator's patron god.

When the Circle's members are not on a mission, and they happen to be in the vicinity of the headquarters, many of them will avail themselves of the headquarter's facilities, practicing their skills, getting information on the latest infiltrator equipment, etc.

Distinctions: The Quiet Circle's motto is "Infiltration for an profit, and the joy of it." These infiltrators are realists; they know that money is needed to live. But in their case, they are blessed that their chief source of income is doing something that they are not only good at, but love doing anyway.

Admission: Prospective members must have at least one level of infiltrator. The newcomer is interviewed by one of the Chameleon's assistants, who then reports the findings to the boss. If all goes well, the applicant is a Trial Member. The Trial Member's first mission is always a team mission, pairing the newcomer with an experienced infiltrator. If this mission goes well, the neophyte infiltrator must accomplish four more missions, these ones solo.

Should everything work out well, the neophyte is then declared to be a full-fledged member of the Quiet Circle. If the applicant fails at any stage of the process, he cannot apply again for three years.

Membership Benefits: Members get access to the Center of Silence, and permission to use all of its facilities. His comrades also support the Circle member, and if something goes wrong, other members of the Circle will come to his aid. Of course, this assumes that the person in trouble has the capability of getting a message out.

The most significant yet less tangible benefit is the chance to sharpen infiltrator skills among peers.

Dues: Each member pays quarterly dues of 100 gold pieces. Also, part of the dues is the obligation to spend at least one month of the year at the Center of Silence, training and honing infiltrator skills.

Relations: The Quiet Circle enjoys a good working relationship with Risk's Rogues, the Order of the Shadow, and Risk's clergy.

Mayor Gremply's guild in Prompeldia is in a state of "cease fire" with the Circle. Gremply is biding his time, waiting for the right moment to attempt another infiltration. He knows he has to be careful, though; the Quiet Circle's patience with him is thin enough as it is.

Risk's Rogues

There are few of what can be called "Thieves' Guilds" that have influence over more than a town, city, and its immediate region. The guilds that are large enough to fit that description aren't thieves' guilds at all, but rather shadowy organizations that include so-called thievery in their operations. Risk's Rogues is one of the more secret organizations, although many of the members admit it's a badly kept secret.

As the name implies, the organization is a "roguish" group that venerates the God of Luck.

Organization: Despite the "rogue" title, the group has a strong benevolent streak. Although not above taking on tasks that pay hard gold coin, the group is fond of feats of derring-do, narrow escapes, wild adventure, and a smashing good time.

Risk's Rogues are made up mostly of rogues, as to be expected, but their organization also includes a fair number of infiltrators, duelists, rangers, clerics of Risk, and even a few Basiran dancers. Some brigands of a less violent nature also are counted in the rolls. The group numbers about 175 members, although exact figures are difficult to keep track of.

It's hard to use the word "organization" when describing how Risk's Rogues is set up. Everyone seems to be pointing in a different direction most of the time. "Structure" seems to be a word omitted from Risk's Rogues' vocabulary.

The best that can be guessed at is that the Rogues have numerous hideouts in just about every major geographical region save Svimohzia, although the group has its share of Svimohz in it.

As chatty and jovial as Risk's Rogues can be, they are extremely tight-lipped about who their leader is. Rumor has it that the leader is a half-elven fighter/duelist/rogue/infiltrator of high level.

Activities: Risk's Rogues live for adventure, and enjoy taking on exciting challenges. This has resulted in a lucrative series of adventures-for-hire, paid for by people of less nerve and more gold. A member of the Rogues would frown at being called a mercenary; they prefer the term "professional risk-takers."

Risk's Rogues can be found cleaning out old dungeons, finding a lost artifact in an old tomb for a wealthy client, rescuing damsels, slaying dragons, and, as respected member Gulda Minel puts it, "Slaying damsels and rescuing dragons if the former is terrorizing the latter."

Sometimes, members of the Rogues will take on minor burglary assignments. However, these assignments are without

exception aimed at pretentious wealthy folk, not hard-working merchants or the common citizen. The Rogues also refuse to do any hired killing, although once again Gulda Minel qualifies this with "Show us proof that the subject is truly nasty and the world would be a better place without him, and we'll take the job. Prove that the subject is heinously evil and it would be doing the world a kindness to remove him, and we'll do the job for free."

Risk's Rogues also try to stay above kingdom politics, as well as religious quests.

All in all, Risk's Rogues are a fun-loving group of daredevils and adventurers whose hearts are in the right place most of the time. For those who know of their existence, the Rogues are admired by most of them.

Present the Rogues with a good enough cause, and they'll sign on and see it to a successful completion. Such conviction belies the whimsical nature, both reputed and established, that the Rogues have with the rest of Tellene. As one merchant observes "I've seen ferrets in jewelry shops who've managed to maintain a longer attention span than those Rogues."

Distinctions: The Risk's Rogues' credo seems to change at the whims of whoever in the organization is being quoted at the time. The latest and most popular credo to date is "Life is a fun risk. If you want to avoid taking risks, you may as well not get out of bed. Of course, if there's someone really amazing there in the bed with you, then you probably should stay there anyhow."

Some people raise an eyebrow at the term "rogues", and wonder if the organization is shadier than it really is. The group is willing to tolerate the suspicion their name sometimes breeds, citing their actions as proof of what they truly prize.

Admission: If there is any aspect that the Rogues take very seriously, it is whom they let into their "fun little organization." Although the members are extremely relaxed in their dealings with fellow members and non-members alike, they are particular about who they let in. After all, if the new member is one of the type who is reluctant to throw himself into peril, this reflects badly on the organization as a whole.

As a rule, existing members in good standing recommend new members. Prospective candidates are interviewed, then given some brief exercises in order to test their skills. If all goes well, admission proceeds to the next step. That step is a 30-day trial period, where the new member is given a few solo missions (although an experienced member is always tailing the prospective member unseen) to see how he or she holds up. If the new member acquits herself well, then she's in, and there's not more talk about serious matters. If the prospective member fails the test, he can't try again until at least a year has gone by, and the prospect has gained at least one additional level.

Speaking of levels, they do not matter to Risk's Rogues. The organization would much rather have a 1st level fighter who flings himself at hill giants recklessly, than a 12th level rogue who is extremely cautious and never takes a risk.

In addition, the Rogues are not impressed with an adventurer's magic items. In one instance, a Brandobian warrior applied for membership but did not pass the initial interview. When he learned this, he pointed out to the Rogues that he wielded a talking Vorpal blade that had powerful magics on it. The response he was given was "If we were in the practice of literally hiring swords, yours would be considered. As it happens, we do not, nor do we care if you have a Vorpal blade, a Vorpal dagger, and Vorpal false teeth. We want people who derive their strength and courage from their self-confidence, not their fancy shiny possessions."

The Rogues are far more impressed with a man who fights in a berserk fury while wearing nothing more than a bath towel and wielding a soup spoon, than some stuffy knight or rogue who depends on their magic armor, magic boots, or whatever else. Some of Risk's Rogues admit that there is a story about a member who fought in a berserk fury while wearing nothing but a bath towel and wielding a soup spoon, but it is a tale best left for another time.

Membership Benefits: Members of Risk's Rogues are free to use whichever safe house they wish. At these houses, the member can find food, drink, healing, a fresh change of clothes, a bath, and some coins.

Members also get the advantage of being part of an organization that swaps tales and gives each other tips and hints on how to better leave one's mark on the world. Consider Risk's Rogues to be one big, messy, chaotic family.

Male members of Risk's Rogues find that they attract the attention of more ladies than the average adventurer. By the same token, female members seem never to want for handsome men following them around, wanting to spend an evening with them.

The god Risk keeps an eye out on the Rogues as well. The more dangerous the adventure the more likely that a Rogue will experience a phenomenal bit of luck. For the Rogues, it's a leap of faith, and Rogues love leaping.

Dues: Due to the casual nature of the organization, there is no actual dues requirement. Members simply contribute funds as needed, for instance if a safe house needs to be restocked.

There's an "unofficial" dues paid by each member. Once a month, everyone in Risk's Rogues must buy a fellow member their favorite drink and tell a tale of their latest adventure.

Relations: As might be expected, relations with Risk's Church of Chance are excellent. In fact, the church helps with any complicated divine spellcasting in return for the Rogues' aid in finding lost church artifacts and relics.

The Rogues have no constant enemies. The organization changes so often that a group that was offended by one action, may benefit from a subsequent action, and drop their grudge. Even the churches that normally oppose the church of Risk don't extend that hostility to the Rogues.

Every once in a while, the Rogues run afoul of a kingdom's government, but matters usually get smoothed out in the course

of a month or so. The inescapable conclusion that most lawfully and/or good aligned groups come up with is that Risk's Rogues is more beneficial than detrimental to matters on Tellene.

The School of High Dance

The School of High Dance, located in Bynarr, Tharggy, is the Fhokki counterpart to the Ladies School of Culture and Dance. This school teaches children and adults alike how to be Basiran dancers, with a special emphasis on *samarata* and a little less on culture. They call themselves "High Dance" for they believe that no Basiran dance is truly complete unless it has a strong Fhokki influence to it.

The school's student body is mostly Fhokki, but with a strong smattering of Dejj, Renaarian, and Brandobian.

The School of High Dance was founded by the Fhokki in 226 IR, in an almost direct response to the founding of the Ladies School of Culture and Dance, six years prior. The Fhokki were determined not to let the Kalamarans "steal" the lion's share of the credit of creating Basiran dancers. To the Fhokki, the fact that the Kalamarans were opening the school was an indicator that that Kalamarans believed the Basiran dancer idea was theirs, and they were the only ones who could teach it to others.

Area of Study: The school teaches dance, *samarata*, and Fhokki culture, history, and language. Students are also given an appreciation of the outdoors, of nature. Survival and horseback riding are part of the curriculum.

Organization: The school is led by the High Masters, a group of eight Basiran dancers who choose new students, set the school's policies and enforce them, design lessons, and generally run the school.

Like the Ladies School, the School of High Dance offers two different methods of learning for eager students. The most common method is called "The Molding", and requires that a student be a child of no more than eight years old. The school

becomes the child's family, educating the child as well as teaching her *samarata* and how to dance. It's an eight-year program and produces a 16-year-old Basiran dancer, a proud, cultured, martial performer. Although this regimen is tough and disciplined, it's not unpleasant, and the families of the children get to visit them often.

The second method is called "Latecomers," and is open to all ages, provided they pass admission. This method of learning is for students who've already learned a class (or two), but who wish to expand their horizons and become a dancer. This course of study teaches the dance, *samarata*, and how to assimilate them into the student's life.

Students have no ranks to speak of. The Fhokki consider themselves above that sort of regimentation. Students know

how long they've been at the school, and they are perfectly capable of telling anyone who asks them.

Activities: Students learn how to dance, learn the ways of *samarata*, and study Fhokki culture. The school emphasizes the outdoors, so students end up gaining more knowledge of how the world works.

The School puts on a recital to coincide with every major Fhokki holiday.

There is also an interesting practice in which each student must partake during her last year at the school. It is called the Wandering, and it is a rite of passage. Each student, accompanied by a bard and a few other individuals,

wander the countryside, staying at inns along the roads or in towns and cities. The student must perform at each stop, doing her dance routines, and learning about the culture of each place the group passes through.

Once the Wandering ends (usually it takes about eight weeks), the student is interviewed by the High Masters and quizzed on what she learned. Additionally, her companions give an account to the High Masters of her dance prowess and ability to interact with crowds.



Some critics disapprove of the Wandering, stating that the venture has risks, particularly in exposing the student to the hazards of the road. The High Masters' response has been that that is precisely why the Wandering is done; so that the dancer can not only use what she learned and learn new things, she can also get a taste for what "real life" is like. It is one thing to dance for one's peers, who will sit and watch attentively, respectfully and quiet; it is a whole other thing to dance at an inn, where customers can be rude, loud, inattentive, and downright lewd.

Distinctions: The School of High Dance has the following motto: "Life is a dance; jump in with both feet, dance with all your heart, and truly live." This meshes well with the average Fhokki's view on life.

Admission: Parents bringing their children to the school pay a 1,000 gp entry fee or the equivalent in barter, and the child must demonstrate at least the potential to be a dancer. The parents pay a yearly tuition of 500 gp a year. "Latecomers" pay a 2,000 gp entry fee, plus a yearly tuition of 1,000 gp.

Membership Benefits: First level Basiran dancers educated at the school begin their careers with one free rank in Knowledge (Fhokki Culture), and Speak Language (Fhokki). Additionally, Ride and Survival become class skills.

Dues: For the first four years after leaving the school, the graduating dancer pays a 50 gp annual tribute to the school. After this period ends, the school makes no further demands on the alumnus. However, many of the students still give a portion of their income to the school, in appreciation for all that they were taught.

Relations: The School of High Dance has a friendly rivalry with the Ladies School, though the degree of friendliness varies at any given time, according to how heated the debate about who established the Basiran dancers has become.

The school has excellent relations with the True Beginning, as both schools are united in the assertion that the Kalamarans are not the sole creators of the Basiran dancers if they even had anything to do with the origins in the first place.

The True Beginning

This school of Basiran dancers was established at Bet Dodera in 288 IR, where the Kalamarans and Fhokki met. The founders of the school believed that it was only fitting that a school of knowledge which both Kalamarans and Fhokki lay claim to be located where those cultures met.

The True Beginning boasts of a great number of Deji and Fhokki, in addition to Kalamaran students. The architecture is strongly Fhokki influenced, with long, low buildings made of sturdy logs, yet polished to achieve a certain beauty that dancers find pleasing.

Many of the students and faculty feel that their school features the purest form of Basiran dance.

Area of Study: The True Beginning teaches students the fine art of Basiran dance, including *samarata*, as well as the history of Basiran dance, Old Kalamaran culture and history, High

Kalamaran language, Fhokki culture and history, etiquette, diplomacy, and manners.

The school's leaders believe that Fhokki culture must be learned alongside Kalamaran culture, for a more cosmopolitan outlook, and to better grasp this unique dance form that incorporates elements of both societies. In fact, many of the staff and faculty quietly believe that the Ladies School, for all of its glorious reputation, actually shortchanges its students because it doesn't focus as much on the Fhokki perspective.

Organization: Twelve Masters, who oversee every aspect of the school's life, run the school. The level of respect that they demand from the students is almost superhuman.

Students are enrolled at age 10, and study for 6 years. The "ranks" of students are fairly straightforward ("first years, second years, etc."). The school also takes latecomers, people who've pursued other careers and now wish to learn dance. That program is 5 years long.

Activities: Students learn dance, etiquette, combat, and culture. There is also a strong emphasis put on endurance, no doubt an aspect of Fhokki influence. Dancers often go on long nature hikes, not only to appreciate natural beauty but also to build stamina.

There is one recital put on by the school, and it occurs in the spring, when the season is in full swing and everything is blooming. The occasion is called the Festival of Renewal, and it is held in honor of the season and the rebirth of nature. Although good weather is hoped for, rainy weather is not taken as a bad sign. Cold weather and unseasonable snow or sleet is considered a bad omen for the rest of the year.

Distinctions: The True Beginning's motto is "In order to best understand a thing, go back to its origins." This reflects the school's philosophy of situating itself where the dancing began.

Admission: Student admission, regardless of age, is 1,000 gp. Annual tuition is 500 gp.

Membership Benefits: The school is always there for its students, even after they graduate. Many is the time that the school has collected money, hired experts, did whatever it needed to do, to help a deserving student or alumni.

The doors of the school are always open to those who graduated in good standing. Here they can get a bed, food, a bath, even leads to purchasing new dancer equipment.

First level Basiran dancers educated at the True Beginning begin their careers with one free rank in Knowledge (Kalamaran Culture), Knowledge (Fhokki Culture), and Speak Language (High Kalamaran).

Dues: Once the student graduates, she is not responsible for paying out any more money to the school. However, many graduates fondly make an occasional donation to the institution.

Relations: The True Beginning has cordial relations with the Ladies School of Dance and Culture, although their differences cause some strained undercurrents. Many influential Fhokki and Deji nobles and prominent people admire the school and are willing to do favors for them if called upon.



"Every dancer can use a little magic now and then." - Jandy Gozer, *The Metaphysics and Mechanics Behind Basiran Dancer Spellcasting*

As any spellcaster can tell you, regardless of whether they work with arcane magic, divine magic, or one of the numerous class-related magics, many spells require a somatic component. Somatic components are motions made, usually by hands, that, in conjunction with certain verbal and material components, create a spell effect.

Basiran dancers rely more on dance steps, somatic movements that involve the entire body, to achieve spell casting. It is what they are most familiar and comfortable with.

As a result, dancing is an integral part of their magic. Thus, a Basiran dancer can never take the Still Spell feat. To pass up the opportunity to move and dance in the cause of making magic is nigh unthinkable to a Basiran dancer. The dancers are too rooted in tradition, even if doing so puts them at a disadvantage. Even the most casual Basiran dancer wouldn't entertain such a notion as Still Spell.

Sages and mages alike speculate that the Basiran dancer's motions open a channel from wherever magical energy resides to Tellene, opening it just wide enough to let the proper amount of energy through for casting a spell. There is a direct correlation between the level of the spell and the amount of movement required. A cantrip may require a simple flick of the hips or a delicate, graceful gesture of a hand and a tilt of the head. A powerful 5th level spell could require a complicated series of steps.

If a Basiran dancer has cast one spell and is perpetuating it by dancing, she can cast another spell by halting the first dance and beginning a new one. Many Basiran spells last at least a few rounds after the dancer stops dancing, so it's possible that a Basiran dancer could have two spells activate at once, and possibly, on rare occasions, three of them.

Bear in mind that dancing is a move-equivalent action unless otherwise stated. A Basiran dancer can conceivably fight while dancing. However, any Basiran dancer who attacks with a melee

weapon in combat while dancing to maintain a spell must make a Concentration check DC 10 + level of spell in order to keep the dance going properly. A failed check means the spell ends, although if it lingers for any time after dancing stops then it will do so.

There is also a very specialized clerical spell included in this chapter. Dungeon Masters should seriously consider abiding by its restrictions and limiting its availability.

New Basiran Dancer Spells

0-Level Basiran Dancer Spells (Cantrips)

Trailing Image. Creates an after-image of dancer.

Ghost Bells. Creates the jingling sound of bells as the dancer moves.

Handclap. Provides the dancer with a continuously accompanying hand clap noise to keep time.

Snapstep. Each step the dancer takes creates a sharp snapping noise.

1st-Level Basiran Dancer Spells

Dance of the Cat. Increases dancer's Dexterity.

Everchanging Lights. Produces a light show that changes color with every move the dancer makes.

Sand Dance. Enables dancer to move across sand without leaving footprints.

Victory Dance. Cast after the dancer defeats opponent; encourages allies to do same.

2nd-Level Basiran Dancer Spells

Dance of the Bee. Enables dancer to find direction of subject.

Everybody Clap. Audience is compelled to clap in order to keep time for the dancer.

Ghost Dancer. Creates a dancing phantom that mimics the dancer. Quickstep. Temporarily increases dancer's movement rate.

3rd-Level Basiran Dancer Spells

Dance of the ferret. Enables the dancer to become highly mobile, bouncing, etc.

Dance of the Hornet. Enhances the dancer's combat ability.

Dancer's Stamina. Bestows more energy to the dancer. *Mood*

Aura. Produces auras around spectators that only dancer can see; shows mood of crowd. **4th-Level Basiran**

Dancer Spells *Dance of Hope.* Affects morale, dispels fear.

Everybody Dance. Causes targets to spontaneously break into dance.

Raindance. Causes rain to fall in an area. **5th-Level Basiran**

Dancer Spells *Dance of the Ram.* Increases dancer's combat ability. *Dance of Renewal.* Restores hit points in a radius. *Frenzy.*

Causes to dance in a frantic, berserk fashion. **6th-Level Basiran Dancer Spells** *Dance of Protection.* Protects dancer and comrades from

immediate harm. *Dance of the Bull.* Causes a radiating circle of destruction.

ability checks, skill checks, and weapon damage rolls for the duration of the spell. The spell also dispels despair and fear, but these effects continue even after the spell ends.

DANCE OF RENEWAL

Conjuration (Healing) **Level:** Dan 5

Components: V,S,M **Casting Time:**

1 minute **Range:** 30' radius **Target:**

Dancer's allies **Duration:**

Instantaneous **Saving Throw:**

Fortitude negates **Spell Resistance:**

Yes

With this dance, the Basiran dancer performs a complicated series of steps intended to honor all of the forces that heal and renew. Once the dance is done, all allies within the area of the spell are healed 1d8 hit points +1 hit point per level of the dancer. In addition, paralysis is removed, and the conditions of fatigue, staggered, and stunned are removed.

Material Components: An expensive dancer's scarf made of silk, and worth 25 gp.

New Clerical Spells

2nd-Level Clerical Spells

Hidden Symbol. Conceals a tattoo of the cleric's holy symbol on his skin and hides it until needed.

New Spells

The spells in this section are presented in alphabetical order. Most Basiran dancer spells featured here last as long as the dancer continues dancing. Any dance with a duration listing of "dancing" indicates such a spell. If "dancing" precedes a number, that is the number of rounds the spell continues after the dancing ends. No number means the spell ends when the dancing stops.

DANCE OF HOPE

Enchantment (Compulsion) [Mind-Affecting]

Level: Dan 4

Components: V,S

Casting Time: 1 round

Range: 30' radius

Target: Dancer's allies

Duration: Dancing +2

Saving Throw: Will negates

Spell Resistance: Yes

With this spell, the dancer executes a dance of such beauty and joy that all her allies gain new hope as a result. Dancer's allies gain a +2 morale bonus to saving throws, attack rolls,

DANCE OF PROTECTION

Abjuration **Level:** Dan 6

Components: V,S,M **Casting**

Time: 1 minute **Range:** 30'

radius **Target:** Dancer's allies

Duration: Dancing +2 **Saving**

Throw: Will negates **Spell**

Resistance: Yes

Basiran dancers can protect their comrades in times of dire need by performing this dance. The dance not only protects all his allies with the equivalent of a sanctuary spell, the spell also grants a +2 luck bonus to saving throws and armor class. The protection moves with the dancer, so allies must keep up. If an ally attacks an enemy, the spell is no longer in effect for that character and that character alone. If the dancer attacks someone, the spell ends immediately, ignoring the two rounds that are supposed to be added on to the spell's duration after the dancing stops.

Material Components: An expensive dancer's scarf made of silk, decorated with small pearls, and worth 100 gp.

DANCE OF THE BEE

Divination

Level: Dan 2

Components: S

Casting Time: 1 minute

Range: Long (1 mile + 1 mile/level)

Area: Circle, centered on the caster, with a radius of 1 mile plus 1 mile/level
Duration: Dancing
Saving Throw: None
Spell Resistance: Yes

This spell takes a page from nature's book. Bees fly back to their hives and do a complicated dance in order to tell the hive where pollen can be found. In the same way, a dancer can locate a general item. The dancer commences the dance, while picturing the desired item. Specific items cannot be found (e.g. The Crown of Lord Goolfarb); only general objects and features. Common objects of the search include a source of fresh water, a specific creature's lair (perhaps the adventuring party slew an ogre, and now want to trace it back to its lair), an inn, a safe and dry place to sleep, or a marketplace. Magic and treasure cannot be found with the dance, nor can specific people or things. If no such object is in range, the dancer gets no reading.

DANCE OF THE BULL

Evocation
level: Dan 6
Components: V, S, M
Casting Time: 1 round
Range: Touch
Target: Dancer
Duration: Dancing
Saving Throw: None
Spell Resistance: Yes

After the Basiran dancer casts this spell, she immediately drops anything in her hands and begins staggering around as if intoxicated. She also appears to have acquired significant body mass and a lack of coordination, though she keeps dancing and seems to be doing all right. She uses the move rules in this book that apply to when the Basiran dancer is dancing.

The dancer's body becomes a living wrecking ball, staggering and dancing into objects and subjecting them to an attack as if struck by a Strength check equal to 10 + the dancer's level + her Charisma modifier. Objects light enough are overturned or upended.

Any creatures unfortunate enough to be present during this bull rampage and in the dancer's way are subject to an unarmed attack, but the victims get no opportunity attack. Victims hit with a critical hit are also knocked prone. Each time the dancer smashes into an object or opponent, she suffers 1d4 hit points of non-lethal damage.

Material Components: A china teacup, which is broken when the spell activates.

DANCE OF THE CAT

Transmutation
Level: Dan 1
Components: S

Casting Time: 1 standard action
Range: Touch
Target: Dancer
Duration: Dancing +2
Saving Throw: None
Spell Resistance: Yes

This quick dance bolsters the dancer's Dexterity by 1d3 points. The dancer and only the dance can be affected by this spell. It's designed to provide a quick boost to the dancer's gracefulness for particularly tight situations.

DANCE OF THE FERRET

Transmutation
Level: Dan 3
Components: V, S
Casting Time: 1 standard action
Range: Touch
Target: Dancer
Duration: Dancing +3
Saving Throw: None
Spell Resistance: Yes

Ferrets tend to "dance" when they're pleased. The dance of the ferret grants a Basiran dancer that same exuberant energy, but applied in situations more practical for the dancer. When the spell is cast, the dancer's base movement increases by 10. In addition, the dancer gains a +2 enhancement bonus to armor class, initiative, and Reflex saving throws, as well as a +2 luck bonus to climb, jump, and tumble skill checks.

DANCE OF THE HORNET

Transmutation
Level: Dan 3
Components: V, S, M
Casting Time: 1 round
Range: Touch
Target: Dancer
Duration: Dancing +2
Saving Throw: None
Spell Resistance: Yes

This dance gives the Basiran dancer a +2 enhancement bonus to hit and damage, as well as an extra move action. The dancer moves like an angry hornet, attacking any targets unlucky enough to get in her way.

Material Components: A hornet's stinger

DANCE OF THE RAM

Transmutation
Level: Dan 5
Components: V, S, M
Casting Time: 1 round
Range: Touch
Target: Self

Duration: Dancing +3
Saving Throw: None
Spell Resistance: Yes

A stronger version of *dance of the hornet*, this spell gives the Basiran dancer a +3 enhancement bonus to hit and damage, as well as an extra move action. The dancer also acts as if he had the Improved Bull Rush feat.

Material Components: A small piece of fleece.

DANCER'S STAMINA

Transmutation
Level: Dan 3
Components: V, S, M
Casting Time: 1 standard action
Range: Touch
Effect: Dancer plus one additional being
Duration: Dancing +2
Saving Throw: None
Spell Resistance: Yes

This dance grants the Basiran dancer and one companion an additional 1d3 points of Constitution and an additional 10 feet of movement. Also, the spell removes the effects of fatigue or exhaustion.

Material Components: A boiled, dried piece of sugar beet.

EVERYBODY CLAP

Enchantment (Compulsion) [Mind-Affecting]
Level: Dan 2, Bard 2
Components: V, S
Casting Time: 1 standard action
Range: 10' + 5' per caster level
Effect: Individuals in a 30' cube
Duration: Dancing
Saving Throw: Will negates
Spell Resistance: Yes

This spell compels everyone in range of the dancing Basiran dancer to drop whatever it is they are holding, stop whatever it is they are doing, and clap in a steady rhythm, keeping time for the dancer. Although dancers usually use this spell to help get the audience involved during a performance, it's also useful in certain combat situations.

Basiran dancers using this spell can only affect creatures whose hit dice are lower than the dancer's level.

If a victim who is clapping gets attacked, the enchantment is immediately broken for that individual, and he can act normally the following round.

EVERYBODY DANCE

Enchantment (Compulsion) [Mind-Affecting]
Level: Dan 4, Bard 5
Components: V, S, M
Casting Time: 1 round

Range: 20' + 10' per caster level
Effect: Individuals in a 30' radius
Duration: Dancing
Saving Throw: Will negates
Spell Resistance: Yes

A stronger version of everybody clap, this spell compels everyone in range of the dancing Basiran dancer to drop whatever it is they are holding, stop whatever it is they are doing, and commence dancing. The type of dance is up to the individual, which usually results in a wide variety of steps displayed. Like everybody clap, Basiran dancers usually use this spell in their performances, sometimes to encourage shy people to come out onto the dance floor.

Basiran dancers using this spell can only affect creatures whose hit dice are lower than the dancer's level.

If a victim who is dancing gets attacked, the enchantment is immediately broken for that individual, and they can act normally the following round.

Material Components: A pair of 3' long paper streamers, tossed into the air when the spell is cast.

EVERCHANGING LIGHTS

Illusion (Figment)
Level: Dan 1, Bard 1
Components: S
Casting Time: 1 standard action
Range: 5'
Effect: Creates balls of light around the dancer.
Duration: Dancing
Saving Throw: None
Spell Resistance: Yes

This spell creates a half-dozen balls of light, each 6" in diameter, which drift around the dancer and change colors as the music plays and the dancer moves. The effect is a pleasant one, and meant to enhance the performance. A Basiran dancer using this spell gains a +1 luck bonus to his Perform (dance) skill check. The spell has no real combat value, though the balls of light shed light 10' out, so this spell could be used to provide a weak source of light at a moment's notice.

FRENZY

Enchantment (Compulsion) [Mind-Affecting]
Level: Dan 5, Bard 6
Components: V, S
Casting Time: 1 round
Range: 30' plus 10' per caster level
Target: Individuals in a 60' radius
Duration: Dancing
Saving Throw: Will negates
Spell Resistance: Yes

Of all the crowd-affecting spells available to the Basiran dancer, the frenzy is by far the worst. Like everybody dance, this

spells compels spectators to drop what they're doing and dance. However, after one round of dancing, the audience's mood changes. The dancing becomes more frantic, more energetic.

On the third round, the audience is completely caught up in a frenzy of wild, destructive dancing. Everyone is filled with a rage similar to the Barbarian's Rage ability. Dancers attack each other, nearby objects, the dancer's allies, anyone and anything except the dancer herself. Even attacks on the dancers don't end the effects. All affected spectators continue to rage until the dancer stops dancing.

Once the dance is done, the victims are subject to the debilitating after-effects of the frenzy, in the same way that barbarians are.

Good-aligned Basiran dancers are careful about using the frenzy. The sheer chaos and destruction is counter to many of the disciplined outlooks of the dancer's training. However, in desperate times, the dance can even the odds a bit.

GHOST BELLS

Illusion (Figment)
Level: Dan 0, Bard 0
Components: S
Casting Time: 1 standard action
Range: Touch
Target: Self
Duration: Dancing +2
Saving Throw: None
Spell Resistance: Yes

Some dancers wear bells on their fingers, waist and toes. Others would rather conjure the sound. The ghost bells cantrip makes it sound as if the dancer has little bells on his body. The bells behave and ring in the same way as if they were real. This is a cantrip widely used by dancers who already have enough jewelry on them when they dance, but want the accompanying sound of little bells when they dance.

GHOST DANCER

Illusion (Figment)
Level: Dan 2, Bard 3
Components: V, S
Casting Time: 1 standard action
Range: Touch
Target: Self
Duration: Dancing +3
Saving Throw: None
Spell Resistance: Yes

When a Basiran dancer casts this spell, a ghostly, glowing, pearlescent duplicate of the dancer appears behind her, mimicking every move she makes. The ghostly figure is an after-image, meant for dramatic effect during a performance.

The ghostly duplicate is not a very convincing target for most creatures capable of thought. Any creature with an Intelligence

above 2 will realize that the image is just that; an image. For creatures of 2 Intelligence or lower, the ghost dancer spell functions like a poor mirror image spell. Targets so fooled have a 50% chance of hitting either the image or the dancer.

If the image is struck, it dissipates. The ghost dancer's armor class is 10 + the dancer's Dexterity bonus.

HANDCLAP

Illusion (Figment)
Level: Dan 0, Bard 0
Components: S
Casting Time: 1 standard action
Range: Touch
Target: Self
Duration: Dancing
Saving Throw: None
Spell Resistance: Yes

A Basiran dancer who wishes to conduct a simpler performance may still wish some way of keeping time. This simple cantrip creates the sound of hands clapping out a beat. The speed of the clapping is determined by the dancer's actual dance rhythm. The hands speed up their clapping when the Basiran dancer speeds up, and slow down when the dancer slows down.

HIDDEN SYMBOL

Transmutation
Level: Clr 2
Components: V, M
Casting Time: 1 minute
Range: Touch
Target: Self
Duration: One month per level
Saving Throw: None
Spell Resistance: Yes

This spell is available only to clerics of the Guardian, although it's possible that unique circumstances could allow churches allied with the Guardian to also have access to it.

This spell requires that the cleric get a tattoo of his god's holy symbol. The spell is then cast, and the tattoo sinks deep into the skin, so as to be undetectable. With the proper command word (usually a form of "rise!"), the tattoo rises to the surface of the skin and works as the holy symbol/divine focus component for a clerical spell. When the spell that requires the component is cast, the tattoo sinks back down, deep into the skin, of its own accord.

The tattoo can be commanded to rise only three times a day. A cleric can have only one hidden symbol cast upon himself at any one time. Once the time limit is reached (or if the cleric halts the spell), the tattoo fades. A new casting requires a new tattoo.

Material Components: A tattoo of the cleric's holy symbol, expertly rendered. Creating such a tattoo takes a professional an hour to accomplish, at a cost of 100 gp.

MOOD AURA

Divination
Level: Dan 3, Bard 4
Components: V, S
Casting Time: 1 round
Range: 30'
Effect: 30' cone
Duration: Dancing
Saving Throw: None
Spell Resistance: Yes

First used to gauge an audience's mood, the *mood aura* spell is now getting more use in decidedly non-dancing situations. When the spell is cast, each audience member in the area of effect is bathed in a colorful aura that can be seen only by the Basiran dancer.

The different colored auras represent different emotions. The deeper the color, the more intense the emotion is felt. If the subject is feeling more than one strong emotion, each appropriate color will appear in the aura. The colors are:

Red: Angry.
Yellow: Frightened
Gray: Bored
Blue: Sad
Green: Jealous/envious
Purple: Aroused
Orange: Amused
Gold: Impressed
Brown: Disgusted
Silver: Happy

Anyone with true seeing or detect invisibility can see the auras as well, although it won't be apparent to the viewer what they mean. A non-detection spell or an amulet of non-detection protects the subject from the aura, although this will certainly attract the dancer's attention.

QUICKSTEP

Transmutation
Level: Dan 2
Components: V,S
Casting Time: 1 round
Range: Touch
Target: Self
Duration: Dancing
Saving Throw: None
Spell Resistance: Yes

Quickstep increases the base movement rate for the Basiran dancer by 10. This is particularly useful when the dancer wishes

to dance and move in the same round. This increase stacks with any other movement increase.

RAINDANCE

Transmutation
Level: Dan 4
Components: V, S, M
Casting Time: 1 minute
Range: 120' + 10'/dancer level
Effect: Causes pouring rain in a 120' radius plus 10'/dancer level
Duration: Dancing + 2 minutes/level
Saving Throw: None
Spell Resistance: No

The *raindance* causes a driving downpour, centered on the dancer. See the pg 94 of the revised *Dungeon Master's Guide* for the effects of rain. The rain is not accompanied by any other weather phenomena such as wind, thunder, or lightning. Clouds do magically gather several hundred feet over the dancer's head, but this is not enough to change the actual weather conditions in the area.

Although the *raindance* produces rain even in below freezing weather, the rain will turn to ice fairly quickly.

Basiran dancers often use *raindance* to replenish water supplies, fight small fires, or even as atmosphere for a particular dance routine.

Material Components: A small pinch of water blessed by a cleric or druid, thrown into the air during the dance.

SAND DANCE

Transmutation
Level: Dan 1
Components: S
Casting Time: 1 standard action
Range: Touch
Target: Self
Duration: 1 day
Saving Throw: None
Spell Resistance: Yes

Developed by Basiran dancers of Deji stock, this dance eliminates the dancer's tracks when she is crossing desert terrain. This is a very limited application spell; it doesn't work on any other medium such as snow or mud. It is strictly for those who are crossing deserts.

SNAPSTEP

Illusion (Figment)
Level: Dan 0, Bard 0
Components: S
Casting Time: 1 standard action
Range: Touch
Target: Self
Duration: Dancing +2

Saving Throw: None

Spell Resistance: Yes

Some Basiran dancers like to have their feet make different noises when they impact with the floor. One favorite sound is a sharp snapping noise. *Snapstep* creates this noise for the dancer whenever any part of his foot touches the surface that he's dancing on.

TRAILING IMAGE

Illusion (Figment)

level: Dan 0, Bard 1

Components: S

Casting Time: 1 standard action

Range: Touch

Target: Self

Duration: Dancing +4

Saving Throw: None

Spell Resistance: Yes

This cantrip is a weaker version of the *ghost dancer* spell. When it is cast, the dancer appears to leave a trail of an after image as she moves. Unlike ghost dancer, the image isn't separate from the dancer, but instead appears as a stretched out after-image, always a beat behind the dancer.

The trailing image offers no benefit whatsoever in combat situations. Not even the dimmest, most brainless creature alive can be fooled by it.

VICTORY DANCE

Enchantment (Compulsion)

[Mind-Affecting]

Level: Dan 1

Components: S

Casting Time: 1 standard action

Range: 30' radius

Effect: Dancer's allies in a 30' radius

Duration: 1 round + 1 round/dancer level

Saving Throw: None

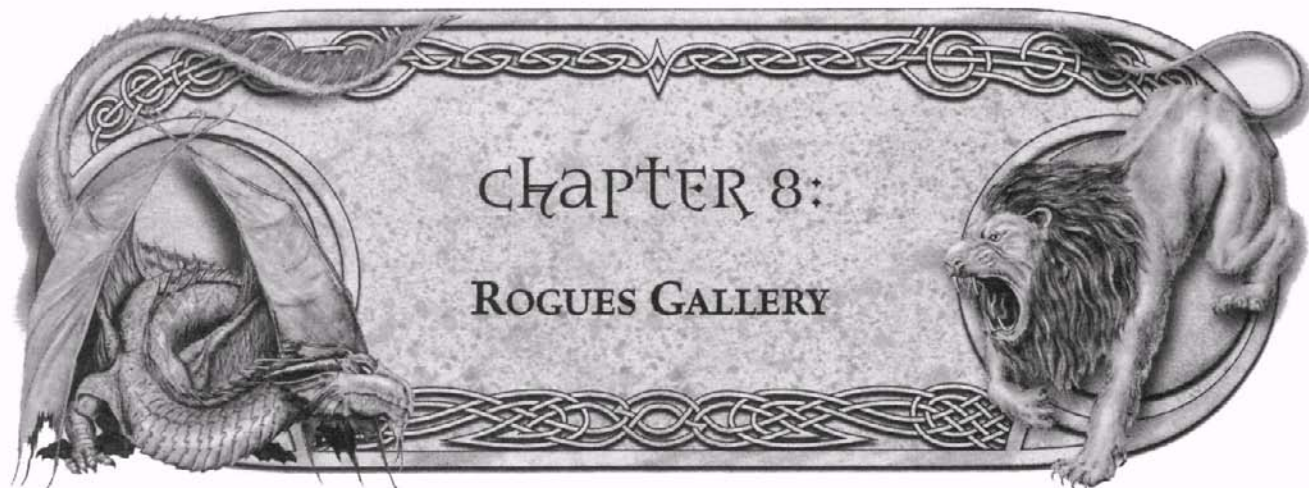
Spell Resistance: Yes

The conditions for this dance and its effects are very precise. A Basiran dancer can only do this dance on the round immediately after he or she defeats an opponent. On that round, the dancer casts the spell and does a celebratory dance of victory, in sight of her comrades. The point is to show them that she has defeated her opponent, and her allies can do the same. The spell is not an exercise in bragging; it's meant to be an encouraging example to the dancer's allies.

Any allies who witness the dance gain a +2 morale bonus to attack rolls, damage rolls, and saving throws. Note that the dancer herself doesn't gain this benefit.

The spell does have a disadvantage. If, after casting the spell, the Basiran dancer is struck down during the spell's duration, each ally who benefited from the spell must make a Will save DC 15 or be penalized a -2 on attack rolls, damage rolls, and saving throws due to loss of morale.





"Ah, fame and adulation...they are as life-sustaining food for the dancer!" — Vanamir the Red

"I'll be fasting, thank you very much." — Gulda Minel

Tellene is a land teeming with all manners of people and creatures. This chapter gives ten of the more interesting folks that could cross paths with adventurers. Some are helpful, some are harmful, and some vary according to mood and circumstances. They are useful as adventure hooks, contacts, sources of information or training, or even as a last-minute rescue. Use them wisely, but remember that, when all is said and done, the story is about the player characters, not the NPCs. Make sure the latter do become overused as a solution to all problems or as a crutch.

Dungeon Masters may wish to alter some of the character statistics here in order to keep players guessing, in case some of the players have the same books. Feel free to also flesh out details that have been left out, suiting each NPC to a particular campaign.

NAME: Adeen Renae

RACE & CLASS: Female Human Reanaarian, 8th level Basiran Dancer

CR: 8

SIZE & TYPE: Medium Human

HD: 8d6+16

Hp: 50

INIT: +4

SPD: 30

AC: 20, touch 17, flat-footed 16

BASE ATTACK/GRAPPLE: +6/+8

ATTACK: +11 melee (1d6+3, +1 rapier crit 18-20/X2, 2 lbs., Medium, Piercing)

FULL ATTACK: +11/+6(1d6+3, +1 rapier crit 18-20/X2, 2 lbs.,

Medium, Piercing)

SPACE/REACH: 5 ft. x 5 ft.

SQ: Acupressure, fascinate, deft hands, swirling robes, suggestion, dancers fitness +3

AL: Chaotic Good

SV: Fort +8, Ref+10, Will +5

ABILITY SCORES: Str 14, Dex 19, Con 14, Int 12, Wis 16, Cha 18

SKILLS: Balance (Dex) +10, Concentration (Con) +6, Diplomacy (Cha) +10, Jump (Dex) +11, Knowledge (Kalamaran Culture) (Int) +2, Knowledge (Dance styles) (Int) +9, Knowledge (Art and Music) (Int) +4, Listen (Wis) +12, Move Silently (Dex) +8, Perform (dancer) (Cha) +21, Sense Motive (Wis) +6, Sleight of Hand (Dex) +10 (+14 when concealing spell somatic movements), Spellcraft (Int) +5, Swim (Str) +10, Tumble (Dex) +13, Use Magic Device (Cha) +8

FEATS: Gorgeous, Improved Unarmed Strike, Iron Legs, Natural Balance, Natural Rhythm, Trained Basiran, Weapon Finesse (rapier)

SPELLS KNOWN: 6/4/4/3

0th level — *dancing lights, daze, flare, ghost sound, light, prestidigitiation*

1st level — *charm person, daydream (KPG), expeditious retreat, hypnotism*

2nd level — *bull's strength, cat's grace, eagle's splendor, hypnotic pattern*

3rd level — *blink, dispel magic, good hope*

SPELLS: 3/4/4/2 DC 14+ spell level

POSSESSIONS: Basiran dancer's robes, +1 rapier, +3 ring of protection, bracers of armor +3

DESCRIPTION: Adeen is 5'9" with shoulder-length dark blonde hair and gray eyes. She is 26 years old. Her face almost always has a grin on it. Although most dancers' builds are lithe and slender, Adeen has more of what would be called an "average build," something that apparently does little to hinder her in terms of exercising her craft.

Some say that Adeen embodies all that is good and kind about dancers, and they are not far off the mark. Adeen is honest, kind, friendly, generous, and benevolent. She loves beauty, and does her best to not only appreciate it, but to spread it everywhere she goes.

Adeen is less of a flirt and more of a serious student of dance. She wanders Tellene, sometimes adventuring with small groups, but most of the time simply teaching a love of dance to all who are interested. Although she certainly could not and would not teach someone how to be a Basiran dancer, she can at least teach

some of the popular dance steps. Adeen adores dancing, considering it the finest gift that the gods have bestowed on the races of Tellene.

Basiran dancers who are of a more carnal bent try her patience. Though not a prude, Adeen feels that there are already enough "dance hall floozies" out there, shaking their bodies for coins, without Basiran dancers degrading themselves by adopting the same tactics. Despite her wanderings, Adeen tends to be a bit of a naive idealist.

Although some would scoff at the prospect of a wandering dance teacher being hard to handle, Adeen has all of the characteristics of a determined adventurer: she's tough, headstrong, stubborn, and can channel her formidable temper into doing some serious damage to those who anger her. She particularly despises bullies and grabbing, leering, types.

Those who call her friend could find none more loyal. Those who call her anything else are either dead or recovering at a local house of healing. This is particularly true if she discovers that she has been duped or taken advantage of.

Adeen comes from a decent, middle-class family that lives in Geanavue. She attended the Ladies School of Dance and Culture in Bet'Urala. Since her home life is so stable, she rolls her eyes and can't conceal her irritation at adventurers who wander around feeling sorry for themselves because their families did not love them enough. Adeen has heard of the reputation of Sirella the Tiefling, and would like nothing more than to kick her halfway across Tellene.

Adeen has a minor affiliation with the Laughter's Dancers. Their hedonistic ways prevent her from becoming a full-fledged member, but she and the group often find themselves "on the same side," so to speak. She has been known to help out the group on occasion, and in turn the group has helped her as well. She is also popular enough that she gets the free wine benefit, despite not being a full-fledged member.

Adeen worships The Laughter and has good connections with his church, the Order of the Passionate One.

LANGUAGES: Merchant's Tongue, Reanaarese, High Kalamaran, Ancient Kalamaran

SIGNATURE QUOTE: *"Of course you can dance, dear. Everyone can dance. Fix yourself on how much joy it brings you, not on how much skill you have. And if anyone laughs at you, I shall shatter their ribcage."*

NAME: Azzak Grond

RACE & CLASS: Male Kargi Hobgoblin, 10th level infiltrator.

CR: 10

SIZE & TYPE: Medium Humanoid

HD: 10d6+40

Hp: 82

INIT: +6

SPD: 50 (30 + fast movement)

AC: 19, touch 14, flat-footed 19

BASE ATTACK/GRAPPLE: +7/+12

ATTACK: +15 melee (1d8+8, +3 longsword, crit X2, 4 lbs., Medium, Slashing), or +11 ranged (1d8+2 +2 longbow, crit X3, 3 lb., Medium, Piercing)

FULL ATTACK: +15/+10 melee (1d8+8, +3 longsword, crit X2, 4 lbs., Medium, Slashing), or +11/+6 ranged (1d8, +2 longbow, crit X3, 3 lb., Medium, Piercing)

SPACE/REACH: 5 ft. x 5 ft.

SA: Sneak Attack 4d6

SQ: Uncanny dodge, woodland stride, trackless step, woodcraft, internal compass, improved uncanny dodge, trap sense +2, moving target

AL: Lawful Neutral

SV: Fort +7, Ref+9, Will +5

ABILITY SCORES: Str 20, Dex 14, Con 18, Int 13, Wis 15, Cha 14

SKILLS: Bluff (Cha) +3, Climb (Str) +7, Diplomacy (Cha) +3, Gather Information (Cha) +14, Hide (Dex) +12, Intimidate (Cha) +8, Listen (Wis) +11, Move Silently (Dex) +8, Open Lock (Dex) +6, Perform (Cha) +2, Ride (Dex) +6, Search, (Wis) +14, Sense Motive (Wis) +8, Sleight of Hand (Dex) +12, Spot (Wis) +16, Survival (Wis) +10

FEATS: Improved Initiative, Iron Touch of Kruk-Makali, Perceptive, Investigator

POSSESSIONS: +3 leather, +2 ring of protection, +3 longsword, +2 longbow, ring of invisibility, riding horse

DESCRIPTION: Azzak stands at exactly 7' tall, and has a fairly brawny build. He has jet-black hair that he wears in a braid down his back. He is 32 years old.

Azzak is conscientious, honorable, brave, reliable, and has a good mind for detail. His enemies get fair treatment, though still harsh. Everyone else gets treated with professional courtesy unless they act or speak in a manner that makes them undeserving of such consideration.

If anyone can be said to epitomize the hobgoblin infiltrator mindset, Azzak is the one. Hailing from an honorable, prestigious, and storied hobgoblin family, Azzak is doubly proud to be a hobgoblin infiltrator. He is a consummate professional, always treating each assignment as a holy directive. Azzak never lets his personal feelings get in the way of his mission, and he always delivers exactly what the patron wishes. If, by some amazing and rare turn of events, Azzak is unable to fulfill the assignment, he will return any money paid to him.

These high standards do have a downside: Azzak is very selective of what assignment he accepts. If it even begins to smell like a bad deal, Azzak will back away and no amount of persuasion or gold will change his mind.

When dealing with people socially, Azzak has a very direct, firm, yet polite manner. The one possible exception is the degree of bluntness he uses when correcting people who say that a race other than hobgoblins created the infiltrator profession. For reasons not explained, Azzak also acts antagonistically towards rangers of all races save fellow hobgoblins, and even the latter are given a wary eye.

Races that act like uncivilized barbarians, with orcs and half-orcs coming to mind, gain no favor in Azzak's eyes. Rather, Azzak looks down on such behavior as unbecoming and lacking dignity. Azzak fears that if folk such as orcs and half-orcs buy into the brute mentality, it causes difficulty among the human and demihuman races, and perpetuates stereotypes that foment distrust. In Azzak's own words, "Just because you look like a brute does not mean that you have to act like one."

In fact, many are surprised at the level of Azzak's civilized behavior. The hobgoblin actually has a taste for the finer things in life and is an incredible chess player. He is well read and even has a little musical talent. Although he would never dare say so aloud, he wishes that more of his kin were like him. This cultural bent and the attention to professionalism are not an act created in order to win acceptance; this is truly Azzak, and he does not have to go out of his way to be the cultured, civilized, professional. That is his personality; he is only being himself.

In order to keep his skills honed in between assignments, Azzak has been known to take up the way of the adventurer from time to time, usually by himself. The few adventuring parties that have had the pleasure of sharing adventure with him are effusive in their praise, save for those individuals who are known to act churlish to all. Azzak's manners and honor put off such folk. Azzak has few friends, but he has been seen on several occasions with a pair of Kalamarans, a fighter and wizard, both humans. On these occasions, Azzak actually cracks a smile and relaxes.

Azzak will not harm innocent bystanders if it is at all within the power of a mortal not to do so. Some have observed that his honor means more to him than his life; they are not far off.

The Kingdom of Ul-Karg is home for Azzak, though he has not been there in at least five years. Azzak's family is well respected in the military hierarchy. Half of the Grond family is dead, honorably slain in countless battles. Rather than bemoan this, Azzak is proud of his family's achievements. Azzak's father still lives and was his first and most influential teacher.

Azzak worships The Dark One, but mostly from a cultural obligation. His outlook, which shows a lot less malice than his deity shows, is more socially acceptable.

LANGUAGES: Kargi, Goblin, Merchant's Tongue, Svimohzish

SIGNATURE QUOTE: *"Without honor, there is nothing. Without pride in one's heritage, there is nothing. Without conscientiousness in one's work, there is nothing. I am not nothing. I am Azzak, and the blood of countless generations of deadly, master infiltrators flows through my veins."*

NAME: Dorata Dilomas

RACE & CLASS: Female Human Kalamaran, 14th level Basiran Dancer

CR: 14

SIZE & TYPE: Medium Human

HD: 14d6+14

Hp: 65

INIT: +8

SPD: 30

AC: 21, touch 16, flat-footed 17

BASE ATTACK/GRAPPLE: +10/+10

ATTACK: +15 melee (1d6+3, +1 rapier crit 18-20/X2, 2 lbs., Medium, Piercing)

FULL ATTACK: +15/+10(1d6+3, +1 rapier crit 18-20/X2, 2 lbs., Medium, Piercing)

SPACE/REACH: 5 ft. x 5 ft.

SQ: Acupressure, fascinate, deft hands, swirling robes, suggestion, dancers fitness +5, +2 on saves versus Fear effects

AL: Lawful Good

SV: Fort +12, Ref+15, Will +8

ABILITY SCORES: Str 11, Dex 19, Con 13, Int 15, Wis 15, Cha 20

SKILLS: Balance (Dex) +17, Climb (Str) +5, Concentration (Con) +11, Diplomacy (Cha) +22, Escape Artist (Dex) +11, Gather Information (Cha) +5, Intimidate (Cha) +7 (+11 in Bet Urala), Jump (Str) +10, Knowledge (Kalamaran Culture) (Int) +18, Knowledge (Dance styles) (Int) +17, Knowledge (Art and Music) (Int) +9, Listen (Wis) +13, Move Silently (Dex) +14, Perform (dancer) (Cha) +26, Sense Motive (Wis) +7, Sleight of Hand (Dex) +14 (+18 when concealing spell somatic movements), Spellcraft (Int) +10, Tumble (Dex) +14, Use Magic Device (Cha) +9

FEATS: Circle of Friends (Bet Urala), Double-Jointed, Improved Initiative, Improved Unarmed Strike, Natural Balance, Natural Rhythm, Noble Bearing, Noble Pride, Trained Basiran, Weapon Finesse (rapier)

SPELLS KNOWN: 6/4/4/4/3

0th level — *dancing lights, daze, flare, ghost sound, light, prestidigitiation*

1st level — *charm person, message, silent image, ventriloquism*

2nd level — *cat's grace, eagle's splendor, end (KPG), enthral*

3rd level — *blink, dispel magic, good hope, suggestion*

4th level — *blinding beauty, dominate person, legend lore, modify memory*

5th level — *mislead, persistent image, wave in motion (KPG)*

SPELLS: 4/5/4/4/3/1 DC 15+ spell level

POSSESSIONS: Basiran dancers robes, +1 rapier, bracers of armor +5, waist chain of defense

DESCRIPTION: Stately and regal, Dorata stands at 5'11" and has long red hair and soft gray eyes. She is 42 years old, but looks a good decade younger. Her form is graceful and agile, a touch athletic. Dorata is a true, pureblooded Kalamaran from an ancient family, and it shows in her physical features as well as in every step and move.

Noble with a touch of haughtiness, dignified with a dash of snootiness, Dorata is a Basiran dancer who is every bit the professional. She attended the Ladies School of Dance and Culture, the most famous institution for the training and instruction of Basiran dancers on Tellene, located in Bet' Urala, the capital city of Basir, part of the Kalamaran Empire. Dorata, in fact, hails from Bet'Urala.

It is apparent that Dorata learned her lessons well at the school, for she is a major force in the preservation of ancient Kalamaran culture as well as an outstanding dancer; one of the best in Kalamar if not beyond.

Fortunately, her innate nobility has tempered her pride enough for her to realize that she must be gracious to not only her peers but to those below her station, as a sign of her magnanimity. Therefore she is, more often than not, quite charming and pleasant to those of lesser birth.

It is rare to find a married Basiran dancer. Usually, unless the mate is a fellow dancer, the spouse gets resentful and jealous of the crowds and their admiration for the dancer. Furthermore, this is a case where wives get just as sullen and jealous of their dancer husbands as husbands get of their dancer wives. The tensions inevitably cause the marriage to dissolve. However, Dorata is indeed married, and her husband is Arin Dilomas, a

respected arms merchant in Bet U'rala. They have been married for 20 years, and have three children: a 17 year old daughter named Asa, a 16 year old son named Selemar, and a 13 year old son named Feranis. Asa is studying to become a Basiran dancer just like her mother, and Selemar is completing his training to become a paladin of The True.

Aside from her family, Dorata's passions in life are dancing and Kalamaran culture. Dorata sees herself as a representative of Basiran dancers everywhere, as well as an ambassador for the ancient Kalamaran culture. She has often said that she was born centuries too late, and that the old Kalamaran Empire would have suited her far better.

Like most other outstanding artists, people tolerate Dorata's arrogance because her dancing is truly superb, a breathtaking sight and a treat for the eyes. Her talent covers her more irritating aspects. It also helps that Dorata's arrogance comes from her pride in the Kalamaran Empire and culture, not from her own talents and gifts. There is a fine line between arrogance and conceit, and Dorata knows the limits. Actually, she handles compliments quietly and graciously, if not with a little embarrassment. Dorata, it turns out, is quite humble about her own attributes.

Dorata resides in a lovely mansion in Bet'Urala with her family and a small staff of servants. She has never been one for adventuring, although she had a brief tenure with an adventuring company over 20 years ago before she met her husband. Actually, she has not raised weapon or spell in anger at anyone or anything in over 18 years. Thus, she is not the sort one would find in some inn in a remote land, looking for adventure. Those days are long over for her, by her own choice.

Dorata gives public performances at recitals and sometimes takes up teaching duties for a few classes at the Ladies School of Dance and Culture. Although severe, demanding and uncompromising, her students love her and the rest of the faculty admires her.

If there is one area, however, that Dorata's stubbornness comes through, a place where she will never give ground, it is in the subject of Kalamaran culture and its superiority to all others on Tellene. It is not easy, and not always popular, to be a champion of the old ways, but it is a task Dorata happily takes upon herself. She is determined to see Basiran dancing remaining at the pinnacle of public opinion, and to see Kalamaran culture acknowledged by all as superior.

Interestingly enough, adventurers stand a good chance of encountering Dorata if they happen to be visiting Bet'Urala. As a self-appointed guardian of ancient Kalamaran culture, Dorata has been known to hire bands of adventurers for retrieval missions in old ruins. These groups travel to ruins in order to find priceless art objects from that bygone era, as well as books, scrolls, and whatever other artifacts they can find. Although Dorata pays well, she insists on getting what she pays for, namely results. Those who attempt to cheat her find themselves swiftly tracked down, captured, and imprisoned for quite a length of time.

Dorata is well connected in Kalamaran high society. She not only dances, she is also a patron of the arts, bestowing grants on

talented individuals who show great potential, whether they are dancers or not, although the former are always closer to her heart.

Despite her ties with the Ladies School of Dance and Culture, Dora has two other group connections that she remains discreet about. She respects some aspects of the Guardians of the Ways, and thus maintains a quietly cordial relationship of co-operation with them, provided the Guardians do not attack the School. Dorata also has ties with the Eyes of Kalamar, seeing them as fighters in the front lines in the fight to preserve Kalamaran supremacy and a restoration of the old ways.

Dorata is a devout worshipper of The True. The family mansion has a shrine to their god, and Dorata gives generously to the church, especially in charity work.

LANGUAGES: High Kalamaran, Ancient Kalamaran, Low Kalamaran, Merchant's Tongue, Fhokki

SIGNATURE QUOTE: *"You cannot have Basiran dance without Kalamaran culture. It is analogous to a bow not having a string."*

NAME: Jandy Gozer

RACE & CLASS: Male Rock Gnome, 8th level Basiran Dancer/ 4th level Gnome Prankster

CR: 12

SIZE & TYPE: Small Demihuman

HD: 12d6+36

Hp: 99

INIT: +9

SPD: 20

AC: 23, touch 16, flat-footed 18

BASE ATTACK/GRAPPLE: +9/+6

ATTACK: +16 melee (1d3+3, +2 dagger, crit 19-20/X2, 1 lb., Small, Piercing)

FULL ATTACK: +16/+9 melee (1d3+3, +2 dagger, crit 19-20/X2, 1 lb., Small, Piercing)

SPACE/REACH: 5 ft. x 5 ft.

SA: +1 on attacks against kobolds and goblinoids

SQ: Acupressure, fascinate, deft hands, swirling robes, suggestion, dancers fitness +3, mimic, taunt, low-light vision, +4 dodge bonus vs giant-type monsters, +2 saves vs illusions

AL: Chaotic Good

SV: Fort +10, Ref +15, Will +6

ABILITY SCORES: Str 12, Dex 20, Con 16, Int 16, Wis 16, Cha 18

SKILLS: Balance (Dex) +18, Bluff (Cha) +16, Concentration (Con) +7, Craft (Alchemy) (Int) +7, Diplomacy (Cha) +12, Disable Device (Dex) +15, Escape Artist (Dex) +7, Hide (Dex) +14, Jump (Str) +8, Knowledge (Dance styles) (Int) +11, Listen (Wis) +11, Move Silently (Dex) +15, Open Lock (Dex) +15, Perform (dance) (Cha) +21, Perform (jokes) (Cha) +14, Sleight of Hand (Dex) +11 (+15 when concealing spell somatic movements), Spellcraft (Int) +8, Tumble (Dex) +17, Use Magic Device (Cha) +8

FEATS: Double-Jointed, Fearless, Glib Tongue, Improved Initiative, Instant Stand, Light-Footed, Nimble Fingers, Weapon Finesse (dagger)

SPELLS KNOWN: 6/4/4/3

0th level — *daze*, *flare*, *ghost bells* (S&S), *light*, *snapstep* (S&S), *trailing image* (S&S)

Chapter 8: Rogues Gallery

1st level — *charm person, dance of the cat* (S&S), *expeditious retreat, victory dance* (S&S)

2nd level — *cat's grace, everybody clap* (S&S), *ghost dancer* (S&S), *hypnotic pattern*

3rd level — *blink, dance of the ferret* (S&S), *mood aura* (S&S)

Gnome racial bonus spells: *speak with animals, dancing lights, ghost sound, prestidigitation*, IX day (DC 14 + spell level)

SPELLS: 3/4/4/2 DC 14+ spell level (also, +1 to DC if casting illusions)

POSSESSIONS: Headpiece of the dancer, kazoo of Azsul's Irresistible Dance, +5 leather armor, +2 dagger

DESCRIPTION: Standing at a mighty 3'3", Jandy's curly hair is dyed blue, and his green eyes twinkle merrily like a pair of small emeralds. Jandy has the average gnome build, and his voice is a bit nasal. He is 38 years old.

A good sense of humor means being able to take a joke as well as being able to play one, and Jandy is gracious if a harmless prank is successfully pulled off at his expense. He is a walking contradiction: on one hand, he takes his dancing very seriously. On the other, he believes that no one should take himself or herself too seriously. In order to enforce the latter belief, Jandy particularly enjoys singling out pretentious, overly serious folk as the butt of his jokes. And therein lies the secret: the less one takes themselves seriously, the less likely one will become the target of a harmless yet embarrassing prank.

Jandy has three joys: dancing, laughing, and confusing the living daylight out of strangers, particularly folk who take themselves far too seriously. When performing, he typically begins by acting like a buffoon, stumbling around on stage, deliberately making mistakes, and displaying other small tricks. Once he feels that the audience as a whole is convinced that they are watching a jester or simply some random idiot who found his way to the stage, he creates an immediate transformation. Where once stood this silly, stumbling gnome now stands a skilled, accomplished dancer whose moves convey a beauty and grace that rivals the elves or the ancient Kalamarans. He enjoys keeping his audience off-balance, guessing as to what he will do next. Judging by the accolades (and coins) showered upon him, it is safe to say that the audience appreciates his tactics.

For all of his calculated buffoonery, though, Jandy has a very serious side. He is particularly fond of children of all races and animals, and not only does he single them out with favorable attention, but he becomes quietly furious if any are abused.

In fact, it is this very trait that has placed a small shadow on Jandy's reputation. During a sweep through Pel Brolenon, Jandy performed in Vrendolen, doing street performances. During one such performance, he happened to witness a slaver beating a pair of small children, a brother and sister, ages nine and ten. While many would question the wisdom of attempting street entertainment in Vrendolen, Jandy allegedly took things to the next level. That night, the slaver was found dead, killed in a manner that the investigating Inquisitor privately described as "gruesome yet oddly amusing." The children were nowhere to be found. In fact, the slaver's entire stock was gone. The Theocracy has placed a price on Jandy's head, and numerous mercenaries, bounty hunters, and other opportunists, have been two steps behind the gnome, dogging his trail, trying to catch up. Jandy

personally could not care less, though he keeps an eye open. What he will be very serious about is the fact that he had help, and refuses to say who helped him.

That help, unknown to all, was called Senden Adarn (see Senden's entry), an infiltrator who is also a liberator of slaves. The pair are close friends, but distance and their respective obligations prevent them from getting together as much as they would like. Both friends share a grim humor about one of their common interests in being wanted by various groups who would like nothing more than to string them both up.

The unpleasantness of his wanted status aside, Jandy is fine company and always the life of the party. His love for the bizarre and his sense of rhythm make him welcome most anywhere.

Jandy hails from the town of Brominden, located on the mountainous western frontier of P'Bapar. His family, a prosperous gnome clan that has earned the respect of the town, is known for being excellent craftsmen. There is some minor regret from Jandy's family that he decided to go into show business as opposed to taking up the family trade, but they accept his choices and are proud of him in their own way.

When it comes to friends, Jandy lacks nothing. He counts many bards, Basiran dancers, spellsingers, jesters, and of course gnomes, as the bulk of his friends. If there is one thing that all of his friends share, it is the ability to take a joke, a characteristic that is virtually mandatory in order to be around Jandy.

Jandy worships The Laugher, although this comes as little surprise. Jandy also enjoys a mutually beneficial partnership with his church, the Order of the Passionate One. However, Jandy fastidiously refuses to get drunk, at least in a public setting. Intoxication often leads to buffoonery, and if Jandy is to be a buffoon, it is because he wishes to be, not because of the influence of an outside force. This does not prevent the gnome from going on a bender when he is either by himself or with one or two extremely close friends.

LANGUAGES: Gnome, Merchant's Tongue, Low Kalamaran, Orc, Dwarf

SIGNATURE QUOTE: *"Each day, find one reason to laugh, one reason to sing, and one reason to dance, if you cannot find these reasons, then make them."*

NAME: Senden Adarn

RACE & CLASS: Male Human Deji, 7th level Infiltrator/
5th level Emancipator

CR: 12

SIZE & TYPE: Medium Human

HD: 7d6+5d8+36

Hp: 66

INIT: +1

SPD: 40 (10 bonus with fast movement)

AC: 16, touch 11, flat-footed 16

BASE ATTACK/GRAPPLE: +8/+12

ATTACK: +17 melee (1d6+9, +5 vashkovi, crit 19-20/X3, 3 lb., Medium, Slashing)

FULL ATTACK: +17 melee (1d6+9, +5 vashkovi, crit 19-20/X3, 3 lb., Medium, Slashing)

SPACE/REACH: 5 ft. x 5 ft.

SA: Sneak attack +3d6

SQ: Uncanny dodge, woodland stride, trackless step, woodcraft, internal compass, trap sense +1, innocuous, find weak spot, sense motive, tracklessness, open locks

AL: Chaotic Good

SV: Fort +10, Ref+10, Will +11

ABILITY SCORES: Str 18, Dex 12, Con 16, Int 15, Wis 17, Cha 14

SKILLS: Bluff (Cha) +10, Climb (Str) +11, Disable Device (Dex) +9, Disguise (Cha) +10, Escape Artist (Dex) +11, Forgery (Int) +7, Gather Information (Cha) +10, Hide (Dex) +3, Knowledge (Slaver operations) (Int) +7, Listen (Wis) +12, Move Silently (Dex) +13, Open Lock (Dex) +15, Ride (Dex) +6, Search (Wis) +10, Sense Motive (Wis) +7, Sleight of Hand (Dex) +7, Spot (Spot) +12, Survival (Wis) +8, Use Rope (Dex) +9

FEATS: Child of the Earth, Eyes of Fury, Fearless, Guardian, Shock Resistant, Undying

POSSESSIONS: Cloak of Elvenkind, +3 leather armor, +5 vashkovi, 6 cleanburn torches, masterwork thieves tools, jar of quick clean, riding horse.

DESCRIPTION: The Deji are a proud, wandering people and it is that wanderlust that drives Senden Adarn. He wants to see everyone have the chance to wander when and where he or she wishes, and that is what has made him choose his career. Senden stands at 5'8" and has very closely cropped black hair, deep dark eyes, and a bare, honest face. Although strong, his build is wirier and he does not look as powerful as his muscles can be.

The best way to describe Senderis personality in one word would be "benevolent." He genuinely loves freedom and wants to see everyone enjoying it as much as he does. Senden is a kind, honest, genuinely good person who is earnest in his beliefs, always ready to lend a hand, and devoted to his god and his cause. His manners can be a bit rough, but that speaks more of his background and upbringing rather than temperament.

Senden wants to see people be free, and he has pledged his life to accomplishing this ambitious goal. He tackles his crusade in a single-minded manner, with an almost religious fervor. He has declared a holy war against slavers and people who force victims to fight in the arena against their will. In fact, any kind of involuntary servitude raises his ire.

One very tangible, very deadly result of Senden's fervor is the fact that many criminal elements in larger cities are looking for him. That is because Senden's hatred of forced servitude also extends to organized streetwalking. Senden has tracked down the "procurers" or "agents", men (and in rare cases, women), who force women (and sometimes children) to engage in this activity, and has killed them. In a few rare cases, he has purchased the freedom of these unfortunates, and managed to intimidate the procurers to seek other avenues of income. Most of the time, however, such scum ends up dead at Senden's hands, and their brothels put to the torch, once everyone has been safely evacuated. This has made Senden a wanted man with many criminal organizations that run such enterprises.

While there are many who quietly approve of Senden's activities, he has recently pushed his crusade to the next level, and has actually confronted owners of workhouses who use slave labor or involuntary indentured servants. So far, only one workhouse has been put to the torch, and there is not even

enough proof to implicate Senden; the conditions were unclear enough that there is reasonable doubt. But some city fathers are beginning to get a bit wary of the big-hearted, passionate Deji who advocates freedom and is willing to use fire and fist to bring it about.

Senden's crusade has brought him many allies. He helped the gnome Jandy Gozer liberate slaves from Pel Brolenon. The Face of the Free, the organized church of The Liberator, discreetly gives Senden whatever aid they can, be it in the form of coin, magic, healing, or shelter. The Brotherhood of the Broken Chain and the Blackfoot Society (see pages 169-170 in the *Kingdoms of Kalamar Campaign Setting Sourcebook*) approve of Senden's activities and often work with him on a case by case basis.

If one's past shapes who one is, then Senden is a prime example. Captured and taken from his homeland by slavers, Senden ended up in Pel Brolenon as a slave. A group of infiltrators, hired to break out a prisoner, caught Senderis eye. Rather than sound the alarm, Senden helped them effect an escape. Out of gratitude, the infiltrators took Senden under their tutelage and taught him their ways.

According to Senden himself, he received a vision from Yelajod (the Deji name for the Liberator), instructing him to go forth and free as many people as he can. While some doubt his story, none can doubt his results.

As for Senderis life before being taken as a slave, the most he has to say about it is that he was simply the third son of a prominent member of a Deji clan. He refuses to give any more information, for fear that the surviving clan members may be attacked by Senderis enemies who are eager for revenge.

Unfortunately, Senden may be in for some deeper trouble in the days to come. It is all well and good to battle slavers and procurers, but some workhouses are also a bit close to institutionalization, a part of many nations' society. By taking on workhouses, Senden begins to attack some societies, and agents of law, order, and decency, folk who otherwise approve of Senderis actions, may find themselves in the uncomfortable position of having to face Senden and bring him in. The situation has not gotten that bad yet, but if Senden continues to escalate his war against repressive institutions, such a confrontation is inevitable.

Senden eschews adventuring for adventure's sake, although on a rare occasion he does hook up with a party and indulges. Naturally, the party must be composed of like-minded folks or at least folks that will not use slave labor or do anything to perpetuate such a system. More often than not, however, Senden leaves his adventuring group when distracted by some injustice he sees in a city where the group has stopped off to rest, heal and restock provisions. One moment Senden is with them, the next his attention is drawn to the slave market, and he is already planning how he will attack it and free the slaves.

Another disadvantage of associating with Senden is that his enemies do not usually make the distinction between Senden and the company he keeps. Underworld organizations that send assassins after him have no compunctions about removing Senderis allies as well. He has often said, with grim humor, that anyone who calls him friend takes their life into their hands. The gnome Jandy Gozer does indeed call him his friend, but the

two have widely differing obligations and thus do not often meet.

Senden devoutly worships the Liberator and insists that the deity often speaks to him, guiding him. He is seriously considering whether or not to actually join the church hierarchy and add cleric to his vocations.

A grim realist, Senden does not ever see a point where he will end his quest and settle down. He is quite convinced that some day, his enemies will inevitably find him and kill him. However, until then, as long as he draws breath, Senden fights for the freedom of the individual.

Although not obsessed with possessions, his pride and joy is a highly magical vashkovi that was given to him by a Deji chieftain out of gratitude. Senden single-handedly liberated an entire Deji family from slavers. To turn down the weapon would have been a great insult, especially since it belonged to the head of the captive family, a Deji dervish who died trying to save his family from the slavers and failed. Senden has named the sword "Vengeance".

LANGUAGES: Deji (Defohy), Merchant's Tongue, Brandobian,

SIGNATURE QUOTE: *"With my bare hands I will tear down every institution that condones slavery. So long as my god is behind me, I shall not waver. Join me or get out of my way."*

NAME: Sirella

RACE & CLASS: Female Tiefling, 10th level Basiran Dancer/ 5th level Melanari

CR: 16

SIZE & TYPE: Medium Outsider

HD: 15d6+15

Hp: 77

INIT: +4

SPD: 30

AC: 21, touch 21, flat-footed 21

BASE ATTACK/GRAPPLE: +10/12

ATTACK: +17 melee (1d3+5, +3 whip, crit X2, 2lb., Medium, Slashing)

FULL ATTACK: +17/+12 melee (1d3+5, +3 whip, crit x2, lib., Medium, Slashing)

SPACE/REACH: 5 ft. x 15 ft. (with whip)

SA: Trip attacks with whip

SQ: Cold/Fire/Electricity resistance 5, darkvision 60 ft., acupressure, fascinate, deft hands, swirling robes, suggestion, dancers fitness +4, distraction, uncanny dodge

AL: Neutral Evil

SV: Fort +9, Ref+15, Will +8

ABILITY SCORES: Str 15, Dex 18, Con 12, Int 13, Wis 19, Cha 18

SKILLS: Balance (Dex) +21, Bluff (Cha) +14, Concentration (Con) +6, Diplomacy (Cha) +11, Gather Information (Cha) +11, Intimidate (Cha) +9, Hide (Dex) +9, Jump (Str) +9, Knowledge (the Planes) (Int) +3, Knowledge (Dance styles) (Int) +6, Knowledge (Art and Music) (Int) +4, Listen (Wis) +12, Move Silently (Dex) +16, Perform (dancer) (Cha) +18, Sense Motive (Wis) +10, Sleight of Hand (Dex) +7 (+11 when concealing spell somatic movements), Spellcraft (Int) +4, Tumble (Dex) +10, Use Magic Device (Cha) +7

FEATS: Dodge, Eyes of Fury, Gorgeous, Light-footed, Natural Balance, Natural Rhythm, Persuasive, Trustworthy, Weapon Finesse (whip)

SPELLS KNOWN: 6/4/4/4/4 Casts as a 13th level Basiran dancer

0th level — *dancing lights, daze, flare, ghost sound, light, prestidigitation*

1st level — *charm person, dance of the cat* (S&S), *message*, silent image

2nd level — *dance of the bee* (S&S), *detect thoughts, enthrall, quickstep* (S&S)

3rd level — *blink, dispel magic, mood aura* (S&S), *suggestion* 4th level — *blinding beauty, dimension door, dominate person, modify memory*

darkness IX day as 15th level sorcerer

SPELLS: 3/4/4/4/3 (DC 14 + spell level)

POSSESSIONS: Dancer's robes, +3 whip, 3 vials perfume of seduction, headband of displacement, minor, (similar to cloak of displacement, minor), +5 ring of protection, ring of regeneration

DESCRIPTION: Sirella stands at 5'7" and has small red horns on her forehead, and slightly pointed ears. Both of these unusual features can be (and usually are) covered by her large mane of jet-black hair. Her face has a perpetual smirk, and her yellow eyes barely conceal the mischief she is capable of. Sirella is 21 years old, and has been dancing since she was 15.

While it is not necessarily accurate to call Sirella cruel, there is no doubt that she can be quite cold and calculating, and knows how best to hurt someone with a word, expression, or gesture. She is mischievous, haughty, seductive, catty, and entirely too absorbed in her looks and her pursuit of wealth and comfort.

Tieflings are expected to be cunning and evil, and Sirella does not disappoint as a rule. She tries to confine her cruelties to taunts and the shattering of happy marriages, engagements, friendships, and the like. If anyone criticizes her for her behavior, she is known to lapse into her act of a wounded, frightened bird, claiming that her heritage has tainted her and is too strong to resist. Sirella has been known to garner sympathy for herself ("I cannot help who I am, it is how I was born, I cannot control it!") even after committing some truly inappropriate social sins. Sirella uses people for fun, profit, and for the sake of being cruel.

So why is she even tolerated? It is her expertise at dancing and her beauty that compels folk to invite her to parties and other social gatherings. Some folks see her as a challenge, and think that surely their relationships could stand Sirella's efforts at undermining. Married couples have been known to invite her to their social gathering as a way to show their friends that they are so confident in their relationship that not even a seductress like Sirella could harm it.

Most of the time, these people are woefully wrong. Even when it turns out to be true that a particular couple is strong enough that their love emerges undiminished, Sirella usually ends up making trouble for some other guests.

Sirella has two loves in life: herself, and dancing. She has been known to engage in what people call "adventuring", though she is quite particular in where she goes and with whom

she associates. Any venue that promises a foul, filthy trek is immediately refused. Sirella's idea of adventuring is perhaps a little bit of city intrigue, or investigating some ruins outside in a forest or plains environment. She dislikes environments that can be considered overly filthy; places like swamps, bogs, old mines, and ancient dusty tombs.

Despite her cool, smooth demeanor, Sirella has a hideous, violent temper that manifests itself on those rare occasions where she very pointedly does not get her own way, or she is snubbed for someone more attractive or alluring. This temper is fearsome to behold, and comes from her diabolical heritage.

Other Basiran dancers consider Sirella to be the embodiment of all the negative aspects of dancers. In one dancer's words, "She is everything that is wrong with our profession. People like her are why we sometimes suffer a bad reputation." Naturally, Sirella does not care a whit for what her contemporaries think. She dismisses the complainers as jealous people who lack her talent, beauty, and grace.

Again, it must be emphasized that Sirella is not someone who goes around slaughtering people and stealing their things. But she does slaughter people's egos, their worth and their happiness. She delights in sowing discord. Sirella lies, breaks promises, and plays friends off each other, anything to "liven things up," as she puts it.

Deep down, Sirella is contemptuous of people, especially men, since she has found that most of the time it is men who allow their lust for her to blind themselves to her flaws and the damage she does. Men are so enraptured of her that she can get away with practically everything. Although she certainly does not want to be stopped, she is disappointed that few seem to have the presence of mind to at least attempt it. She could at least respect the effort, while laughing it off and doing what she wants anyway.

Sirella truly has no friends. Lovers, yes, and plenty of them; people that she uses and casts aside. This does not bother her. She has her dancing, her plots and machinations, and her ego to keep her happy. However, there are tales told, rumors circulating, that Sirella has been communing with Succubi and Erinyes, in an effort to learn the supernatural seductive techniques of the demons and devils.

And well she may. Sirella's mother was a succubus and her father a Brandobian paladin of The True. Her father killed himself and her mother moved on to other pursuits, leaving Sirella to be raised by a traveling band of Basiran dancers whose reputations were only slightly better than streetwalkers. One of Sirella's main ambitions in life, in fact, is to bring down a paladin just like her mother did.

Although it would seem that someone like Sirella would have little use for religion, she actually is quite a consistent worshipper of the Vicelord.

LANGUAGES: Merchant's Tongue, Infernal, Brandobian.

SIGNATURE QUOTE: *"Why do I ruin happy pairings, discard lovers casually, deceive, seduce, and break hearts? Because I can. Because I am allowed to. This offends you? I care not. My willingness to do or try anything makes me welcome in places beyond number."*

NAME: Tajela Ramin

RACE & CLASS: Female Lightfoot Halfling, 12th level Infiltrator

CR: 12

SIZE & TYPE: Small Demihuman

HD: 12d6+48

Hp: 108

INIT: +9

SPD: 40 (20 + fast movement)

AC: 21, touch 16, flat-footed 21

BASE ATTACK/GRAPPLE: +9/+6

ATTACK: +13 melee (1d4+3, +2 short sword, crit 19-20/x2, 2 lb., Small, Piercing), or +17 ranged (1d3+1, +1 sling, crit X2, range 50, 0 lb., Small, Bludgeoning)

FULL ATTACK: +13/+8(1d4+3, +2 short sword, crit 19-20/X2, 2 lb., Small, Piercing), or +17/+12 ranged (1d3+1, +1 sling, crit X2, range 50, 0 lb., Small, Bludgeoning)

SPACE/REACH: 5 ft. x 5 ft.

SA: Sneak Attack 4d6

SQ: Uncanny dodge, woodland stride, trackless step, woodcraft, internal compass, improved uncanny dodge, trap sense +2, moving target, +2 morale save bonus against fear

AL: Chaotic Neutral

SV: Fort +9, Ref+14, Will +8

ABILITY SCORES: Str13, Dex20, Con18, Int14, Wis16, Cha 13

SKILLS: Balance (Dex) +12, Bluff (Cha) +14, Climb (Str) +17, Diplomacy (Cha) +7, Disguise (Cha) +13, Gather Information (Cha) +15, Hide (Dex) +16, Intimidate (Cha) +7, Jump (Str) +11, Listen (Wis) +12, Move Silently (Dex) +13, Open Lock (Dex) +9, Search (Wis) +10, Sense Motive (Wis) +7, Sleight of Hand (Dex) +15, Spot (Wis) +15, Survival (Wis) +8

FEATS: Cat Burglar (KPG), Glib Tongue (KPG), Improved Initiative, Investigator, Perceptive (S&S)

POSSESSIONS: +2 short sword, +3 leather armor, +1 sling, 24 sling bullets, masterwork thieves tools, cloak of elvenkind, 4 potions of cure moderate wounds, disguise kit

DESCRIPTION: Standing at 2'8", Tajela seems at first glance to be the very picture of harmlessness. Big green eyes, long blonde hair, and an expression of pure sweetness all combine to disarm the viewers, making them think that they are in the presence of true benevolence.

And that is precisely what Tajela wants people to think! Tajela has taken very deliberate steps to foster an innocuous image, knowing that it brings people's guards down, and better enables her to do her job, which is to infiltrate for profit and, sometimes, fun.

Tajela subscribes very much to the "small folk versus big folk" mindset. The world to her is very much "us against them." She dislikes "big folk", which in this case is defined as any race whose approximate height exceeds five feet. In general, humans, half-elves, half-orcs, half-hobgoblins, orcs, and goblins fall into that category, while gnomes, dwarves, and fellow halflings of course are the smaller folk who are therefore trustworthy. As for elves, Tajela considers them a special case, and is more inclined to handle them on a case by case basis.

This, of course, does not mean that Tajela instantly and wholeheartedly trusts any of the "smaller folk" that she encounters.

She is naturally suspicious and cautious, and keeps her eyes open for signs of betrayal or duplicity in anyone she meets.

As a result of her prejudices, Tajela takes particular delight in making bigger folk look like fools. Her favorite tactic is to disguise herself as a human child and pull stunts that are guaranteed to upset, confuse and fool big folk.

Prejudices aside, Tajela is a decent friend to those who make her acquaintance. She has some measure of loyalty to friends, but even those closest to her remain at a certain arm's length. Tajela refuses to be vulnerable to anyone, and keeps a lot of her feelings, thoughts, and true emotions to herself.

This mentality makes her the perfect solo-operating infiltrator, and at this vocation she truly excels. Despite her chaotic nature she has an enormous reservoir of patience, ideal for staking out a target. She particularly enjoys doing bounty hunter work, infiltrating bandit camps and snatching a fugitive out from under the very noses of his confederates.

Tajela is brave to the point of recklessness; a bit of a thrill-seeker who nonetheless will not allow her love of danger to interfere with her assignment. Above all else, she still considers herself to be a professional, and successfully completing a mission means a lot to her.

She never backs away from a challenge, and in fact it is that contrary attitude which started her on the path of the infiltrator. When she sees a secure fortress, a heavily guarded prison, or a series of forbidding catacombs, her immediate reaction is "Can I penetrate those defenses?" Naturally, her innate curiosity compels her to find out.

In certain rare circumstances, Tajela signs on with an adventuring party and does some exploration in order to keep her purse full and her skills sharpened. Although she will adventure with bigger folk, she remains quiet and distrustful around them, preferring the company of her shorter brethren.

As much as she keeps her true self concealed, Tajela is even more close-mouthed about her origins. No one is perfect, and even Tajela has made a few verbal slip-ups which people have picked up on and deduced that she is a Brandobian, someone who possibly ran away from home when she was less than sixteen winters old.

This is, in fact, true. Tajela did run away and eventually hooked up with a thieves' guild in Prompeldia City of Thieves. However, she was not impressed with the life of a rogue, and wanted something more, something more focused. To her, the idea of picking pockets and committing burglaries was just too ordinary, too pedestrian. In her opinion, any idiot could become a competent burglar. She wanted something more creative, more challenging.

During her time in Prompeldia, Tajela happened upon members of the Quiet Circle, striking up a tentative friendship with a fellow female halfling by the name of Mari. That is when Tajela realized that infiltrating would satisfy her feelings of boredom and restlessness. Training under her new friend's supervision, she eventually made membership and refined her skills.

Unfortunately, Mari disappeared about two years ago in the line of duty. She had been hired to do a truly difficult assignment: infiltrate a monastery of the Order of Agony, the church

of The Flaymaster. The monastery's membership is comprised of nothing but humans and hobgoblins, and this has contributed much to Tajela's dislike and distrust of bigger folk.

Tajela soon quit the Quiet Circle, though the parting was amicable and she still maintains some slight ties with a few higher ranked members. Although she is certain that Mari is dead, she is not completely positive, and still holds out hope. If there is anything that would get her interest piqued and all pretense of mischief and rudeness dropped, it would be information about her friend.

Mari's loss is also a big contributor to Tajela not getting too close to anyone. She has been damaged once, and she will never be so again.

Tajela worships Risk, and is actually quite good at remembering to utter a prayer of devotion in his direction every so often.

LANGUAGES: Halfling, Merchant's Tongue, Low Kalamaran, Brandobian

SIGNATURE QUOTE: *"My size, a limitation? Oh no no no. My size is an asset. A smaller being can crawl where bigger folk cannot go. And while a smaller person can use certain methods to appear taller, it is much more difficult for a taller person to appear very short, friends, my size is not a liability; it is my best weapon."*

NAME: The Gravewalker

RACE & CLASS: Male Human Deji, 8th level Basiran Dancer/ 8th level Death Dancer

CR: 16

SIZE & TYPE: Medium human

HD: 16d6+48

Hp: 124

INIT: +3

SPD: 30

AC: 20, touch 13, flat-footed 17

BASE ATTACK/GRAPPLE: +12/4-14

ATTACK: +16 melee (2d4+4, +2 scythe, crit X4, 10lb., Medium, Piercing or Slashing)

FULL ATTACK: +16/+6 melee (2d4+4, +2 scythe, crit X4, 10lb., Medium, Piercing or Slashing)

SPACE/REACH: 5 ft. x 5 ft.

SA: Aura of doom

SQ: Acupressure, fascinate, deft hands, swirling robes, suggestion, dancers fitness +3, false life, invisible to undead, detect undead, animate dead, bonedance, spiritdance

AL: Neutral

SV: Fort +14 Ref+18, Will +11

ABILITY SCORES: Str 15, Dex 17, Con 16, Int 14, Wis 18, Cha 15

SKILLS: Balance (Dex) +11, Climb (Str) +5, Concentration (Con) +10, Diplomacy (Cha) +6, Escape Artist (Dex) +6, Jump (Str) +14, Knowledge (Death Customs) (Int) +10, Knowledge (Dance styles) (Int) +10, Listen (Wis) +15, Move Silently (Dex) +20, Perform (dance) (Cha) +18, Sense Motive (Wis) +10, Sleight of Hand (Dex) +10 (+14 when concealing spell somatic movements), Spellcraft (Int) +10, Swim (Str) +10, Tumble (Dex) +24, Use Magic Device (Cha) +8

FEATS: Child of the Earth (KPG), Combat Reflexes, Dodge, Diehard, Endurance, Eyes of Fury (KPG), Fast Healer (KPG),

Fearsome Appearance (KPG), Final Breath (KPG), Weapon Finesse (rapier)

SPELLS KNOWN: 6/4/4/3

0th level — *dancing lights, daze, flare, ghost bells* (S&S), *ghost sound, light*

1st level — *dance of the cat* (S&S), *daydream* (KPG), *expedition retreat, mage armor*

2nd level — *blur, dance of the bee* (S&S), *detect thoughts, end* (KPG)

3rd level — *blink, dance of the hornet* (S&S), *dispel magic*

SPELLS: 3/4/4/1 DC 12+ spell level

POSSESSIONS: Basiran dancer's robes (black), +2 scythe, bracers of armor +7

DESCRIPTION: This imposing figure is always dressed in black robes. Standing at 6'2", The Gravewalker always keeps his face covered with his black cowl. If anyone were to uncover his face, they would see a deeply tanned Dejay man in his 40's, with a shaved head, dark eyes, and numerous tattoos on his face. And that sight would most likely be the last one the intruder saw ever again.

Not much is known about the man who calls himself The Gravewalker. He wanders Tellene, stopping long enough to dance, particularly at funerals and burials, before uttering cryptic words of wisdom and taking his leave. He got his name from his practice of walking through a settlement's cemetery before doing anything else, whether it is a large city, a town, or a small village, and whether it is day or night, fair or stormy. The Gravewalker goes first to the grave yard and walks the perimeter, then spirals inward, pausing sometimes to read a marker or perform a minor dance, then continues on his way. Only after doing this will The Gravewalker seek lodging at an inn, stop at a tavern for a drink, or conduct business with a local merchant.

Aside from his black robes, The Gravewalker is also known for carrying a scythe as his means of defense. The sight is disturbing enough that there is little wonder that stories follow the man. In addition, he never rides a horse; everywhere he goes he goes by walking, at least if crossing over land. Some say they have seen him as a passenger on ships and boats.

The Gravewalker is a serious, mysterious, ominous figure. Although some legends say that his entry into a town presages death, this is utter nonsense. There are no more or fewer deaths when The Gravewalker is around than when he is not around.

No one can remember ever hearing The Gravewalker laugh. In fact, no one can remember The Gravewalker doing much of anything except for a few somber dances, a few dramatic words, and a swift but silent departure.

Interestingly enough, there are some adventuring parties wandering Tellene who swear that, when engaged in a disastrous melee and things were at their darkest, The Gravewalker aided them. According to most of the accounts, he strode into the battle, dispatched the monsters and, with a muttered "Your time has not yet come," departed again, without waiting for a word of thanks or a reward. Although these stories are met with skepticism, they have accumulated to such a number as the years have gone by that they are slowly being noticed and taken as truth in some circles. No one can recall The Gravewalker actually harming anyone whom did not seem to deserve it.

Naturally, since there are few details about The Gravewalker known to people at large, speculation has taken the place of facts. Some say that he is a former priest of the Harvester of Souls, defrocked and depowered because he disagreed with some of the religion's tenets. Others say he is a former necromancer, an evil wizard of great power who was defeated and actually reformed by a group of good-aligned heroes.

The Gravewalker's past remains a mystery. He is not forthcoming with information, and no one dares ask. What is not known to many is this: The Gravewalker was never a "former" anything; he is, has been, and always will be, a dancer. He is at least known to be a Dejay, since, whenever the Harvester of Souls is mentioned, he has been overheard to refer to the deity as Kygyryr, his Dejay name.

Given the Dejay propensity to change their names when an important, life-altering event happens, it can be extrapolated that The Gravewalker had a normal Dejay name until something happened to change that. Since no Dejay clan seems to have any special knowledge of the man, nor has any clan come forward and claimed him as one of their own, some guess that The Gravewalker's clan was wiped out, possibly by a great calamity or a ruthless enemy.

Another fact not commonly known is that The Gravewalker has cordial relations with the more liberal factions of the Congregation of the Dead, those who are not as enamored with killing or consorting with the undead. There is a certain devout air about The Gravewalker, probably the biggest reason why people believe he used to be a cleric.

Although The Gravewalker worships the Harvester of Souls, he despises undead and goes out of his way to destroy them. One confirmed story says that he often times helps the bereaved of lesser means secure a burial for their dead. Although not precisely a fountain of warm, reassuring comfort, he aids in burial preparations, or, if he is somehow unable to accomplish this, at least gives the grieving families adequate coin to cover the services.

LANGUAGES: Dejay, Merchant's Tongue, Low Kalamaran, Hobgoblin

SIGNATURE QUOTE: *"What are the thrashings of a creature in its death throes but just another dance? Perhaps it is the purest form of dance of all, uninhibited, not caring what those around think, for one's life is about to end, and the ultimate truth is revealed"*

NAME: Whisper

RACE & CLASS: Female Half-Elf, 10th level Infiltrator

CR: 10

SIZE & TYPE: Medium Demihuman

HD: 10d6

Hp: 50

INIT: +4

SPD: 50 (30 + fast movement)

AC: 20, touch 14, flat-footed 20

BASE ATTACK/GRAPPLE: +7/+7

ATTACK: +11 melee (1d6+4, +4 short sword, crit 19-20/X2, 2 lb., Medium, Piercing), or +8 melee (1d4+1, +1 dagger of venom, crit X2, lib., Small, Piercing)

FULL ATTACK: +11/+6 melee (1d6+4, +4 short sword, crit 19-20/X2, 2 lb., Medium, Piercing), or +8/+3 melee (1d4+1,+1 dagger of venom, crit X2, 1lb., Small, Piercing)

SPACE/REACH: 5 ft. x 5 ft.

SA: Sneak Attack 4d6, poison as in spell from +1 dagger of venom (Fort DC 14) IX day

SQ: Uncanny dodge, woodland stride, trackless step, woodcraft, internal compass, improved uncanny dodge, trap sense +2, moving target, immune to sleep spells, +2 save bonus vs enchantment spells, low-light vision,

AL: Chaotic Neutral

SV: Fort +3, Ref+11, Will +6

ABILITY SCORES: Str 10, Dex 19, Con 11, Int 18, Wis 17, Cha 18

SKILLS: Bluff (Cha) +15, Diplomacy (Cha) +7, Disguise (Cha) +12, Gather Information (Cha) +18, Hide (Dex) +25, Intimidate (Cha) +5, Listen (Wis) +16, Move Silently (Dex) +21, Open Lock (Dex) +14, Ride (Dex) +14, Search (Wis) +16, Sense Motive (Wis) +9, Sleight of Hand (Dex) +16, Spot (Wis) +16, Survival (Wis) +13

FEATS: Combat Reflexes, Investigator, Perceptive (S&S), Urban Track (S&S)

POSSESSIONS: +4 leather, +4 short sword, cloak of elvenkind, ring of invisibility, boots of elvenkind, +1 dagger of venom, thieves tools, riding horse

DESCRIPTION: Whisper (real name unknown) is the senior partner in the well known and feared "A Whisper and A Scream" infiltration duo. She stands at s'6" and has a graceful, lithe build. Whisper wears her brown hair short, and has blue eyes. She is 30 years old.

Whisper is haughty, sneaky, arrogant, cocky, selfish, self-centered, and an expert at what she does. Self-preservation, the accumulation of material wealth, the gaining of personal power and skill, and immersing herself in her profession are her main goals, in that order from most important to least.

Whisper founded the team five years ago when, during an interrogation of a rogue in a back alley of P'Bapar, four brigands, allies of her captive, set upon her. Scream, an out-of-work and less than successful mercenary, saw this and, for reasons that he is still not able to pinpoint, jumped in and helped her out. The results were four dead brigands and a torrent of information rushing forth from the terrified rogue. Scream rewarded the talkative rogue by breaking his neck, the only thing that caused Whisper some irritation, as she wanted to let the man go. Still, Whisper recognized the value of a brawny partner, and suggested that they team up. Since Scream was not doing so well in seeking out his fortune alone, he agreed.

Scream and Whisper are a close-knit team, and the latter knows that her partner would lay down his life for her. She hasn't made up her mind about to what degree she could return the favor. While she certainly would never deliberately leave her partner behind, and though she would mourn his loss, she is not sure she would risk her life for him. Still, he is the closest being to that mark, and for Whisper that is saying something important.

Although Whisper has a mean streak, she is at least a little more civilized and principled than her partner. Still, she will not

allow anyone denigrate Scream, and has been known to pick fights with opponents twice as powerful as she.

Whisper is an infiltrator, and quite a good one at that. Although she does not have the same high-minded, honorable attitude towards her profession that, for example, a hobgoblin would have, she does maintain a certain level of professionalism and panache. Business ethics are not unknown to her; she simply prefers being allowed the discretion of deciding when to abandon them and when to embrace them.

If Whisper ever goes adventuring, she almost never goes without Scream. The number of times that she has joined a party and not brought Scream can be counted on one hand, and still have fingers left over. Scream, out of concern, ends up asking far too many questions of her, and she has given up and realizes that it is just easier to take Scream with her rather than endure a well-intentioned interrogation.

The pair certainly makes an interesting addition to any adventuring party, and Whisper sees to it that they are not looked upon with suspicion. Although she and Scream are indeed self-serving and a little bit greedy, Whisper believes that one should not dump garbage where one takes their meals, and therefore keeps herself and Scream restrained from taking advantage of an adventuring party. After all, if for no other reason, if the duo gains a reputation for being untrustworthy, then who would end up hiring them ever again?

The only exception to the best behavior approach is if Whisper gets any idea that she and Scream are being cheated out of what is rightfully theirs. Woe to any group who tries to shortchange the duo or somehow set them up.

Little is known of Whisper's background, including her birthplace and nationality. Most stories indicate that she was a cast-off from a love affair whose participants were embarrassed at the half-breed that resulted. Whisper has no desire to find her true parents, and in fact considers the past to be quite dead. Her knowledge of Fhokki, an uncommon trait, has led some to speculate that she is of Fhokki blood.

Whisper's favorite close-in weapon is her magical, venomous dagger, one of a matched set of two. Scream has the other. The daggers are jet black with a black opal on the pommel and a small white skull etched on the base of the blade, where it meets the hilt. Whisper told Scream off-handedly that the matched set symbolizes their joint enterprise.

Whisper has little use for gods and their servants, but she admits to an occasional fervent prayer to Risk.

LANGUAGES: Low Elven, Merchant's Tongue. Low Kalamaran, Brandobian, Reanaareese, Fhokki

SIGNATURE QUOTE: *"A well-placed Whisper can yield volumes of information and accomplish much."*

NAME: Scream

RACE & CLASS: Male Half-Orc, 10th level Infiltrator/ 3rd level Stomper

CR: 13

SIZE & TYPE: Medium Humanoid

HD: 10d6+3d12+39

Hp: 100

INIT: +1

SPD: 50 (30 + fast movement)

AC: 16, touch 11, flat-footed 16

BASE ATTACK/GRAPPLE: +10/+13 (15)

ATTACK: +17 melee, (1d10+7, +2 bastard sword,, crit 19-20/X2, 6lb., Medium, Slashing), or +16 melee (1d4+6, +1 dagger of venom, crit X2, 1lb., Small, Piercing)

FULL ATTACK: +17/+9 melee, (1d10+7, +2 bastard sword,, crit 19-20/X2, 6lb., Medium, Slashing), or +16/+8 melee (1d4+6, +1 dagger of venom, crit X2, lib., Small, Piercing)

SPACE/REACH: 5 ft. x 5 ft.

SA: Sneak Attack4d6 stomp,fearsome appearance,darkvision60'

SQ: Uncanny dodge, woodland stride, trackless step, woodcraft, internal compass, improved uncanny dodge, trap sense +2, moving target

AL: Chaotic Neutral

SV: Fort+9, Ref+9, Will+6

ABILITY SCORES: Str 16 (20), Dex 13, Con 17, Int 10, Wis 14, Cha 13

SKILLS: Climb (Str) +7, Gather Information (Cha) +10, Hide (Dex) +7, Intimidate (Cha) +11, Listen (Wis) +9, Move Silently (Dex) +7, Open Lock (Dex) +5, Perform (Dance) (Cha) +10, Search (Wis) +11, Sense Motive (Wis) +6, Sleight of Hand (Dex) +5, Spot (Wis) +14, Survival (Wis) +12

FEATS: Close Quarters Fighting, Eyes of Fury, Fearsome Appearance, Knock Prone, Power Attack, Natural Rhythm

POSSESSIONS: +3 leather armor, +2 bastard sword, +1 dagger of venom, belt of giant strength +4, thieves tools, light warhorse.

DESCRIPTION: Scream (real name unknown) is the second half of the notorious "A Whisper and A Scream" infiltration team. He stands at 5'9" and has a rather stocky build. His eyes have a reddish cast to them, and he wears his dark brown hair in a mohawk cut.

If the team were to be referred to as weapons, Whisper would be a rapier and Scream would be a bludgeon. Although Scream does have some useful skills, he subscribes to the "No pain, no gain" philosophy; in other words, if there is no pain involved, an interrogator will not gain sufficient information. Scream is brutish, rough, ill-mannered, quick-tempered, excessively violent, and sometimes unpredictable.

One would think it odd to see a half-orc and a half-elf working together in complete harmony, but that is just another unique aspect of Whisper and Scream. The latter is utterly devoted to Whisper, completely respecting, admiring, and depending on her.

There is no romantic connection between the two; and such an idea has never crossed their minds, even at their drunkest. However, whenever Whisper uses her feminine wiles to gain information, Scream finds the veins in his temples throbbing and he gets the urge to break something (or someone). He is fiercely protective of Whisper. They are the best, the most loyal of friends, and consummate professionals both.

Scream is indeed a brute, but a brute with a brain, and getting smarter by the day. Whisper helps him get better educated, and in return, he keeps her safe and provides the more muscular aspect of "backup."

A huge cruel streak lives in Scream. He read somewhere that torture is not an effective manner of interrogation, but he does

not believe that. He uses whatever methods work; if a threatening glance will do it, then that is all he uses. If it takes more, then more he uses more.

Despite his violent manner and his ruthless tactics, a part of Scream's soul nurtures an artistic spark. Without Whisper's knowledge (and indeed this is the only secret that Scream has managed to keep from Whisper), Scream has learned how to be a Stomper. He is a bit embarrassed by what he considers to be a weakness: engaging in dancing. Perhaps someday he will tell her of his secret shame, but in the meantime, he uses some of his down time to practice his art. In the true tradition of minding one's own business, Whisper has not asked Scream what he does in his free time; a courtesy he returns to her.

Scream does not actively seek membership in an adventuring group. He leaves such things to Whisper, and goes along with whatever she says. Whisper, in an effort to make sure the duo's reputation is not shot, insists that they behave with a group of adventurers, not cheating, stealing from them, abandoning them in the middle of danger, or attacking them.

Although this is easy for Scream to do, he has one challenge: he hates halflings with a passion. He absolutely despises them. Scream admits that it has everything to do with their size, the way they move, their voices, and their attitude. Even the typical racial animosity that half-orcs feel towards elves and half-elves is nothing compared to his loathing of halflings. Halflings remind him of rats walking on their hind legs, and he dearly would like nothing more than to stomp the life out of any halfling he meets, crushing the victim into a wet gooey paste. Scream calls this tactic "making a halfling wine," perhaps the only pun the half-orc has managed to come up with.

(DM Note: In order to reflect this in game terms, Scream must make a Will save at DC 12 every time he remains within 10 feet of a halfling in a social setting for more than five minutes. If he makes the check, he remains calm, and no further check need be made. If Scream fails the save, he lets out a bellow and initiates hostilities, attempting to stomp the life out of the halfling. Note that even if Scream passes his save, he is easily provoked, and any sassy talk from the halfling, something that is defined by the DM's discretion, requires another Will save, but this time at DC 15. In fact, every subsequent incident of provocation by the same halfling raises the difficulty class by 3).

Scream has no knowledge of his family, another trait he shares with Whisper. All that he knows is that he was abandoned at an early age, and that his father was a Brandobian human. He would like to meet his father, if for no other reason than to ask him what would compel a human man to mate with a female orc. As for Scream's mother, the half-orc could care less. In his mind, she was the main one that abandoned him, so in his mind, she is dead, whether that is actually the case or not.

Like Whisper, Scream has no strong veneration of the gods, but in times of duress and/or bloodlust, he's been known to invoke the Battle Rager.

LANGUAGES: Orc, Brandobian, Merchant's Tongue

SIGNATURE QUOTE: *"You ask does it make me feel big, terrorizing someone weaker than me? Why, yes, Yes it does. You give me no more questions now. I do the questioning now. Hand me those blacksmith tongs."*

Kingdoms of Kalamar

STEALTH AND STYLE

A VARIANT CLASS GUIDEBOOK TO THE INFILTRATOR AND BASIRAN DANCER

BY JOHN TERRA

It's all about motion...

Whether done to a steady, catchy beat or to the sounds of silence, motion applied in unique ways yields results undreamed and unthought of... Until now!

At last, infiltrators and Basiran dancers have their own book! Revealing their special secrets for the first time, this book is packed with useful game material such as:

- The origins and history of these variant classes.
- The secret code language of the infiltrator class
- 10 new feats including urban tracking and double-jointed
- 25 new spells such as *dance of the bull*, *frenzy* and *quickstep*
- 11 new pieces of equipment
- 18 new magic items
- 12 new organizations for Basiran dancers and infiltrators
- Details on role-playing motivation including how the Basiran dancer and infiltrator relate to other classes and races
- 13 new prestige classes including the saboteur, death dancer and the elemental dancer
- Details on NPC Basiran dancers and infiltrators that make great allies (or enemies)

Although usable in any campaign, these classes are especially suited for the Kingdoms of Kalamar® Dungeons & Dragons® campaign setting, a realistic, dynamic world where complex political alliances mix with marauding bands of humanoids, and medieval technology and culture come face to face with magic and the fantastic. Whatever type of adventure you seek, you can find it here.

With all this and more, this book is a valuable resource for anyone who wants to add intrigue and panache to their campaign, players and Dungeon Masters alike! To use this book in a Dungeons & Dragons campaign you also need a copy of the *Player's Handbook*, the *Dungeon Master's Guide* and the *Monster Manual*. This product utilizes material from the v.3.5 revision of the D&D game. You can also find further detail on the Kingdoms of Kalamar campaign setting in the *Kingdoms of Kalamar Campaign Setting Sourcebook*, the *Kingdoms of Kalamar Player's Guide* or any of our other fine supplements and adventures.



ISBN 1-59459-002-8



9 781594 590023

K&C1022

5 1999



EAN

U.S. \$19.99

Visit our website at www.kenzerco.com