

TAILFEATHERS ACADEMY OF MAGIC

A Roleplaying Game
by Jim McGarva

Credits and Thanks

Artists

Yuri Kavalerschik, Kyla Austin

Layout

Design

Cosmonaut

Grunt Work

Jim McGarva

Help

Kyla Austin

Proofreading

Jim Jacobson, Jim McGarva

Icons

Brain icon by juicy_fish, Curse icon by Smashicons, and all other Power Icons made by Freepik (www.freepik.com) from www.flaticon.com are licensed under CC BY 3.0 (creativecommons.org/licenses/by/3.0/).

Playtesting and Development

Gabriel Butche, Camille King, Lynk Gadra, Dan Taranu, Jim Jacobson, Yuri Kavalerschik

These people played many sessions with me and checked my work for balance and clarity, contributed ideas, and gave advice when I needed it, which was often.

Tailfeathers is ©2022 Jim McGarva

www.strikerpg.com

Contents

| | | | |
|----------------------------------|-----------|-----------------------------|-----------|
| The Game | 4 | The Downtime Phase | 36 |
| Communication | 4 | Downtime Actions | 36 |
| This Document | 4 | End-of-Semester Advancement | 37 |
| Setting Info | 5 | Yearly Limits | 37 |
| Orders of Magic | 5 | Reference | 38 |
| The Investigation Phase | 6 | Spell Tags | 38 |
| Advantage and Disadvantage | 7 | Club Actions | 41 |
| Fun Once... | 7 | Year 1 Curriculum | 45 |
| Linked Rolls | 7 | Special Seminars | 52 |
| Helping | 7 | Year 2 Curriculum | 52 |
| Skills List | 8 | Year 3: General Spells | 59 |
| Costs | 9 | Years 4 and 5: Masteries | 75 |
| Character Sheet Elements | 12 | Kazzam Class Spells | 75 |
| Elements of a Character | 14 | GM Rules and Advice | 84 |
| Action Point Summary | 16 | Playing the World | 84 |
| Magic In Detail | 16 | Time and Pacing | 84 |
| People at Tailfeathers | 20 | Before the Roll | 85 |
| Getting Started | 22 | The Roll Itself | 86 |
| The Setting | 22 | The Results | 86 |
| Setting Creation | 22 | Twists | 87 |
| The Rules of Magic | 23 | The Miscast Lists | 88 |
| School Creation | 24 | Session Prep | 90 |
| House Creation | 25 | Ludography | 91 |
| Character Creation | 26 | | |
| Creating a First-Year Character | 26 | | |
| First Downtime (Tomes and Clubs) | 30 | | |
| Second Downtime (Familiars) | 31 | | |

The Game

In this game, you play as a student at a magical school. Your character is part of a group of friends at the school, and together you will through curiosity, bravery, greed, and tenacity find yourselves in over your head entangled in the machinations of older wizards. But you can always trust one another, and through teamwork and using the same traits that embroiled you in the first place, you find answers and discover what is really going on. Once the secrets have been uncovered, your actions determine how the situation resolves. It won't be easy, and you might get hurt along the way, but you can always report to the hospital wing to get fixed up if things go too badly awry.

You also play Kazzam, the world's most popular Wizarding sport. Kazzam is a bit like paintball for Wizards in that it is a mock magical combat. It has elements of capture the flag and gives its players a safe way to hone their magical fighting skills.

Your character has skills, which represent your magical and non-magical abilities. Your character also has traits describing who they are and what condition they are in. Tricks and strengths can help you when you use your skills, while negative conditions may hinder you. You have magical gear that helps you interact and get along in the magical world, and you have the opportunity to learn magical spells that expand your abilities. Oh, and you get a little animal Familiar, too!

Play Structure

The cycle of the game is a Kazzam match, then investigation, then Downtime.

- During a Kazzam match, the characters gear up and try to defeat their opponents.
- During investigation, the characters go to classes, socialize with their peers, get into trouble, and figure out what is going on in the ongoing plot or mystery that year at school. Depending on how long you have for your sessions, you might have time for side-plots or you might only have time to focus on the main story.
- During Downtime, players choose a Downtime action. Their characters can recover from conditions, study their classes, participate in clubs, improve their social status, or do independent research and practice.

I recommend starting the session with a Kazzam match, then spending the rest of the session on investigation. Then end the session with Downtime or have players choose their Downtime actions between sessions. If you have long sessions, you may be able to complete this cycle twice in a session. If you have short sessions, or if your Kazzam match runs long, you might split this cycle up over two sessions, alternating with a Kazzam match one week and investigation the next. Feel free to rearrange these steps to suit your group's needs. The order does not matter.

The larger structure is that the first half of the year has 5 Downtimes and an intramural season of 5 Kazzam matches including the school final. Then the students write midterm exams and level up. In the second half of the year, the characters have 5 Downtimes, and represent their school in an extramural season of 5 Kazzam matches against other teams from around the country and the world, competing for the Kazzam Cup. Then they write final exams and level up again. It's up to you whether you want the investigation's story to be a year-long mystery or whether you want to resolve one shorter mystery in the first half and have another for the next half.

Communication

Sometimes in the rules, the text will talk about your responsibility as a player. These parts have just as much force as any other rule. When the text says that in making a certain choice, you should make sure not to step on your fellow players' toes or do anything you think will make them uncomfortable, you must follow that rule. (Yes, there are some kinds of discomfort that are ok and even fun, but that is not what I am talking about. We all know the difference between "haha, that's gross!" and "ugh stop, that's gross!") It is everyone's responsibility to take care of one another at the table and to enable and protect each others' fun.

Sometimes, a situation will arise in the game that might upset you in a way that spoils your fun without the other players meaning to do so. You can always call on your fellow players for help. "I really don't like this—can we pick a different twist?" or "I feel like this plan is going to put me in an uncomfortable spot, so let's try get there a different way." The other players at the table have a responsibility to listen and to help you change the game situation so that you can play in good spirit once again.

On a similar note, any player can always call a break at any time.

All of these rules are in place to help ensure that necessary communication happens. You may have other safety and communication tools that you like using, and you can use them alongside or in place of these rules.

Don't demand nonsense!

If you are creative enough, you might run into a situation where the rules of the game say you are allowed to do something, but doing it would be absurd, break the tone of the game, make whole chunks of the system obsolete, or otherwise ruin things. In that situation, you are not allowed to do that nonsense, rules notwithstanding.

This Document

This book starts off with some brief setting information, and then the first rules section deals with the Investigation phase: all the roleplaying, rolling dice, and casting spells that goes on outside of a Kazzam match. The second rules section is for getting started: character creation, school creation, and how to generate fun investigative plots. Next comes the Downtime phase: the rules for Downtime and advancement. Finally, the Reference section contains lists of spells, potions, clubs, and more. The Kazzam rules are in a separate document: the rules, then the character classes and roles, then the arenas and neutral creatures, and NPC opponents.

Setting Info

In this book are rules for creating your own school of magic as a group. Tailfeathers school is presented here as an example, which you are naturally free to use or modify to your liking.

Tailfeathers School of Magic is a fairly small school hidden away just outside your very own town, tucked away where nobody notices the strange things that go on.

Kazzam is the magical world's favourite sport. Sure, there are dragon polo aficionados and broomstick racing fans, but no other sport has the history and rivalry of Kazzam. To the unaware, a Kazzam match looks like a game of capture the flag with magical spells and monsters. The sport is said to have its origins in training wizards for battle, and some remnant of that remains, but the violence of those days is past. Kazzam rivalries between schools can be intense, but nobody gets hurt beyond the usual bruises and sprains of any sport. Every player dreams of hoisting the Kazzam Cup for their school.

Tailfeathers has never had a very successful Kazzam team to represent them in the Kazzam Cup, but the player characters are ambitious and hope to change that. Every fall, each of the school's four houses selects a team to represent them in the school tournament. After each team has played each other team, the teams with the best record play off to determine who will represent the school. After the winter holidays, the chosen team goes abroad to battle other schools and comes home to defend their school's honor on their home field. If they perform well enough in their games, they may just be chosen to participate in a final game against another top team from anywhere in the world.

There is, however, an old tradition at the school: Team Jetsam. Any players who failed to make their house teams can band together to make a fifth team and challenge the house teams who rejected them. This fell out of favor because Team Jetsam was never very competitive and there has not been a Team Jetsam for many years, but under the right circumstances, the tradition could be revived. Maybe it will take a group of players from different houses to bring glory back to Tailfeathers.

Orders of Magic

Magic is divided into several orders, each of which have suborders that are described in detail in "Magic In Detail" on page 16.

- ✦ Charms affect people and animals.
- ☞ Enchantments affect objects and areas.
- ✦ Translocation moves things and alters space.
- 🔮 Divination grants knowledge.

There are also semi-magical skills as well, which involve interacting with magical items and entities.

- 🍷 Brewing deals with potions and magical plants.
- 🔧 Tinkering deals with gadgets and magical craftwork.
- 🐾 Managing deals with magical creatures.

Magical Mysteries

The details of the magical orders are important, as they define what is and is not possible to achieve with certain types of magic and semi-magical crafts. They explain why someone might choose one sort of magic over another for a specific task, and restrictions on magic are vital to creating and solving mysteries involving magic. If magic can do anything without restriction, then any mystery involving wizards would be unsolvable. For example, if the characters are investigating a mystery and find two warps active simultaneously, then the players might conclude that the perpetrator had help from an accomplice, as only a very small number of wizards can maintain more than one warp at a time. So think carefully about house rules regarding magic: you don't want to accidentally spoil your own mystery.



The Investigation Phase

Outside of combat, most tasks are handled through roleplaying—you describe what your character does, and the other players and the GM add details and embellish. You ask each other questions: the players ask the GM questions about what is happening around their characters, and the GM asks the players questions about what their characters do and feel. You also make jokes and kibitz. Anyone who says that you have to be in character one hundred percent of the time is taking the game too seriously. At some point your character runs into opposition or where you're not sure if your character can do something easily. That's when you make a Skill Roll.

For a Skill Roll, you first decide what you want to achieve (your intent) and how you want to achieve it (your task). Based on your task, you and the GM decide what character Skill is appropriate to roll. If there are multiple options that you and the GM find appropriate, you get to choose which to use.

Once you have decided what Skill you are using, determine whether you are Skilled or Unskilled. Roll a die and consult the following tables to determine the outcome.

| | SKILLED | UNSKILLED |
|---|----------------------|----------------------|
| 6 | Success with a Bonus | Success with a Bonus |
| 5 | Success | Success |
| 4 | Success | Success with a Cost |
| 3 | Success with a Cost | Twist |
| 2 | Twist | Twist |
| 1 | Twist with a Cost | Twist with a Cost |

Successes

Success means you succeed at your intent. The GM or other players may add to and embellish the description, but they may not alter your intent once you have succeeded.

Bonuses

A Bonus is an additional good thing that happens along with the success. The player who rolled the Bonus chooses what the Bonus is. The GM and other players may have a say or insist on modifications if the idea doesn't quite work for whatever reason, but this is that player's chance to contribute something cool. When making this choice, the player's responsibility is to pick something that does not spoil the game: don't pick things that would upset other players or invalidate their choices, and don't pick things that would ruin the mystery or break the assumptions of the setting. Do pick things that are exciting and interesting! When stuck, some examples of good Bonuses include: something that gives Advantage on a future roll, recovering from a Cost or helping an ally with theirs, or getting more of whatever you were trying to get in the first place.

Twists

A Twist means that things did not go as you expected. It might or might not be your fault. The GM tells you what happened. A Twist is usually bad news for you, but it doesn't have to be. GMs should be looking for ways to give the players opportunities. Good fortune and hardship can both be opportunities to do something fun with your character. The one firm rule about Twists is that **a Twist must change the situation**. This means that when you get a Twist, you're not just standing there saying "okay, so can I just try again?" You'll be in a different situation with a different choice in front of you.

Another important thing about Twists is that although they are often bad for your character, they are not bad for you as a player. The investigation still moves forward even if you roll nothing but Twists. **You may not find the clues you were seeking, but you will find other clues instead.** Finding a surprising clue makes a great Twist. Over the course of the school year, your characters solve the mystery through a combination of their successes and their missteps. Your actions determine *how* you solve the mystery, not *if*.

The GM should not keep their Twists a secret, so they might sometimes come up with a Twist that requires the players to separate their knowledge from that of their character. Players are encouraged to lean into the dramatic irony here.

Example: Gerry says "Okay, the Twist is that you get into the gamekeeper's office apparently without problem, but unbeknownst to you, you have triggered a ward that will slowly cause you to transform into animals." Since the characters don't know about this problem, the players get to have fun with it, making comments about how one or another looks taller or hairier or shinier as they investigate.

Costs

A Cost is a narrative penalty that can be added on top of Successes and Twists. Costs are negative for the character in the story, but are not entirely negative for the player as they can be a source of Action Points. When you roll a Cost, you choose the Cost. Costs fall into three categories: Conditions like being exhausted, owing favors to NPCs, or Flaws in your Gear or other things on your character sheet. Conditions are described in more detail in "Conditions" on page 9.

There is a way for you to get a Cost that the GM chooses, but it is not as a result of a Skill Roll. See "Imposing Costs" on page 9.

Difficulty

You've probably noticed that the difficulty of the task does not factor in the results, Advantage and Disadvantage (see below) notwithstanding. There's no difference between lifting a heavy object and lifting a heavier object. That's because this game is not concerned with simulating the physics and realities of the game world in the mechanics. The simulation should be going on in your descriptions, in the actions you try, in which actions require rolls, and in the outcomes you narrate. It is everyone's responsibility to make the world and your characters seem real to the other players.

Advantage and Disadvantage

When your character has a strong edge working in their favor on a Skill Roll, you are said to have Advantage: you may roll two dice and take the better result. If they have a strong drawback working against them, you are said to have Disadvantage: you must roll two dice and take the lower result. If you have both Advantage and Disadvantage, you simply roll one die as usual. These are not cumulative—having Advantage from three sources is the same as having it from one. If you have Disadvantage from three sources and Advantage from one source, they cancel out—roll one die.

Fun Once...

Here's another neat little rule with big implications. You cannot roll for the same task and intent more than once. This works two ways. First, if you're trying to climb a rope to the fourth floor, the GM can't make you roll Move to climb to the second floor, then again to the third floor, then again to the fourth floor. One roll decides whether or not you accomplish your aim and if you roll badly then the GM has the right to decide when your luck runs out—you might falter at the start or fall from thirty feet up, whichever the GM thinks is the most interesting. On the other hand, you can't roll to climb the rope, fail, and then roll to try again. A roll assumes you are giving it your best effort the first time.

You might need to roll again if the situation changes dramatically. If you sneak past the guards successfully but then you get a Twist on your roll to climb the wall of the keep, the Twist might be that you are seen and an alarm is raised. It would then be fair for the GM to require a further Prowl roll if you wanted to continue sneaking, likely with Disadvantage for the alarm.

Note the limitations on this rule. You don't make one Prowl roll for an entire session. If you have two different intents then you roll twice even if you're using the same Skill. You might sneak into the gatehouse to raise the portcullis for your friends, and then sneak to scout the disposition of the guards outside the Queen's chamber. You can roll the same Skill twice in a row. The only thing that is prohibited is rolling the same Skill multiple times when there is only one intent and the situation has not changed dramatically.

Linked Rolls

A Linked Roll is a roll you make in preparation for a later action. You may be buying or creating tools for you or one of your allies to use. You may be spreading rumors about the Superintendent to give your friend an Advantage at his disciplinary hearing. The idea is that you are doing something that, depending on how well you succeed or fail, could either help or hinder a future roll. It often precedes the next roll in the chronology of the fiction, but it could also be simultaneous. Distracting the guards while your friend sneaks past is a great time to use a Linked Roll.

A Linked Roll is always a standard Skill Roll, and you do all the usual things: declare your intent, your task, and decide what Skill to use. Roll as usual and determine Success and/or Twists. It is a normal roll in all respects with its own distinct outcomes. If you succeed then you (or whomever you are setting up) get Advantage on your future roll, but if you roll a Cost then the GM may choose to give you or whoever you are setting up Disadvantage on the

future roll instead of giving you a normal Cost. The GM might tell you what the Disadvantage is immediately or might wait until the future roll to tell you.

If you are attempting one clear intent that involves multiple discrete actions with different Skills, then rather than attempting to succeed on a series of rolls (which stacks the odds against you), you would frame them as Linked Rolls. Getting a Twist on one of the earlier rolls would not prevent you from attempting the next, though it would have its own consequences.

“What if I want to help my friend but the task doesn't really have a separate outcome that can have its own Twist? Like what if I just want to lend my strength as we try to break down the closet door?” That is Helping.

Helping

If you want to help your teammate in a way that doesn't qualify as a Linked Roll—if it's not a separate action that has its own consequences—then you get to roll (one die if you are Skilled, with Disadvantage if you are Unskilled) and if your result is higher than that of the person you are helping, you add 1 to their roll. This is not a normal roll and there are no Costs, Twists, or Bonuses for the person helping.

Example: If Bob is helping Cindy using his Socialize Skill and Cindy rolls a 1 and Bob rolls a 5, Cindy's result is counted as a 2.

Help is worth less than Advantage, but can act cumulatively with it—the example would work just the same if Cindy had Advantage but her highest die was less than 5. It also helps to mitigate Disadvantage. And, as might be expected, the help of a Skilled character is much more reliable than the help of an Unskilled character. It never hurts to help, but the help must be appropriate.

Helpers at Risk

If you help and the roll results in a Cost, you choose a Cost of your own. Your Cost can be the same as the player rolling, or it can be separate: if they owe a Favor, you could be obligated by that same Favor, or you could take a Condition and be Angry at them instead.

Multiple Helpers

If multiple players are helping, they each must roll and then proceed from lowest roll to highest. If their roll exceeds the current roll total, then they add one to it. The GM may limit the number of helpers on a Skill Roll.

Example: Asher rolls a 2. Bob is helping and rolls a 5, and Cindy helps too and rolls a 3. Cindy's roll is lowest, so she goes first. 3 beats 2, so her help roll adds 1, bringing Asher's total roll to 3. Bob goes next and his 5 is bigger than Asher's 3, so Asher's total roll goes up to 4. Notice that if Bob went before Cindy, the final result would be a 3, not a 4. That's why the order matters.

Skills List

The following list describes what sorts of activities you might be doing that require certain Skills.

Non-Magical Skills

Prowl

- Sneaking and hiding
- Pranking and deceiving

Detect

- Non-magical detection
- Noticing clues
- Countering Prowl

Socialize

- Social interaction other than deceit (deceiving is Prowl)
- Earning and dealing with popularity
- Noticing how people relate to and feel about one another

Move

- Running
- Flying
- Riding vehicles, magical objects, or non-magical animals (riding magical animals is Manage)
- Dodging anything except for attacks (dodging attacks is Duel)

Study

- Learning spells
- Doing well in classes
- Researching lore

Explore

- Getting lost
- Trying out new things
- Meeting new people
- Navigating complex locations

Duel

- Fighting
- Shooting
- Blocking, dodging, or deflecting an attack
- Disarming or disabling a threat

Semi-Magical Skills

Brew ☞

- Creating potions
- Identifying potions
- Herbology

Manage Magical Creatures 🐾

- Caring for, identifying, riding, hunting, capturing, and defeating magical beasts
- Understanding, and utilizing the strengths and weaknesses of both helpful and dangerous magical creatures

Tinker ⚙️

- Using and repairing magical objects
- Creating magical crafts
- Handling and identifying magical automata and traps

Magical Skills

Charm ✨

- Casting charms and hexes
- Identifying charms and hexes by observing their effects

Enchant ⚡

- Casting enchantments and wards
- Identifying enchantments and wards by examining the affected objects and areas

Divine 🔮

- Using divination to gain information or clues

Translocate 🌀

- Using kinemancy
- Opening warps and portals
- Identifying types of warps and portals by examining them

Curse 🖤

- Laying curses
- Breaking curses
- Identifying curses and locating their sources

Custom Skills

Players and the GM can absolutely come up with their own custom Skills and have the characters learn them in play. It can be something important to your setting, or just something important to that one particular character.

Example: I want my character to be a Wizard Chess player and his personal goal is to become a Wizard Chess master and eventually a grandmaster. I want him to have a Skill representing that, and the GM will help come up with ways to include Wizard Chess in our sessions, as occasionally in play we'll come across another character who plays and wants to have a match, or in the course of the mystery we might find a clue relating to the game and requiring my Skill. In my character's Downtime, he can work on a Project to start a Wizard Chess club and advance his Skill.

Costs

When your Skill Roll tells you to “Pay a Cost,” you get to decide what that Cost will be. There are a few options, and you can pick one that suits the narrative.

Types of Costs

There are three types of Costs.

- **Conditions:** A Cost can be a Condition, giving the player a penalty going forward.
- **Damage:** A Cost can be marking damage next to an item or a relationship.
- **Flaws:** When the roll is expected to acquire or produce something that can be used later like information, supplies, or an item, a Cost can be a Flaw: the thing produced might not be exactly as expected. It must still be fit for its primary purpose, but somehow twisted.

All of these are described in more detail below.

Imposing Costs

When a character ignores clear risks and walks into established danger, or when they fail to take action to prevent harm they knew was coming, it makes sense for the GM to impose a Cost appropriate to the established danger. This time the GM decides what the Cost is. When the GM imposes a Cost, the player might wish to resist or avoid that Cost. They say how they would try to avoid it and make a Skill Roll. On a Success, they avoid the Cost imposed, while on a Twist they do not avoid it. If they roll a Cost, it's up to them what Cost they pay, as usual.

It might also occur that instead of the character trying to avoid the imposed Cost, another character might take some action to try to prevent it—this works essentially the same way: on a Success, the Cost is avoided, on a Twist it is not, and on a Cost, the character intervening takes a Cost instead.

Example: Charlotte wants to lug the statue of Irsk home. Ali, the GM, says “You sure about that? It's really heavy—you're going to struggle carrying it all the way down the mountain.” Charlotte insists—her character is a big tough meathead. Ali says, “Okay, you can do it, but you'll get the Exhausted Condition.” Saba suggests that her own character could try to improvise a cart or something to help carry the load between the two of them. She rolls and gets a 4: Success with a Cost. She says “Okay, my cart works pretty well, but I'm pretty out of shape, so I'll be Winded by the time we make it down.”

The GM may also impose a Cost as part of a Twist when appropriate. The player still gets a chance to resist. Sometimes a character does something that is not difficult and does not require a Skill Roll, but does expose them to danger, and the GM imposes a Cost. Other times, the player wants to make a Skill Roll, but the thing they are doing is so dangerous that it imposes a Cost before they even get to make the roll.

Conditions

Conditions come from several sources. When you roll a Cost, you might gain a Condition. When you get a Twist, the GM might offer you a choice, and part of that choice might result in some harm befalling your character, represented by a Condition. When the GM imposes a cost, that cost might be taking harm. The GM is likely to impose Minor Conditions before Major ones.

| Type | Physical | Mental | Social |
|-------|-----------|-----------|-------------|
| Minor | Exhausted | Upset | Embarrassed |
| Major | Injured | Shaken | Ostracized |
| Final | Taken Out | Taken Out | Taken Out |

Note: These names are just suggestions. You could replace Exhausted with “Bruised” and everything still works and makes sense. Feel free to customize these to match your setting or even your character. A character whose primary emotional valence is anger might often replace the suggested Mental Conditions with words describing just how angry they are: fuming, apoplectic, etc.

- When you have a Condition and the GM thinks it is relevant to your roll, they can give you a penalty to your roll. Minor Conditions give Disadvantage on the roll, while Major Conditions result in an automatic Twist with no roll. However, when the GM gives you this penalty, you also get an Action Point.
- You may always spend an Action Point to ignore a penalty from a Condition.

You may also ask the GM to give you a penalty for a relevant Condition that the GM didn't think of. So while a Condition is a bad thing for the character, it is good for you as the player because it becomes a great source of Action Points, and you can choose to spend an Action Point to ignore it whenever a roll is particularly important.

Who Remembers

The GM should try to let you know of any Conditions that apply before you roll, but that doesn't mean you can dodge them by rolling quickly before the GM remembers. If you roll and then the GM realizes that obviously that roll should have been subject to a Minor Condition, they can ask you to roll a second die because you should have had Disadvantage (as always you'd have the choice of paying an Action Point to ignore that). Trying to fix this stuff after the roll is not ideal, so if you remember your Condition and the GM doesn't, just remind them: “Hey, I'm Exhausted, does that affect this roll?”

Taken Out and Scars

If you have been Taken Out, then your character is out of the scene. They might be unconscious, tied up, cowering in terror until it is all over, or awestruck motionless. At the end of the scene, discuss what comes next. Taken Out is fleeting and can be reduced to a Major Condition at the end of the scene, but it leaves a lasting mark on your character. This is called a Scar. A Scar is like a permanent Major Condition, but you decide when to use it, not the GM.

- When you invoke your Scar to take a Twist instead of rolling, you get two Action Points.
- When your Scar causes issues for you or makes life more difficult for you, you get one Action Point.

In the fiction, a Scar can be physical, emotional, psychological, social, or even magical or technological. Scars are generally less broadly applicable than Conditions and should only come up in specific situations where it is relevant. Exhaustion, injury, and emotional disturbance could inhibit you in any number of ways, while a phobia of snakes comes up less often, although a GM who is on the ball plays towards the players' Scars often enough that they feel relevant.

It is possible for Scars to disappear over time—trauma heals. When you think it's appropriate to discard an old Scar that doesn't feel relevant anymore, or if your character achieves something in the game that lets them move on emotionally and mentally, announce it to the group and erase the Scar from your sheet.

Recovery

Recovering from Minor Conditions requires appropriate actions in the fiction. This happens automatically during Downtime, but you can also do it in play. To recover from Major Conditions, you must seek treatment in play or during Downtime.

Example: To recover from being Exhausted, you must rest while others act. You can say your character sleeps in and misses the spring breakfast feast while the others enjoy it.

Example: You recover from being Embarrassed in one of two ways: by disproving the gossip and rumors about you, or by replacing them with something else. To replace the rumors with something else, you give people something else to talk about by giving them a strong impression of you that is distinct from the rumors, or you take attention off of yourself by making someone else the subject of the hot gossip.

When you are Ostracized, that is a Major Condition. You recover in one of two ways: by making amends for what you did, or by redeeming yourself. Neither is easy—you are Ostracized because people don't want to be seen to associate you after what you did, so making amends can take significant time and effort. Having a popular friend with a good reputation could help you be taken seriously. Redemption doesn't mean just giving people something else to talk about—it means performing a significant and public act that runs counter to and overshadows the thing that got you Ostracized.

Alternative Condition Tracks

The Condition tracks can be adapted to your game. If the Social Conditions don't apply to your setting and scenario, take them away. If there is something else that fits in your setting, slot it in. The Conditions rules are general enough to be used for many circumstances.

Conditions Summary

Conditions

- On a Skill Roll, the GM may give you Disadvantage for a Minor Condition or an automatic Twist for a Major Condition. You gain 1 Action Point when this happens.
- You may spend 1 Action Point to ignore a Condition for one roll.
- When you are Taken Out, you are out of the scene and can take no action.

Recovery

- Taken Out is fleeting. When you remove it, you downgrade it to a Major Condition and gain a Scar.
- You can remove Minor Conditions by taking appropriate action in the fiction or automatically during Downtime.
- You can remove Major conditions by taking more serious action in the fiction or Downtime. See "The Downtime Phase" on page 36.

Scars

- When you invoke a Scar to take an automatic Twist instead of making a Skill Roll, gain 2 Action Points.
- When a Scar makes life more difficult for your character, gain 1 Action Point.



Damaged Items and Relationships

On your character sheet, next to each item of Gear or Relationship, you have a place where you can draw a mark. Once marked in this way, the item or Relationship cannot be marked again until the mark is removed. In the fiction, this could represent that the item is actually damaged, out of ammunition or fuel, or otherwise malfunctioning. For Relationships, it means you owe them a Favor. The main mechanic for damaged items and Relationships is that they cannot be damaged again before some effort is spent on recovery.

When you mark damage next to an item or Relationship of your choice, explain what that means in the fiction. Some marks next to items mean that the item is completely unavailable temporarily, and others act essentially like Conditions. For a Relationship, explain if they are upset with you, or if you just owe them, or what.

Example: Eufemio loaned his magic carpet to a friend for a trip. He can't use it at all until he erases the mark.

Example: Annie says "I want to shoot the tires out." Lux (the GM) replies "Ok try it, but you marked damage on your gun, so take Disadvantage and an Action Point, just like you would for a Minor Condition."

Example: Jerome says "Dog tells Mirteis about what he found out and asks her for advice because he doesn't know much about this magical stuff." Elle, the GM says "Normally Dog would tell Mirteis about everything, but right now your relationship is damaged—you two are upset at each other, like a Major Condition. Even if your character wants to talk to her, I'm not sure if she wants to listen right now. Take an Action Point and tell me what happens." Jerome says "Nah, she's the expert and I need her to hear this. I'll pay an Action Point. She may not be happy that I'm asking her for something now, but she'll understand how important it is."

When interacting with another (non-player) character who is not a Relationship and you roll a Cost, you might decide to owe them a Favor, which adds them to your Relationship list with a mark next to them. They are not your friend yet, but once you repay the Favor, they might be!

Because marking off items on your character sheet is effectively a resource you spend as a player, you cannot write all kinds of inconsequential junk in your items box. You can't say "I now have a hole in my socks" when asked to pay a Cost unless those are some really special socks. If you want to write down a new item, expect it to require a roll or to come as a result of a good idea.

Recovery

Recovering damage on items and Relationships is done in the fiction. Erasing damage to an item or Relationship costs something. You might remove a mark during downtime, which comes with an opportunity cost if you had other marks you wanted to remove. (See "The Downtime Phase" on page 36) For a Relationship, typically erasing the mark means doing them a Favor. On items, you might need to make a Skill Roll to attempt to fix it during the Investigation phase. Removing marks is a good use of a Bonus when you roll a 6 if you can think of something appropriate.

Example: I'm searching the suspect's desk for evidence and roll a 6. I find the evidence I want, and I also find an old manuscript containing an obscure historical tale that I can recount to Thomas to thank him for taking the blame yesterday. I erase the mark next to Thomas' name. We may play out the scene where I relate the tale to Thomas, but we don't need to—we can just say that it happened and move on.

If an item is consumable or if you have no intention of repairing it, you might choose to just erase it off of your sheet when you mark it—you discard it as junk. You cannot just erase Relationships like that—if you owe someone a Favor, they might come and call on you later whether you like it or not.

However, when you repay a Favor during the Investigation phase (not during downtime), you gain an Action Point.

Flaws

A Flaw mechanically acts like a Complication or Scar. When you roll a Cost and choose a Flaw, it is your choice. The GM might have an appropriate one in mind and offer it to you, but you decide. A Flaw is different from marking it with damage in that the damage is temporary and might be removed quickly, but the Flaw is something you intend to play with. Damage has to be a definite limitation on an item's use, while a Flaw just has to twist it in some way. You might think of Flaws as being like player-defined Twists, but they only apply when the roll is to acquire or produce something. Flaws can even be helpful in some situations. Like Complications, Flaws are really a good thing: they either work against you or they get you Action Points.

Example: If the roll is to acquire food and supplies for a long journey and a Cost is rolled, finding that the food is tainted and unfit for consumption until treated is not appropriate as a Flaw—that would be damage. A Flaw in the food means that there might be some other complication: perhaps the food was stored improperly in the potions lab and now it causes minor hallucinations when eaten.

Example: JJ's flawed automaton will collect the target item as usual, but instead of returning, it will fly away and need to be tracked down. JJ's player thinks this will lead to some very funny antics.

Your character sheet has a number of things for you to fill in. Each is described briefly on the facing page.



THE INVESTIGATION PHASE

①

Action Points

Action Points are earned by playing your character into trouble and spent to help your character succeed. Gain and spend them using the aspects of your character.

②

Grade, House, and Club

Your character is also in a certain grade at school, belongs to a particular school House, and participates in a Club in their Downtime.

③

Relationships

These are people you know well. Often friends or mentors, they can also be enemies or rivals.

④

Conditions

In the course of play, your character receives Conditions that make things harder for them. They may become injured or upset or become the gossip topic for the week.

⑤

Skills, Strengths, and Weaknesses

Your character can be Skilled or Unskilled at any of the Skills on the Skill list. You have two Strengths (one based on the material of your Implement) and two Weaknesses.

⑥

Tricks

Tricks are particular actions that your character has a knack for. They are more specific than Skills.

⑦

Spells and Crafts

Your character knows magical spells that they can cast and semi-magical crafts they can create and use.

⑧

Gear

Your Gear is the stuff your character owns: ordinary items, esoteric equipment, potions, magical creatures, and more.

⑨

Tomes and Topics

Your character carries a Tome, a reference on a specific topic. After using a Tome for long enough, the character knows the Topic without the reference.

⑩

Complications, Scars, and Flaws

Complications are things that get your character into trouble. Characters always have two Complications. Scars and Flaws are used like Complications, but they are earned in play.

⑪

Projects

Your characters have projects that they are working on both for schoolwork and as part of their investigations.

Elements of a Character

Action Points

Action Points are earned by playing your character into trouble and spent to help them succeed. You gain and spend them using various aspects of your character. Earning and spending Action Points fuels the game's cycle of triumph and adversity. School is an intense diet of successes and failures. When stakes are low, you're not sure what to do next, or you're running low on Action Points, lean into risk and failure and get rewarded. Then spend those Action Points to help when the stakes are high.

Skills, Strengths, and Weaknesses.

Skills are used during the Investigation and Downtime phases. Your Strengths are your best Skills and your Weaknesses are a source of Action Points.

- Your character is either Skilled or Unskilled at each Skill. This determines which table you check when you make Skill Rolls.
- While Helping, if you are Unskilled, your Helping dice have Disadvantage.
- When you make a Skill Roll using your Strength, you may spend an Action Point for Advantage on the roll.
- You always have Disadvantage when rolling your Weakness, but if you get a Success despite that, you gain an Action Point.

Conditions

Conditions are temporary. They give you a way to earn and spend Action Points. (See "Action Point Summary" on page 16.)

Complications, Scars, and Flaws

These act as a source of trouble for your character and as a source of Action Points

- When one of these causes difficulty, gain 1 Action Point.
- You may invoke one of these to get a Twist instead of rolling and gain 2 Action Points.
- You always have two Complications, one specific to a type of magic that doesn't suit you.
- Scars, and Flaws are earned as a result of Costs. (See "Taken Out and Scars" on page 10 and "Flaws" on page 11.)

Talent

This can be a special magical talent you have, a spell you know that is beyond what you should be able to achieve at your skill level, or something special about who you are.

- Talents can be unique or powerful or even challenge setting assumptions in ways the group enjoys.
- Talents improve over time. (See "Every Fifth Downtime" on page 37.)

Tricks and Boons

Tricks give you ways to spend action points during the Investigation phase. Boons can be any other advantages or ways to spend Action Points that you earn in play.

- A Trick is a special action that your character is particularly good at. This is a specific application of a Skill. When you do your Trick, you may spend an Action Point for an automatic success instead of rolling.

Relationships and Favors

When you work with someone on an investigation or help them, or if they help you, write their name down as a Relationship. You don't have to like them.

- When you pay a Cost and mark damage next to a Relationship, you owe them a Favor.
- When you repay a Favor you owe during the Investigation phase, gain one Action Point.
- When you or your group are in a tight spot, you may spend an Action Point and tell the GM you need a bailout. The GM selects one of your Relationships to show up and change the situation.

Gear

Your Gear is the stuff your character has with them, including ordinary items, esoteric equipment, potions, magical creatures, and more. A reputation is social Gear. Gear varies from person to person, but every student has a magical Implement like a wand or staff, and a Familiar: a small magical helper.

- Your Implement's material determines a Strength for your character.
- Your choice of Familiar determines what specialty it has.
- When you mark damage next to a piece of Gear, say what the damage is.
- Damage to Gear can be repaired by taking appropriate action, or in Downtime (see "The Downtime Phase" on page 36).
- In addition to your Implement, Familiar, and a Tome, you may only have 6 items of Gear with you.

Extra gear is left in your storage trunk in your room. This is not the kind of strict rule where if you have six things you can't pick up anything else—if you find an extra thing or two in play, you can take them, it just means you'll have to make a decision about what to leave back in your room next Downtime.

Accessibility Aids

Your character can of course have any accessibility aids you want them to have. You do not need to write these as part of your six items of Gear. If you want to be able to mark damage on them and have your character deal with those consequences, write them in. If you just want your character to always have them available and undamaged, don't count them against your six.

Tomes and Topics

Your character carries a Tome, a reference on a specific topic they can refer to when the need arises. Use your Tome in two ways:

1. When your Tome is relevant to a roll you or another player attempts, add a Help die from your Tome. When you use your Tome to give Help, you are not subject to the Helpers at Risk rule: you are giving advice, not getting your hands dirty.
2. Say, “Oh, I was just reading about this!” And choose one:
 - o Ask the GM for info. They tell you something useful.
 - o Declare a fact. The GM says “yes,” “yes, but,” or “sorry, that can’t be, but maybe it could be like this instead?”

When making a declaration, keep the tone in mind.

After using a Tome for long enough, the character knows the Topic well enough that they can get the benefit without requiring the reference. When your Tome’s Help die improves a roll, make a mark next to it. Your advice was helpful! When you have marked your Tome three times, it becomes a Topic. This represents your internalizing the knowledge of that subject. Topics work the same way as Tomes, but this frees up space for you to have a new Tome.

- You may only know a number of Topics equal to your grade in school. When you learn more, choose which to erase.
- You may change your Tome during any Downtime.
- Tomes and Topics must be specific. “Magical creatures” is too broad, but “trolls” is appropriate.
- Your Tome doesn’t count towards your inventory limit.

Projects

Your character has Projects both for schoolwork and as part of their investigations.

- When you complete a Project, the GM gives you leads, clues, useful gear, or answers to your questions.
- You can work on a project together with your group.

Grade, House, and Club

Tailfeathers grades go from 1 to 5. What age those grades correspond to depends on your setting. Your character’s grade affects what spells they learn and what challenges they can expect to face.

Your house is the place where you sleep and the people who are there. If you do the group school creation, you come up with your own house and its motto. If you use the default Tailfeathers setting, you choose one of the houses on page 25.

During Downtime, you may gain Action Points for playing towards or against your house motto (see “Action Point Summary” on page 16).

Each Club opens up different Downtime options for your character’s advancement. You may choose a new Club at the beginning and at the halfway point of each year.

Spells

Very simply, learning spells in Downtime allows you to cast those spells in play. Your magical Skills are not very useful without spells to cast. Beginners learn spells with specific uses and effects, while more experienced students get to learn general spells that allow for more improvisation.

- You must know a Spell in order to cast it.

Some spells allow you to make rolls in the future. Personal wards are a good example of this—they protect you against a particular danger, but not completely, so when exposed to that danger the ward allows you to avoid it by rolling your Enchant Skill.

There Are Children Here!

Remember that the group should agree on the tone of the game. By default, this is a game about children at a school. Magic can do all kinds of things, but violence probably doesn’t fit the tone. If your group has agreed to have a more violent setting that’s fine, but otherwise you should not be setting people on fire. Injuries will happen by misadventure, of course, and when they do, magical healing can save characters from lasting consequences.

Semi-Magical Crafts

You can also learn specific knowledge related to your semi-magical Skills. Learning a potion or a tinkering Project allows you to brew the potion or make the Project.

- When you complete a Craft to make or acquire something, you add its result to your Gear or keep it in your storage box in your room.

Learning about a useful type of creature or automaton allows you to tame and use the creature, or to build and use the automaton.

Learning about a Wild Creature or Dangerous Automaton gives you an edge in fighting, avoiding, or fleeing them: once per scene, when the creature does something bad or dangerous, tell everyone how you had prepared for such an event and counter that action.

Learning about any creature or automaton also gives you license as a player to invent interesting and useful esoteric truths and rumors about them during a scene and announce them to the group.

The Power of Declaration

This game trusts you as its player to use responsibly the narrative power of being able to announce facts about your antagonists. Use this ability to make the scene more interesting, not to trivialize it. Once you declare a truth about a creature or automaton, it is not immediately and unquestionably true—your fellow players are welcome to question it and double check your work to ensure that it makes sense in the story. It’s easy to accidentally contradict an established fact or to say something that would have unintended silly consequences. If anything like that is found, you can tweak, overhaul, or recant your pronouncement.

Action Point Summary

Spending Action Points

- When any Condition causes problems, you may spend 1 Action Point to ignore it.
- When you make a Skill Roll using a Skill that is your Strength, spend 1 Action Point for Advantage.
- When you make a Skill Roll and have an applicable Trick, spend 1 Action Point for an automatic success.
- When casting your favorite spell, you may spend 1 Action Point to re-roll the result.
- When your group is in a tight spot, anyone can spend 1 Action Point for a Relationship to show up and bail you out.

Gaining Action Points

- When a Minor Condition causes problems, you get Disadvantage and gain 1 Action Point.
- When a Major Condition causes problems, you get a Twist and gain 1 Action Point.
- When you play a Complication, Scar, or Flaw in a way that causes issues for your character or worsens their situation, you gain 1 Action Point.
- When you choose to invoke a Complication, Scar, or Flaw to get a Twist instead of rolling, you gain 2 Action Points.
- When you attempt a Skill Roll using a Skill you have a Weakness in, roll with Disadvantage. If you succeed anyway, gain 1 Action Point.
- When you repay a Favor you owe in the Investigation phase, you gain 1 Action Point. You don't gain one for Favors erased during Downtime.

Downtime

- At the start of Downtime, check if you played to or struggled against your house motto. If you did, gain an Action Point. If you rejected your house motto, gain 2 Action Points and write a new motto.
- If you finish Downtime with more than 5 Action Points, your Action Points are reduced to 5.
- Each Downtime, you may spend up to 1 Action Point per Project to mark a point of progress on that Project.

Magic In Detail

When rolling a Magical or Semi-Magical Skill, use the following Spell rolls instead of Skill rolls.

| | SKILLED | UNSKILLED |
|---|----------------------|----------------------|
| 6 | Success with a Bonus | Success with a Bonus |
| 5 | Success | Success |
| 4 | Success | Success with a Cost |
| 3 | Success with a Cost | Twist |
| 2 | Twist | Miscast |
| 1 | Miscast | Miscast |

Requirements and Exceptions

Spells have requirements. For example, to enchant an item, you must know the item and know where it currently is, and you cannot simply be guessing. There are ambiguities—rules that cover every corner case in a world of magic would be technical and onerous to read. Be reasonable and decide as a group what is fair and what makes sense when interpreting requirements.

Some of these spells reference sight and give importance to having seen the targets or being able to see them, but of course there have been many prominent wizards who were blind. **Magic adapts to the wizard, so wizards with disabilities are able to use their magic fully.** This applies to each and every rule of magic in this book and in your game. A spell that requires the caster to have both feet planted on the ground can still be cast by a wizard with one leg. Blind wizards do not need to see their targets no matter what any individual spell description says.

Miscasts

Most of the results on the tables above are the ones you are already familiar with from non-magical Skills. To these, we add Miscasts. A Miscast is where the spell comes out wrong in some way. Instead of the spell's intended outcome the effect is stronger, weaker, opposite, or altered in some way. The GM says exactly how. Like Twists, these are not always bad for your character. The GM just wants to make something interesting and unexpected happen, and while that often works against your plans, your Miscast could help you in ways you could not have foreseen.

Because Miscasts are their own roll on this table, **a Twist is never a Miscast.** If a player rolls a Twist, their character did not mess up the spell. Maybe something happened to prevent them from casting it, or to disturb or block it. Or maybe they cast the spell correctly but the results didn't play out the way they had expected.

Charm

Charms affect people and animals. Charms are usually brief, but there are few ways to remove them. By default, a charm lasts several minutes, but those with the *Lasting* tag last a few hours. Casting a charm takes a few seconds.

Benisons are charms that only affect willing targets.

Healing charms can reverse or treat magical and non-magical maladies.

Hexes are charms that affect anyone, including unwilling people. They fly through the air and hit with some force. Hexes are extremely quick to cast, taking just a flick of the hand or a short phrase. However, they don't last as long as other charms: a typical hex lasts less than a minute, but one with a *Lasting* tag lasts several minutes. Because hexes fly through the air, they can miss, and so they could hit the wrong target.

Jinxes are charms that must be chanted to be maintained. Like hexes, they can target even unwilling people. Because you must chant, you can only maintain one Jinx at a time. If your chant is interrupted, the Jinx ends. The target must be within hearing range of the chant, but does not need to actually hear it.

Charms can never specify a secondary target: you can charm a person to make them more attractive to others, but not to make them more attractive to one person specifically. You can charm a person to feel stronger attraction for others, but you cannot charm them to be specifically attracted to one person. These sorts of effects are called target-linked, and potions can do things like that.

Changing Yourself

People often want to change their appearance or their body. With magic, there are many ways to do this. Self-charms can do it for a brief time, or maybe a bit longer if the effects are minor, but if you want a longer-lasting change, you would use a potion. For a permanent change, you'd use a ritual. Changing one's gender presentation is unremarkable in the world of Tailfeathers. With the freedom of magic, people can make all kinds of changes to their body. Navigator Lawrence has fuzzy blue ears and a tail.

Enchant

Enchantments affect objects and areas. They take minutes to cast. Enchantments last until sunset, unless they have the *Permanent* tag. If an object is enchanted, any wizard who examines it closely can tell. Whether they can identify it is another story.

Enchantments can be removed using an appropriate *Disenchant*.

Mending enchantments repair or clean objects and areas.

Area Wards protect objects and areas against intrusions, magic, and other dangers.

Personal Wards are cast on objects, but protect the bearer/wearer from dangers or detection.

Transferences give target objects the properties of a source object. The caster must be holding or in contact with the source object.

Analysis spells are special transferences that have very minor effects, but ones which are conditional, allowing you to investigate objects in various ways.

Enchanting an object that already has an enchantment on it gives Disadvantage. This does not apply to Disenchant, Mending, or Analysis but applies to any other enchantments.

Translocate

Translocations move things and alter space in a number of ways.

Kinemancy moves objects at a distance. It requires concentration, so you can only use one of these at a time. They have a maximum speed of around the speed a regular person could throw a baseball.

Lifts are uses of kinemancy to enhance the caster's or target's own movements. They allow impossible feats of strength, speed, or acrobatics.

Kinematic Enchantments enchant an object to move in a certain way, combining kinemancy and enchanting.

Warps are windows in the fabric of reality that allow for the caster to sense and act through them, or to locally modify the laws of space and matter. Warps last until sunset unless they have the *Permanent* tag. A caster may only have 1 active warp at a time, and they may get rid of one by casting another.

Portals are tunnels through space that allow transit. Portals last until sunset unless they have the *Permanent* tag.

Portals may strip self-charms and benisons away. Anyone traveling through a portal while charmed has a 1-in-2 chance of losing the charm. If they lose the charm, there is a further 1-in-6 chance that they come out in the wrong location (GM says where). This does not apply to hexes or to very simple charms like aesthetomancy: those travel with no chance of being lost. It is possible to cast a charm-safe portal to avoid the issue, but that takes mastery.

It is possible to *Teleport* a person or animal without opening a portal, but there are limitations. Teleporting is always short-range, cannot teleport anything into anything else, and cannot change its height: the teleportation is always perpendicular to gravity (parallel to the ground, if the ground is flat). It is technically a type of Hex, so the caster must be able to hit their target with it.

Divine

Divination spells grant knowledge. Divinations are often slow to cast, akin to enchantments, and many require concentration for long periods of time to experience the revelation sought. Lack of time or chaotic and noisy environments can give Disadvantage. Tools like empath's hoods and crystal balls can speed things up, allowing the spells to be cast more quickly.

Scrying allows one to sense at a distance.

Prophecy describes a variety of ways to predict the future.

Retrophecy allows the caster to experience the past.

Empathy is used to read the emotions and thoughts of others. Many empathy spells have requirements that can be hard to disguise, so it is not easy to use them without others knowing you are doing so.

Finding spells help to track down missing people and things.

More on Spells

One order of spells was not on the list: curses. They were omitted because students do not generally have access to curses. Curses are tricky, as they have elements of both charms and enchantments. Technically, curses affect objects like enchantments, but they affect people and places through those objects. When a dark wizard curses someone, they technically cast the curse on an object, but the effects of the curse come down on the people or places that were the real target. Finding the object that is the source of the curse is difficult, as cursed objects do not trigger the usual spells that can be used to detect magic and enchantments.

Spell-Crosses use multiple orders simultaneously. *Embeddings* are enchantments that allow objects to contain and cast charms. *Kinematic Enchantments* are a way to enchant items to move in specific ways. *Revelation* is the giving to others true visions, combining charms and divination.

Some claim that translocation is properly a type of enchantment, as Kinemancy cannot be used on people or animals, and Warps and Portals generally close at sunset. They claim also that all divinations are a type of self-charm. Regardless of these claims, it's clear that one can have an aptitude for translocations while being rather poor at enchantments generally, but an aptitude for Kinemancy tends to translate to an aptitude for Portals and Warps.

Example: Let's look at a memory charm, a memory enchantment, a memory divination, a memory hex, a memory jinx, and a memory curse to see how each school of magic approaches the same material from different angles.

- Charm: the target's memory works differently for a short time for forming new memories. For example, you form photographic memories for a short time, but don't have any easier time remembering things you might have already forgotten.
- Enchantment: a specific object becomes extremely difficult to remember. If a person sees it, as soon as they look away they forget they ever saw it.
- Divination: you can perfectly recall even your haziest and oldest memories. The way you form new memories doesn't change, but knowledge that you forgot is right at your fingertips for as long as the spell lasts.
- Hex: the target forgets everything that happened for the last fifteen minutes or so, if the hex hits.
- Jinx: the target won't remember anything that happens while the jinx is being chanted.
- Curse: the target's memory is wiped clean—they have amnesia for as long as the curse remains unbroken. The curse must be cast on an object that weighed heavily in the target's memory. Being unable to remember the object makes this curse very difficult to break, but that's not unusual for curses.

Semi-Magical Skills

Just as there are different orders of magic, there are certain areas of magical study that could be learned and practiced even by those who are unable to cast spells. These are Brewing, Tinkering, and Managing magical creatures. Completing crafts and Projects using these skills gives you something reusable: doses of a potion to consume, a pet or automaton to command, or a neat piece of kit.

Brew

Brewing includes herbs and potions of various kinds. One major thing that separates the effects of herbs and potions from that of spells is that the effects of herbs and potions take effect over time and can last a long time. Where charms take full effect immediately and last mere minutes, a potion might not really hit its full effect for minutes or hours, but will last hours or maybe even days. Generally, the longer a potion lasts, the longer it takes for its effects to reach full strength. If not noted otherwise, a potion takes a few minutes to take effect, then lasts at full strength for a few hours before slowly wearing off over about twenty minutes. Acquiring potion ingredients is an important topic in brewing, covering aspects of herbology, mineralogy, zoology, and more.

Potions

All potions can be carried in a pouch or belt, which takes one space in your inventory no matter how many potions you have with you.

Brewing potions take a while, and so it mostly happens during the Downtime phase, although you can do it during the Investigation phase in a pinch. When you brew a batch of potions, you don't initially know how well you did it, and you only find out when the potion is applied. When you first apply a potion, roll Brew. If you roll a Miscast, you made a brewing mistake and the potion does not do at all what you expect, or else it has a major unexpected side effect, aftereffect, or pre-effect. If you roll a Success with a Cost, the potion has a Flaw—a minor defect or side-effect that the player chooses. Subsequent applications of potion from the same batch do not require a roll: they have the same results as the first, whether that is working perfectly, with a Flaw, or a Miscast. So even if your mis-brewed potion has terrible effects the first time, you may be able to use the rest of the batch to your advantage. If you roll a Twist, something went wrong in either the application or its consequences that means you do not know whether the potion worked or not, and the next application from the batch counts as a first application and needs a new Brew roll.

Reproducing a Miscast

If you Miscast a potion but then would like to try to replicate that Miscast, you can study it during Downtime like you would learn any other potion, with the group's permission. You need the group's permission because perhaps the Miscast was fun once but would be problematic for the game if you could repeat it.

Antidotes

When you know how to brew a potion, you also know how to counter it. When you want to brew an antidote to a potion you know, roll Brew. On a Success, you know how and you have what you need. On a Twist, you know how but you don't have everything you need, and the GM tells you what you are missing.

If you want to counter a potion you don't know, it is much more difficult. On a Success, you know how but don't have everything you need, and the GM tells you what you are missing. On a Twist, the GM tells you what happens.

Target-Linked Potions

Target-linked potions link the person who consumes the potion to a specific target, usually a person. Brewing them requires something from that target, though what depends on the potion. These sorts of effects are only possible via potions, never charms.

Poisons

No magical research has gone into creating potions that simply kill, injure, or sicken. It is easy enough to make non-magical poisons, so anyone making potions with ill intent must be doing something more creative.

Manage

Managing magical creatures includes Products, Useful Creatures, and Wild Creatures. It covers how these creatures live in the wild and their abilities, strengths, and weaknesses. It teaches students how to care for the domesticated creatures, defend against the dangerous ones, employ the useful ones, and tame some of the wild ones.

Useful Creatures

Having a creature on your sheet under your Spells list is not the same as having it in your Gear section. Having it under your Spells list means you know how to handle it if it's useful, ride it if it is a mount, or defend against it if it's dangerous or a nuisance. Having it in your Gear means you possess such a creature, whether or not you know how to handle it.

When you spend your Downtime learning how to handle a Useful Creature, you also acquire it.

You do not need to roll Manage when you send out a creature you have on your Spells list to do what it is supposed to do—it just does it. Some creatures have a roll associated with their use in their description. If you want to stretch the description and get your creature to do something similar but slightly different from what it normally does, you need to roll Manage. On a Miscast, it does the wrong behavior.

If you have in your possession a creature that you do not have on your Spells list, you must roll Manage with Disadvantage every time you try to use it—you really don't know what you're doing!

If you have come into possession of a magical creature that is not on the curriculum but you still want to learn how to tame and train it, you can do that during Downtime as a Project. Usually it's a standard 4-progress Project, but if the creature is particularly difficult or powerful, or if taming it is something the whole team needs to work on, the GM might tell you that it's longer.

Useful Creatures count against your inventory if they are traveling with you even if you are not literally carrying them.

Wild Creatures

Learning about a Wild Creature gives you an edge in fighting, avoiding, or fleeing them: once per scene, when the creature does something bad or dangerous, you can tell everyone how you had prepared for such an event and counter that action.

Learning about any creature, useful or wild, also gives you license as a player to come up with interesting and useful esoteric truths and rumors about them during a scene and announce them to the group.

Tinker

Tinkering breaks down into Equipment, Gadgets, and Automata.

Equipment

Equipment doesn't need rolls to use. Once you have it, you have it and it works as described. Some equipment might have an associated roll in its description.

Wearable gear doesn't count towards your inventory if you are wearing them, but all other tinkering items do.

Gadgets

Gadgets require a Tinker roll every time you use them, even if you have them on your list. On a Miscast, it malfunctions, goes haywire and does the wrong thing. You can try to use a gadget you find that you don't have on your list, but you have Disadvantage.

When you roll a 6 using a gadget you don't have on your list, you can use the Bonus to add it to your list, learning it.

Automata

Automata require a Tinker roll the first time you activate them. On Success, the automaton works as intended (perhaps with a Flaw if you roll a Cost). It continues to work as intended on future activations until it gets damaged. On a Miscast, there is a problem that requires debugging—it does the wrong thing or does the right thing in the wrong way. If it needed debugging, the next time you activate it you roll again.

Automata function until sunset by default. They cannot be reset early, so they can generally be used only once per day. This means if they are malfunctioning, they continue to malfunction and you cannot try to debug them until after sunset.

When an automaton is damaged, you can fix damage during Downtime as with anything else, but after it is fixed you need to roll again when you activate it in case it requires debugging.

Automata maintain their magical charge through the presence of magical materials in their construction. Gadgets can be activated by a person with magic, or they can use magical power sources so that a non-magical person can use them.

Ritual

There is another semi-magical skill that might be relevant to the story or a specific mystery, but is not useful to students at a magical school: Ritual. Ritual is a way that a person without the power to cast spells may still utilize magic. Just as a non-magical person could learn to brew potions or craft tinkering Projects given the right materials, they could learn to use magical materials, painstaking precision, and time-consuming craft to shape and focus power into a spell.

People at Tailfeathers

Inventing cool and weird characters is one of the best parts of gaming, but sometimes you want to have some pre-written characters to reference. If you're the GM, you can bring in these characters when needed, and if you're a player, you might pick from these to be your Relationships. The fellow students have Skills listed in case of any competition or contention, while you can assume that the adults' magical skills exceed those of the player characters.

Students

Hale

Traits: Spooky, Poisons, Mystical

Skills: Study, Prowl, Brew, Divine

Hale has a dark outlook on life. Her interests include mushrooms, insects, spiders, and anything venomous. She spends most of her free time with her nose in a book or practicing brewing in the potions lab. She is quiet and gets along best with other quiet kids. She knows the best secluded and secret spots in the school. Rumour has it that she once cast a curse on someone as a child.

Jet

Traits: Pranks, Contraband, Fun

Skills: Socialize, Prowl, Translocate, Manage

Jet is known for pulling practical jokes. He knows many of the school's secrets and has sources for smuggling goods in and out for his pranks. He is very fond of dangerous creatures, but not too dangerous: frightening but not deadly is the sweet spot. His specialty is porting, which he uses to avoid authority. When he's not getting in trouble, he is not a bad student.

Lex

Traits: Athlete, Philosopher, Rich

Skills: Move, Study, Tinker, Enchanting

Lex is the golden boy. An excellent student and an excellent athlete, he gets top marks in class while winning trophies in racing and Kazzam. He makes his own equipment out of high-quality magical materials provided by his wealthy family. He is always generous and never arrogant about his success. He loves non-magical technology and wants to improve the world when he graduates.

Freed

Traits: Healer, Entertaining, Carefree

Skills: Explore, Socialize, Brew, Divine

Freed loves to sing, eat good food, and make friends. They love to wander in new places, adventuring without aim. Freed is an empath and can casually read emotions and will always try to cheer up anyone who is down. They brew excellent potions for their fellow students who are in need of healing, study aids, or even a bit of alchemically induced fun. Being around Freed is always exciting, but their irresponsible streak can be infectious.

Abby

Traits: Sharp, Competitive, Inventive

Skills: Detect, Duel, Tinker, Charm

Abby is the top duellist in her age group. She specializes in hexes. In competition, she will expertly identify your weaknesses and ruthlessly exploit them. Never bet against Abby in any sort of game. Outside of competition, she is kind and likes working with gadgets. Her room is full of her projects, complete and incomplete. She wants to learn to make intelligent magical constructs. She has two older siblings at the school who are just as competitive as she is in their own specialties.

Ari

Traits: Obsessive, Impatient, Excitable

Skills: Ritual, Tinker, Brew, Manage

Ari cannot cast. He cannot use spells of any kind. But he is a savant at semi-magical skills, and his theoretical knowledge of magic is excellent. The school decided to make a policy exception to admit him, seeing that he could bring great value to the other students. He can use rituals to replicate the effects of some spells. He doesn't talk about his childhood. The only thing he'll tell anyone about where he came from is the story of his "birthday ritual," the day he used ritual magic to change his identity and escape his old life.

Enna

Traits: Brawler, Agile, Sensitive

Skills: Move, Duel, Translocate, Charm

Enna sometimes feels like a bit of a dud magically, and her grades are usually very poor, but what she lacks in most domains of magic she makes up for with an incredible natural talent for kinemancy and a strong knack for self-charms. She is very strong even before she puts her kinemantic skills to work enhancing her strength. She doesn't trust easily and has a tendency to get into fights. She loves to climb up to the highest part of the school and look out over the comings and goings.

Tay

Traits: Nerdy, Outdoorsy, Enthusiastic

Skills: Explore, Detect, Manage, Enchant

Tay loves an expedition. There is nothing better for him than going out and hunting for new and unusual plants and animals to observe and study. Magical plants and creatures are his favourite, but he has an impressive knowledge of ordinary plants and animals as well. He has a keen eye and an impressive memory. He likes to use enchanting to make self-drawing maps, and make models and art based on the things he has seen on his expeditions.

Faculty **Nurse Ombabul**

Traits: Parental, Authoritative, Calls you on your BS

Nurse Ombabul is kind and will set you right when you are hurt, but he won't put up with any nonsense. He sees right through students' excuses like he's been doing this for decades—because he has. He teaches charms, and he is also the Kazzam coach.

Gamekeeper Masters

Traits: Loving, Physical, Always has a new pet project

Joanne Masters adores animals big and small (but especially big). She takes care of the creatures on the school grounds and deals with intrusive magical creatures. She coaches the dragon polo team and is the head of Bagwung house.

Librarian Sillix

Traits: Nerdy, Enthusiastic, Weirdly up on student gossip

Bathory Sillix is always eager to help students learn new spells. A true master of lore, she knows more about the world than most wizards ever learn. She is also the school's counsellor and is the head of Mormissa House.

Augur March

Traits: Mischievous, Grumpy, Secretly loves showing off

Ha Min March is a seer and the school's professor of augury and divination. Most students are unaware that he once won the International Duelling Tour championship. Beneath his grouchy exterior is a caring teacher. He runs the duelling club and is the head of Driannis House.

Wardmaster Jadz

Traits: Strict, Meticulous, Collects oddities and puzzles

Dacia Jadz loves to make things. Potions, gadgets, enchanted objects, you name it. They have a soft spot for mischievous students. As wardmaster, they keep the school safe outside and in. They run the tinkers' club and are the head of Kishanta House.

Navigator Lawrence

Traits: Talented, Dramatic, The cool teacher

Edius Lawrence is eccentric but much beloved. More than any other teacher at the school, Mr. Lawrence will give you the straight facts. His impatience for the bureaucratic and sentimental endear him to similarly impatient students. He teaches Translocation, is in charge of the school's portals, and plays a variety of musical instruments.

Outsiders **Cole**

Cole is a former student, having graduated just a few years ago. He's now helping out in the office and he's always around. He rarely talks to students, except when he goes to Ultra-Wrestling club to teach techniques. Rumours abound about him: that he's in a relationship with one faculty member or another, that he's cursed and cannot leave the grounds, etc.

Ms. Mutola

There are currently three Mutolas attending Tailfeathers. The acme of overbearing parenting, Ms. Mutola is far too involved in her children's school for anyone's good. Any parent ought to be proud of their children, but Ms. Mutola is truly insufferable about it, lacking all tact. She gets her way by the simple expedient of being so obnoxious that people will do just about anything to get her to go away.

Old Mercy

Nobody knows precisely how old Mercy is. She is just very old. She lives on the grounds, having an ancient exemption that allows her and her lineage that privilege. She is friendly enough, but does not tolerate students wandering on to her part of the property. The story goes that she once turned a repeat offender into a snail. Mercy has no children, so not even she knows who will inherit her family exemption when she dies.

Wandering Willy

Willy goes whither he wills. A true master of translocation, he pierces wards with ease and shows up whenever anything exciting is going on. He is always willing to share news of what is going on in the wider world in exchange for news from the school. He adores mysteries, secrets, and riddles.

Brand

Brand is an unaware snoop who wants to know about magic. He managed to find out a couple of true secrets somehow, and he has filled in the gaps in his knowledge with all sorts of inaccurate theories about how magic works, most of which are self-contradictory and the rest of which are impossible. He will talk right over you if you attempt to set him straight.

Spell Proctor Peng

The consummate bureaucrat, Peng always has a rule to explain why you can't be doing what you're doing, why he cannot help you with your issue, why what you want is impossible. You may appeal to logic, justice, fairness, and human decency, but to Peng it is the rules that ensure justice and fairness, and following the rules is logical and decent. And what if you break his rules? He would never be so uncouth as to threaten you with any sort of harm. His hands are clean. He will just suggest that he might call magical enforcement, who have the legal right to do violence against those the Spell Proctor finds in violation of the regulations. Peng terrifies students and faculty equally, but thankfully does not spend much time at the school, having many other places to administer.

Getting Started

The Setting

The Magic in Detail section describes parts of the setting that cannot effectively be changed without causing issues using the spells contained in this book. But that still leaves many aspects of the setting that can be changed and customized to your liking. I recommend using the setting creation, school creation, and house creation rules found below to come up with your own school of magic that incorporates themes you all are interested in. For those situations where you'd rather just jump in with that work already done, you can use the Tailfeathers Description section that follows those rules.

Setting Creation

This guides you through the questions you need to answer to come up with your own setting for the game. If there are disagreements, talk it over and if they persist, take turns. Let your friend's answer rule this time and they'll let yours next time.

For each question, a list of common tropes follows. You can select one of these, combine them in an interesting way, or come up with a totally different answer. Just keep in mind the end goal: this is a setting where there are magical schools and your characters go to one.

How does the world relate to magic?

- The world is like our own, and magic is secret and hidden from those without powers.
- The whole world knows of magic, but it is rare.
- Magic is common and all or most people possess the talent.

How is it determined who gets magic and how much?

- Just born lucky.
- Selected by a great power.
- Inherited.
- Earned through contest.
- Passed on by ritual or by possession of an item.

What do magical people do in this world after they finish their magical schooling?

- Study deep lore and secret magics
- Get a job, make things, and help people
- Build a home of magical wonder then retire there
- Battle for position and power in the magical hierarchy

What do magical people think about non-magical people?

- Contempt
- Paternalism
- Fear
- Comradeship

What do magical people call non-magical people?

- Unpowered
- Normies
- Unaware

Note that in this text, non-magical people are called unawares, because we had to pick something.

Do sapient non-human beings exist?

- No.
- Yes, and they interact with humans as peers.
- Yes, but they are inimical to human life.
- Yes, but they stand apart.

If you answered yes to this question, discuss what sorts of beings these are: elves, demons, faeries, magical robots, etc.

Does magic exist that can negate a person's free will, such as mind control?

- No.
- Yes, but it cannot be wielded by humans.
- Yes, but it is forbidden.

This question is not as broad and important to the setting as some of the others, but it's important for players to be able to set their boundaries here.

How are spells cast?

- All spells use spoken words and incantations.
- Charms are spoken words and incantations, translocations use movement and gestures, divinations use physical components, and enchantments are written, carved or tattooed.

This question has limitations on the correct answer according to these rules. Some of the spells and mechanics are designed around these answers. Changing them would require significant work.

Tailfeathers: The Setting

Here are the default answers to the setting questions if you are not using the Setting Creation rules.

The world of Tailfeathers is like our own, and magic is secret and hidden from those without powers. In this genre, it does not benefit anyone to ask too many questions about how such secrecy could possibly be maintained for so long. If you start asking “but what about this? But what about that?” there will be no satisfying end. Address these issues in play only when necessary. Students take efforts to maintain the secrecy, and attempt to cover things up when their efforts fail, eventually having recourse to the school administration if their own cover-up attempts go awry.

Magical children are just born that way. There are many superstitions surrounding the birth of magical children, especially among wealthy and powerful magical families and those who wish to make money from them. The truth is that nobody has any idea why some are born more or less magical and nobody can control or influence it either.

After they finish their magical schooling, some wizards go on to participate in the great squabbles of hierarchy. The majority simply pursue their interests, enjoy family, and provide for those around them. The rest remove themselves in some way, living apart and practicing their talents to the good of humanity while avoiding the eyes of authority.

Non-magical people are called unaware, which is a collective noun. E.g. “I saw three unaware walking past.” The magical institutional view of the unaware is very paternalistic, but there have always been movements for comradeship. These movements have only seen temporary victories, but continue on despite being currently a minority.

In this world, there are two classes of sapient non-humans. Magical constructs are created by powerful wizards and imbued with human intelligence. They interact with humans as peers. Magical spirits of the land exist. They appear in legend as elves, goblins, dwarves, fairies, etc. They are tied to a place and can suddenly appear anywhere in that place. They stand apart from humans and have a truly alien intelligence. Interacting with them is fraught with misunderstanding.

Magic cannot negate a person’s free will. Magic can affect their perceptions, but not their choices.

Charms are spoken, translocations use movement and gestures, divinations use physical components, and enchantments are written, carved or tattooed.

The Rules of Magic

Magic abides by rules that can never be broken. As part of creating your setting, each player should come up with a rule of magic. Talk them over—if the group doesn’t like your idea, come up with another. If you don’t like another player’s idea, politely let them know what’s bothering you about it. The rules should ideally be easily stated, yet allow for nuance.

Example: What is dead can never return. Something cannot come from nothing. Emotion rules magic, never the reverse. Metaphysical power comes with inescapable metaphysical responsibility. Everything sapient is human. Prophecies are often misleading, but never false; OR The future is changeable, and prophecies can be thwarted with effort.

How does “Everything sapient is human” allow for nuance? Well, a wizard could use magic to put a human intelligence into the body of a spider, but could not use magic to enhance a spider’s own intelligence to the point of sapience. Trolls might exist, but they cannot be a species that produces baby trolls—they are cursed humans. If you see a centaur or a cat-person, it’s not because they were born looking like that. Rather, that form expresses their true selves and they used magic to achieve their desired transformation.

Tailfeathers: The Rules of Magic

Nothing comes from nothing: matter cannot be created, but it can be summoned from elsewhere and it can be converted into other forms of matter. But the same is true about intangible things like forces and emotions.

Everyone has a weakness: there is some kind of magic that each person simply cannot cast. One person might fail utterly at translocation while another cannot cast a single charm. In this rulebook, this is always true for player characters, but it’s also true for everyone in this setting.

The dead can live on through magic: ghosts and spirits of the dead can be called with divination or even arise spontaneously under the right magical circumstances. Spirits can be fixed into objects with enchantments and re-embodied using tinkering. Ghosts pass through most wards, ignore many enchantments, and cannot interact with any kinemancy, but they are affected normally by charms and hexes.

School Creation

While you can absolutely play at Tailfeathers School, exactly as it is described here, you can also create a school and houses together alongside character creation. Open discussion and group buy-in are the key things you want to achieve during this stage of the game. Everyone should feel excited to play in this magical world, everyone should feel like they have contributed to its creation, and everyone should feel comfortable talking openly with one another about the setting.

How old are the students here?

- Middle/High School
- College/University

Where is it located? By what special means do the characters get to school?

- A special vehicle
- A secret path
- Brought by older students

What is the campus like?

- One very large building (describe it!) with some smaller buildings and facilities
- A cluster of smaller specialized buildings

Each player should describe one building on the campus or one part, floor, or wing of the large building. E.g. “The school has the nation’s only working portal to hell, in the basement of the East wing.”

Each player should describe one cool or weird thing on or about the school’s grounds. E.g. “The backlot contains a graveyard for burying ghosts when they die.”

Each player should describe one truth about the school. E.g. “Due to a very ancient curse involving the school’s first custodian, no hair may be cut or shaven on school property. Students have to travel outside the borders whenever they need to shave. The administration is vague about what precisely the consequences would be if the rule were to be broken, but their dire intimations make it clear that it’s serious.”

Agree on a name for your school.

Tailfeathers: The School

Students at Tailfeathers are aged 13-18: youngsters getting their start in magic and coming of age.

The school is hidden on the edge of your hometown. Local terrain and magical wards effectively hide it from outsiders. Before their first day of school, students are sent a topologically improbable three-ended purple ribbon. With this ribbon tied around their arm, they wander until they find other new students wearing the same ribbon and upper-year guides who can lead them through the secret paths over streams and under hills to the school.

The campus is an open space surrounded by local terrain that hides it from outsiders wandering in. Within that open space are several buildings: the pyramidal divinary; the labs and offices of the rambling single-story crafts building; the pair of large translocation gymnasias flanking the portals yard; the greenhouses and menagerie; the original school, a very old building full of dusty classrooms and moldering tomes, where charms and enchantments are taught; the well-warded stone building housing administration and records; and the grandstands of the Kazzam court.

The grounds also contain several features of note: the deepwell, a terribly dark and deep shaft with a lightless pool at the bottom; the stones and pinnacle, a training ground for Lifts and riding creatures; the cube, a 4 meter tall cube so perfect that the edges cut like razors, made of material so hard that not even the cleverest prankster has managed to carve their initials into it, rumored to contain a dangerous artifact; and the bonfire, where nightly talks are given for the upper year students about esoteric lore and deep magic.

Tailfeathers is supplied from nearby: your hometown contains an area where magical emporia and ateliers can be found. You must know where I mean—it’s obvious when you think about it.

The school was founded when the wizard known as Birdcatcher completed her life’s work and trapped a threegle. One of her three wishes was to found a school where children could learn magic safe from the predations of the world. Hence the threegle logo, and the school’s independence from outside meddling: students are protected from the politics and rivalry of the magical world.

Every student at Tailfeathers is uniquely talented. Other prestigious schools accept based on both merit and family wealth and prestige, aiming for success and influence by associating wealthy dullards with a reputation for brilliance and by connecting keen young talents with their future wealthy benefactors. By contrast, only a unique magical talent will get you accepted to Tailfeathers.

The school’s official name is Tailfeathers Academy of Magic, but everybody simply says “Tailfeathers.”

Tailfeathers in Toronto

My hometown is Toronto, and Tailfeathers is hidden in the woods of the Rouge River valley, below a steep embankment and bounded by two creeks. The magical shopping district downtown is located in the underground tunnels of the PATH: beneath the elevator banks of the skyscrapers, behind the boutiques and fast food snacks, a set of parallel tunnels are lined with purveyors of magical goods and services.

House Creation

Come up with four or five “houses” or “colleges” or any other name to refer to the intramural division of students within the school. If playing with four or five player characters, each player aside from the GM comes up with a house. If playing with three player characters, each player including the GM comes up with a house.

These houses can be as separate or integrated within the school as you like. Classes can all be taken irrespective of house, or they can be segregated by house. Dormitories and common rooms are probably divided by house, as that’s the place where the differing traits and attractions of the various houses can shine through. These houses can be designed together, or each player can be tasked with designing a house.

Each house needs:

- Two or three traits they are known for
- One or two attractions that draw students to the house
- House colors
- A house logo and/or mascot
- A name
- A motto

Some House Traits:

Adventurous, Ambitious, Bold, Brave, Clever, Hardworking, Judgemental, Kind, Laconic, Loquacious, Loyal, Military Precision, Spooky, Tough

Remember when creating a motto that you want to write something that your character will be interacting with. It should be something that you can play towards or struggle against in nearly every session.

Example: In our “Tailfins” game, the characters were students at Tailfins Academy. The school is located aboard four large ships, with some smaller boats that travel with the flotilla. Students at Tailfins learn magic while traveling the world in an alternate 19th century. Each player came up with a house, and we ended up with these mottos (bad Latin is not required, but we like it).

- Inquirere per acquisitus. (“Inquisition via acquisition”)
- Impediendum resistencia perseverantia. (“Paralyze resistance with persistence.”)
- Audete Somniare. (“Dare to dream”)
- Astra inclinant, sed non obligant. (“The stars bend us, but do not bind us.”)

Tailfeathers: The Four Houses

Mormissa House: Some Mormissans are top students, while others are superb pranksters and troublemakers.

Colours: Pink and brown

Logo: A stoat

Traits: Clever, subtle, guileful

Attractions: Access to secret passages around the school

Motto: “A stoat never attacks from the front.”

Bagwung House: Bagwungers are known for enjoying the good life: relaxing, procrastinating, gaming, and eating plenty of food—their dormitories are right beside the kitchens.

Colours: Olive green

Logo: No logo, just green

Traits: Relaxed, playful, free.

Attractions: The best equipped games and recreation room in the school.

Motto: “The easy life is hard work.”

Kishanta House: Kishanta House’s students are often talented and specialized in one area, and they are known for coming up with inventive uses of everyday magic.

Colours: Silver and blue

Logo: A unicorn

Traits: Skilled, inventive, artistic.

Attractions: A lending library of gadgets and potions made by practicing students.

Motto: “What none foresaw, none can resist.”

Driannis House: Students in Driannis House are known for practicing and studying hard, and participating in many clubs.

Colours: Red and gold

Logo: A mastodon

Traits: Tough, ambitious, determined.

Attractions: A portal hub room allowing for fast travel around the campus.

Motto: “Grab it by the tusks.”

Character Creation

Starting Year

When creating characters for Tailfeathers, it seems like the obvious choice to start as first-years, but you don't have to. You can create older characters, and even senior students. How do you decide what year to pick?

First-years don't do a lot of magic. They encounter magic, they learn magic, but they simply don't have the skills yet to do much in the way of spellcasting. They know a small number of specific spells. Think of your favorite stories about a magical school. Were the students throwing around great power right from the jump? Probably not! And yet, they had fun adventures focused on exploration and finding out more about their magical world, while defining who they are as characters. That's what playing first-years in Tailfeathers is like—the characters discover what a school for magic is all about and learn about their own special talents. Pick first-years if you want to spend time getting to know the setting and the characters before they get very powerful and you don't mind starting with a limited menu of spells, or if you intend to play for a long time and see the characters grow from beginners to masters.

Third-year students, on the other hand, know a good number of spells including some more powerful ones, and they can begin to improvise effects within their specialties. They are familiar with their special powers and know a lot about the school. If you want more emphasis on spellcasting and to have the players doing more of it, this is a good starting place. Pick third-years if you want to play as experienced students who know their way around and can cast a fair amount of spells.

Creating a First-Year Character

In creating a character, you choose many things: an Origin, an Implement, Skills, a Trick, a Complication, Weaknesses, Relationships, a Talent, and what House you belong to. If you find yourself feeling stuck on any of those choices, you can simply leave them blank. Start play with some blanks on your sheet and fill them in when you have a better idea of what you want your character to be like.

Origins

1. Select one of the following origins:

Raised Among Wizards

- Become Skilled in one magical Skill, and start with one first-year spell from that Skill.

Raised Between Societies

- Become Skilled in one semi-magical Skill, and start with one first-year potion, gadget, or creature from that Skill in your Gear.

Raised Outside Wizarding Culture

- Become Skilled in one non-magical Skill, and start with a helpful object from the mundane world that other wizards might be unfamiliar with.

Talent

2. Choose one thing that makes you special.

This can be a special magical talent you have, a spell you know that is beyond what you should be able to achieve at your skill level, or something special about who you are. It can even be something that makes you unique or challenges the setting's assumptions. These can be very powerful narrative things and can allow you to totally bypass certain types of obstacles or find clues nobody else could. They should be specific enough that they don't let you bypass huge swaths of the game or solve the mystery at once.

Examples

- I can talk to animals.
- I can talk to portraits and paintings.
- I am fireproof: I can walk through fire or even set myself ablaze and emerge unhurt.
- I am the chosen one of prophecy.
- I can create a type of automata usually only available to upper-year students.
- I have wealthy parents, so paying money is never an obstacle for me.
- I am a huge nerd and can learn spells one grade ahead.
- I am immune to charms and hexes, for better and for worse.

Note: If you choose to have a spell or craft early, don't worry that your Talent will become less relevant or useful once others can also learn those things—your Talent can develop and grow with you as you advance.

Your Talent does not affect your Kazzam matches, since the point of those is to have a tactical game with well-defined rules. You may still prefer to choose Kazzam abilities that reflect your Talent. When there is a mismatch between how things work in and out of Kazzam, it is up to you and your group to invent an explanation as to why that happens. Often you can simply say that the league organizers cast a spell on the arena or the equipment to make things fair.

Example: Your Talent says that your character is immune to charms and hexes, but you still suffer those effects in a Kazzam match. You might also choose the Juggernaut Role Specialization in Kazzam so that your large wards protect you from effects until you take enough damage, though it won't make you immune forever. You should explain why there is a slight (or major) mismatch between how your Talent works in and out of Kazzam. Maybe the organizers require you to wear specially enchanted robes both to be fair to the other players, and also to allow you to receive beneficial charms from your teammates.

Implement

Wooden Implements help wizards channel their magic. Without an Implement, a wizard is weaker at any magical task. The three types of Implements available to students are wands, staves, and swords. These are still the most popular Implements among adult wizards, too, but there is more variety to be found. If you see a wizard using a spoon to cast their spells, you can be sure they are a chef, but you can also be sure that they learned their magic on a wand or a staff and then crafted a more personal Implement later in life. Sword implements for students are made entirely of wood, but swords with wooden hilts and metal blades have long been implements of warfare and violence.

3. Choose an implement type: wand, sword, or staff.

Wand vs. Staff vs. Sword

Wands are smaller and more easily concealed, more easily carried, and more easily stowed and drawn than other implements. Staves are useful for walking, and are strong enough to be used to hit, push, and pry things when magic won't do the trick and good old physicality is required. Swords have their own set of advantages and problems: after all, you are carrying around a weapon! Sword culture and magic is deeply traditional, so the schools cannot ban students from bringing in sword implements that are often family heirlooms, but there certainly are strict rules around using them. Brandishing or threatening anyone with your sword is the quickest way to have it confiscated, and don't expect to get it back—you'll be taking exams with a beaten up loaner wand from the supply cupboard.

Optional modification: Swords are only for Kazzam and people who use swords in Kazzam must also pick either a wand or staff to use outside of the sport.

Implement Material

Different varieties of wood are popular with students who have affinities for different types of magic. Pick a material. The type of material you choose allows you to spend an Action Point for Advantage when you cast a particular kind of spell.

An implement can be made of any wood, the ones listed are just the most common in the world of Tailfeathers. Feel free to group other woods together with these. For example, your potions aficionado might use the wood of an apricot tree or any other stone fruit instead of cherry wood. Expert wandmasters and staviers would be able to describe what sorts of potions might be favored by an apricot or plum Implement. Unusual woods can also contribute to a mystery, leaving characters to discover what kind of wood a wizard uses and why.

Example: The characters see a suspicious figure using a staff with a wood they cannot identify. After doing some digging, they realize it is aspen, but what would a character want with an aspen implement?

Example: The characters realize after seeing a suspect make a mistake that their wand is not applewood after all, but pear. So if it's not magical creatures they're managing, what is it?

4. Choose an implement material from the list below:

Birch is light and fast, ideal for Kinemancy and Lifts.

Cherry is ideal for Brewing potions.

Oak has the strength needed for casting powerful Area Wards

Elm allows for great personalization, benefiting casters of Self-Charms and Benisons.

Ebony is traditional for pranksters casting Hexes and Jinxes.

Yew is favored by perceptive students who excel at Scrying and Finding.

Hazel is popular, and often young wizards who focus on Empathy get hazel wands together.

Pine is a simple material favored by the straightforward type of student who loves to Tinker.

Ash is best for Transference and Analysis.

Walnut is said to be excellent for Healing.

Fig enhances the sight of those interested in Prophecy and Retrophesy.

Willow is flexible and that flexibility helps when casting Warps.

Apple is a favorite of students who enjoy Managing Magical Creatures.

Mahogany suffers well the rigors of frequent Mending and Disenchanting.

Maple is often used by specialists in casting Personal Wards.

Exotic and non-local woods are favored by students who like to cast Portals. (E.g. acacia, baobab, teak, ironwood, bloodwood, sandalwood, purpleheart, sassafrass.)

Olive wood has traditionally been used in the laying of Curses, but it is difficult to tell apart from the heartwood of an ash, allowing curselayers to pass easily as enchanter.

What is Exotic?

What is exotic or non-local depends on where Tailfeathers is located. For me, Ironwood and Sassafrass would be local, but for others they would be exotic. By the same token, some of the trees listed above might not be common in your location, and you should feel free to replace them with local woods if you like, as you can replace any aspect of the default setting that doesn't fit in with what Tailfeathers is to you.

Skills and Tricks

5. **Choose one magical Skill, one semi-magical Skill, and two non-magical Skills to be Skilled in.**

Remember you already had one Skill from your Origin. The rest of your Skills start at Unskilled.

6. **Pick a non-magical Skill you are Skilled in and a specific use of that Skill that your character is especially good at.**

When you would roll that Skill for that task, you can spend an Action Point for an automatic success.

Example: My character is Skilled in Move, and I think she almost never loses in a non-magical footrace, so I pick that to be my Trick.

Complications, Strengths, and Weaknesses

A Complication is an aspect of your character that tends to lead to trouble. It can be anything, but choose something you'd like to use often.

7. **Choose one Complication.**

Any time you would normally make a Skill Roll, you can earn two Action Points by suggesting a Twist caused by that Complication instead of rolling. The GM is free to accept your idea, modify it, or suggest a different Twist that still uses your Complication. If you both agree, you get two action points and that Twist. You are free to change your mind at any point in this process and roll instead.

You can also suggest a Twist and earn one Action Point based on your Complication even in a situation where no roll was called for. A common situation when this might occur is when you are facing a decision, and a Complication might lead your character to make a bad choice within their nature. To get an Action Point from this, the Twist or decision you make must get you into deeper trouble or hurt in some way. If your Complication informs a decision you make that doesn't cause trouble but is just about giving flavor and embodying your character, it doesn't earn you an Action Point. You and the GM can agree on whether your idea is worth an Action Point. If the decision gets you into a lot of trouble, or the Twist you suggest is nasty, the GM might decide that it is worth two Action Points.

Note that the GM cannot give you Disadvantage for your Complications. Your Complications are under your control. They are descriptive, but not restrictive or prescriptive. Complications do exist in the fiction, though. If you have the Complication "made of iron," then other characters react to your appearance and anyone—friend or foe—who wants to lift you or toss you around has Disadvantage.

Last, but not least, when you use a Complication, you put your character in the spotlight. Adversity is guaranteed in this game, and Complications allow you to guide where you want to face adversity. When you and your friends are all doing this together, you wind up with a story that is all about your characters.

8. **Choose one non-magical Skill to be your Strength.**

You may spend an Action Point to gain Advantage whenever you roll that Skill.

9. **Choose one non-magical Skill to be your Weakness.**

Things go wrong when you use that Skill. This does not necessarily mean your character is bad at it—you could explain it that way, but they could also be cursed or simply very unlucky in that area. You have Disadvantage when using those Skills. However, you gain an Action Point when you roll a Success using that Skill.

10. **Choose one magical or semi-magical Skill as a second Weakness.**

You want to do well at that type of magic, and you keep trying, but it always seems to go wrong for you.

11. **Choose one magical or semi-magical Skill as a second Complication.**

You simply cannot succeed at this type of magic no matter what. You've got all the magical talent in the world, but this one area of magic disagrees with you. Not only can you not cast it, but bad things happen to you when this type of magic is involved.

Example: JJ's second complication is that magical animals hate him. He cannot Manage magical creatures at all, and any time they're around, JJ is likely to find himself a target.

You already have something like a magical or semi-magical Strength from your implement material.

A Note on the Design of Complications

A Complication is something that can cause trouble for your character but it is never negative for you as a player. Your character's Complications can only help you! First, they get you Action Points which can give you Advantage, guaranteed Success with a Trick, or special abilities in combat. Second, they are only used when you elect to use them—nobody can force you to use a Complication against yourself. Third, you can use your Complications to get Twists on rolls you don't care about and spend the rewards on rolls you do care about. If you take advantage of this cycle and use your Complications and Tricks frequently, you fail on your own terms and succeed when it really matters to you.

Relationships

12. Select one member of the staff or faculty to be your mentor and one other student as a relationship.

Add them to your Relationships section on your sheet. The GM can show you a list of staff and faculty, and a list of notable other students to choose from, or you can make up your own. First-years without many connections yet might choose a faculty member affiliated with their same house, or one who teaches the subject in which they are Skilled.

You may not add the other player characters here—they may be your friends, but you won't be using the Relationship mechanics to deal with them.

House

If you created your own house during school creation, your character joins that house. If you are using the default set of houses, pick one for your character to join. (See "Tailfeathers: The Four Houses" on page 25.)

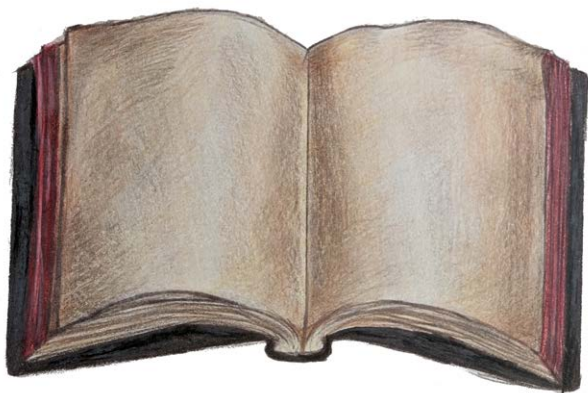
Finish

Name your character. Start with one Action Point. You will also want to pick your Kazzam powers and so on before your first Kazzam match. The instructions for that are in the Kazzam document.

Note: On your character sheet, there is still space for your Tome, your Club, and your Familiar. You select these things during your first and second Downtimes. This helps to break up character creation and ease you into the game so you don't need to make so many decisions at once. If your group prefers to choose all of this at the start, you can.

First Downtime (Tomes and Clubs)

In your first Downtime, pick a Tome and join a Club. The school has been introduced and your character can start working on things that interest them. You can change your Tome during any subsequent Downtime.



Pick one club to be involved in. The skills listed are ones you have the opportunity to improve at over the current school year, so pick one that has at least one Skill you do not already have. More details on each club can be found in the Reference section. (See “Club Actions” on page 41.)

Angels Club

Charm, Brew, Divine

Need a little magical boost? Lost your wand? The angels club are the problem solvers you need. Join this club if you like helping people out and learning useful charms and divinations.

Beast-Catchers Club

Prowl, Charm, Manage

The Beast-Catchers Club are friends to animals. They like to find and befriend useful magical creatures.

Crafting Club

Tinker, Brew, Explore

This club is all about doing things from scratch: coming up with new projects, planning out what is required, going on excursions to acquire the ingredients, and then crafting the final result.

Debate Team

Socialize, Detect, Study

At first this looks no different from a non-magical debate team, with teams of students arguing for one position or another. But under the surface you find divinations used in research, charms used to make oneself a more impressive speaker, and a host of magical topics to debate.

Defense Lessons

Enchant, Tinker, Manage

It's a dangerous magical world out there, and defense lessons will help prepare you for whatever magical dangers you might face, focusing on dangerous beasts and automata.

Dragon Polo Team

Move, Detect, Manage

If you make the dragon polo team, you will learn to ride, tame, and care for riding drakes, and you will play dragon polo against teams from other schools.

Dueling Club

Charm, Duel, Enchant

This club teaches formal magical duelling with an emphasis on hexes and wards.

Excursions Club

Explore, Translocate, Divine

The people-watchers club goes here the people are. The excursions club goes where the people aren't. Exploring magical locations for fun and profit is this group's task.

Fix-It Club

Enchant, Tinker, Study

Got a broken item? Someone from the fix-it club will help you out! This club is for technically-minded students who are into tinkering and enchanting.

Incognito Club

Charm, Brew, Socialize

Treading the boundary between the people-watchers club, the pranks club, and the school newsroom, this group of snoops and spies knows everything that goes on in the school. They compete on acquiring secrets, so they don't gossip: and a secret shared is no secret.

Pranks Club

Prowl, Charm, Duel

Pranks club loves coming up with silly japes and gags to prank the students and staff. The first rule of pranks club is *no targetting*: pranks that target specific people are likely to get the whole club shut down for bullying, and they're already on thin ice with the administration because of last year's "thin ice prank."

People-Watchers Club

Detect, Prowl, Explore

This is the club for traveling, meeting new people, finding out about unawares and talking about what you learned.

Racing Club

Move, Translocate, Enchant

Using lifts to run like lightning, riding the wickedly fast six-legged centicorns, piltoing racing walkers, and classic broom-races are all part of the activities you get up to in Racing Club.

School Newsroom

Socialize, Translocate, Divine

Extra! Extra! Read all about it! A group of 4th years blew up the potions lab trying to brew a potion allowing you to learn without studying. Everyone's talking about it, but the school newspaper is where you go to get the details and reporting that the gossips miss.

Study Hall

Study, Divine, Brew

Knowledge addicts: combing the stacks, poring over tomes, divining the truth, and burning the midnight oil to get their fix.

Super Juggling Club

Enchant, Translocate, Move

Jugglers are impressive enough before adding in kinemancy and enchanted objects. This club puts on a dazzling showcase of dexterity and magical acumen at the end of each year.

Ultra-Wrestling Club

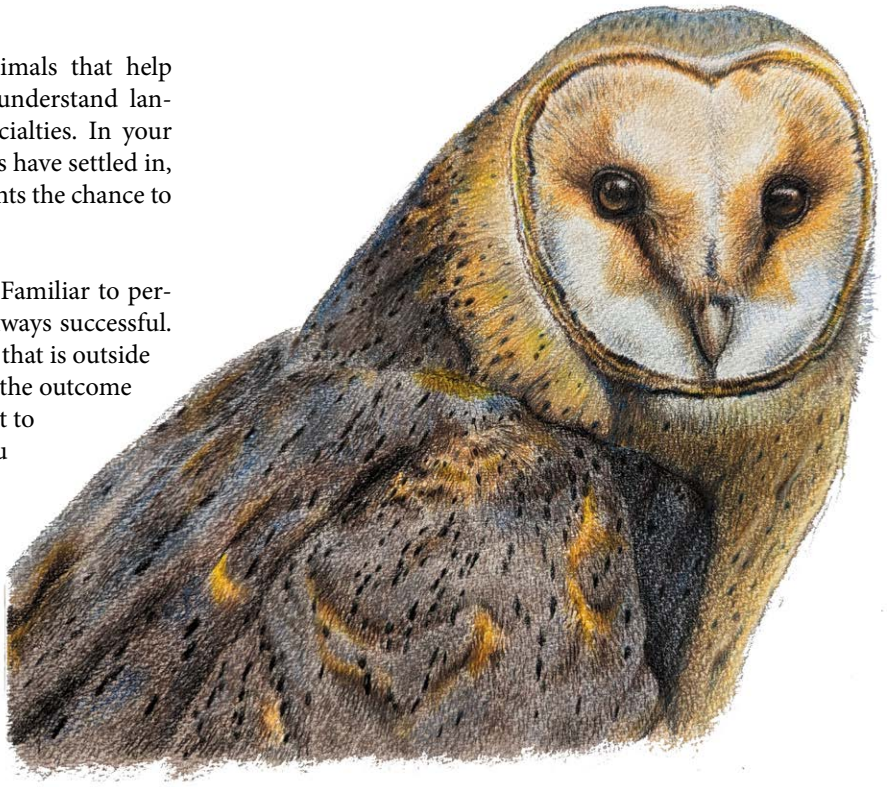
Duel, Translocate, Divine

Ultra-wrestling is fake, sure. It's an act, yes. But the flips, throws, and moves are all very real.

Second Downtime (Familiars)

Wizards and witches have Familiars—little animals that help them. These animals have been bewitched to understand language, but cannot speak. They have useful specialties. In your second Downtime, pick a Familiar. Once students have settled in, the Familiar fair comes around, giving new students the chance to meet Familiars and find one they love.

Each Familiar has a specialty. You can use your Familiar to perform that specialty any time you like and it is always successful. You can also try to ask your Familiar to do a task that is outside of their specialty, in which case you must roll for the outcome on the Skilled table and you must put a mark next to your Familiar no matter the result. (Although you might choose not to mark it as your Bonus if you roll a 6.) While your Familiar has a mark, you cannot use them in this way.



Birds

Specialty: Delivering messages and small packages.

Ravens are the most popular avian Familiar, with owls, parrots, and fancy pigeons also maintaining decently large followings. Birds can deliver messages and small packages for you, finding the intended recipient even when you don't know where they are. They can stash and hide objects, then retrieve them for you later. Any bird can be a Familiar, but size is a crucial consideration: a hummingbird wouldn't be able to carry a package of any appreciable size, for instance.

Amphibians

Specialty: Testing the effects of potions and enchanted items.

Newts, salamanders, frogs and toads are the perfect test subjects for potions, as their bodies both react strongly to very small amounts of potion dabbed onto their skin and also recover very quickly from those effects. Perfect for testing your concoctions or any drink given to you by someone you don't trust. The same ability allows them to recover quickly from the effects of enchanted items.



Felines

Specialty: Detecting magic.

Cats have a sixth sense for magic and can indicate what objects or locations have curses or secret enchantments on them. They alert you especially to the approach of magical creatures or monsters.

They also love naps and mischief. They find their way into places they shouldn't, they knock things off shelves, and they eat all kinds of houseplants—especially magical ones. Watch your cats when there is magical flora around or you're asking for trouble!

GMs, if one of your players has a cat, keep this in mind. When magical danger approaches, if the cat does not have a mark on the character sheet, you can describe the cat's ears perking up and then flattening back, whiskers twitching, growling, and hissing. If it does have a mark on its sheet, then it is probably curled up fast asleep.

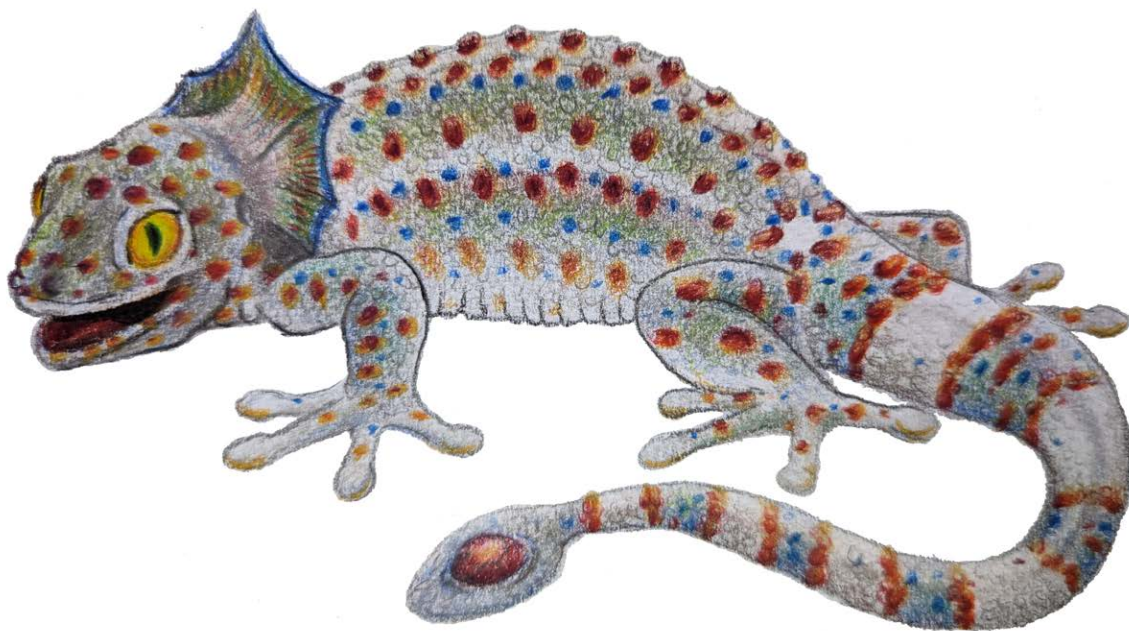


Rodents

Specialty: Grabbing and stashing small things.

Rats, mice, hamsters, gerbils, lemmings, and squirrels are all possible Familiars. Or say your Familiar is a “bunny pig,” a magical cross between rabbits, which are not rodents, and guinea pigs, which are. Rats are by far the most popular choice, as they are quite intelligent, social, and characterful. Hamsters, at the other end of the utility spectrum, are dumb, lazy and surly and are limited by not having the flexible tail that rats and mice find so useful. Only daft and impractical wizards keep hamsters as Familiars. Rodents like to stash things. You can send your rodent into an area and pick up something important. It won't always be the thing you expected, though: you might send them into a room hoping for them to retrieve your stolen wand only for them to come back with a letter.





Reptiles

Specialty: Observation.

Snakes and lizards are quiet and good observers. They can report back and indicate through gestures things like which direction someone went and answer simple questions such as “how many people are in there?” with flicks of the tail or shakes of the head. They are only animals and won’t understand complicated questions or questions about human things. They cannot provide a detailed scouting report or tell you who they saw. If the GM thinks you are asking too much, they may ask you to roll for it, since it falls outside the Familiar’s specialty.

Canines

Specialty: Protecting their wizard.

Familiar dogs can change size—they are little lapdogs until danger comes along, when they transform into large guardian dogs. They have been known to leap in front of hexes to protect their wizard. They also have a good sense of smell, and are good at sniffing out food, animals, and people, but they can’t sniff out magic like a cat. Canines always protect their wizard, and sometimes that just means getting big and scaring off troublemakers. But if they put their body in the way of something that would really hurt them, the GM will tell you to put a mark next to them on your sheet.



Exceptions

Rarely, a student comes along with a Familiar that does not fall into these six categories. The most common of these are bats, which could behave more like birds or more like rodents depending on the bat's personality. Weasels and ferrets and their relatives are occasionally seen, as are rabbits and small monkeys. If a player has another idea, they decide where it belongs. A raccoon might be used like a cat or like a large rodent. When you pick an exceptional Familiar, just tell everyone which group it will act like and use the mechanics for that group.

You can even invent creatures or mix them together—this is a magical setting after all. But your starting Familiar shouldn't have special magical power. Outside of the knack of understanding language that all Familiars have and some heightened intelligence, they are just animals. You can use charms on them to help them out, or enchant a special collar for them, but no more.



Custom Types

This is an area where it is easy enough to come up with your own content to suit your idea of what your Familiar should do. Invent a new type of Familiar and pick a specialty. The specialty should be some specific discrete task. There should be some room for play of course, but you don't want it to be too broad or too powerful. Remember, a Familiar always succeeds at its specialty, so if you allow a specialty that would normally be something players have to roll for, you basically remove the possibility of any Twists or interesting consequences from that activity. As always, check in with the group about whatever you come up with and make sure it's not going to be a problem. If you make your Familiar's specialty "Lifting heavy things" and another player wanted to specialize in Lifts to make themselves physically powerful, then you need to re-think your Familiar. You don't want to be automatically succeeding at what should be another player's focus.



Rare Familiars

There are other Familiars that are not available right away to starting students, but you could acquire one in play. Truly magical creatures rather than charmed animals would fall in this category.



Banned Familiars

There are school rules against Familiars that are too large or disruptive. For instance, if you have a cat, it must be a housecat according to the "Janet Sgaanaskilaas Rule," which was added to the school's student handbook in 1970 after an enterprising student attempted to bring her puma to school after befriending it in British Columbia over the summer vacation. Eccentrics have been known to take things to the extremes of rodentia with capybaras, porcupines, and beavers, but Familiars that large would be considered disruptive in the school environment, and besides, those animals give up the best quality of a rodent: stealth. Flightless birds such as cassowaries, ostriches, and penguins are against school rules, as they are uniformly disruptive and impractical. No student has ever brought an amphibian large enough to be disallowed, but the teachers don't advertise that fact, since there is a certain kind of student that would take it as a challenge.

The Downtime Phase

At the beginning of Downtime, look back at the things you have done since your last Downtime. If your character took actions that exemplified their house motto, or if they struggled with living up to their house motto, gain 1 Action Point. If your character is done with living up to and struggling with their house motto and has rejected it once and for all, gain 2 Action Points and write a new motto for your character.

Between classes and Kazzam practice and the ongoing story, students still have time to do other things. Remove any Minor Conditions that do not have a special removal method, and either reduce one Major Condition with no special removal method to a Minor Condition or remove one Mark on your sheet.

You may remove an extra mark by asking one of your Relationships for help, and then owe them a Favor. The help has to be something the character could reasonably do, whether it is repairing equipment, refilling a potion, etc.

Moving Marks

Changing a Mark on an item to a Mark on a Relationship may seem like it is not very useful, but the GM looks for opportunities to have NPCs ask you to repay Favors, so they generate fun play and those Marks are more likely to be removed during the Investigation phase.

Each Downtime, you may spend up to 1 Action Point per Project to mark a point of progress on that Project. You may do this before or after resolving your Downtime action.

Downtime Actions

Each Downtime, choose one of the following actions:

Use a Club Action

Once per semester (so twice per year), you can participate in your club. Clubs are selected during your first Downtime, and details on Club Actions are found below.

Make a friend

Add a Relationship to your sheet. Roll Socialize to see how well you do. A Twist means it comes with a mark as though you owe them a Favor—you won't be able to call on them for aid right away.

Research

Gain topic knowledge. Roll Study to learn about a topic, and write that topic on your sheet. On a Twist, it comes with a mark on your sheet and you have Disadvantage using it until you erase the mark. The GM tells you what it takes to erase the mark; you might have to do a Favor for a person or find a special object or complete a Project. This action is a little more vague than the others because it must adapt to the setting and situation.

Recover and repair

Erase up to 3 marks on your sheet and recover from all Conditions without a special recovery method.

Train

Learn a spell or semi-magical craft. There are two sources for these: your classes in school and your Kazzam experience. Remember, Kazzam implements are specially enchanted to allow students to cast spells that they might otherwise not be able to cast, so knowing a Spell in Kazzam doesn't mean you know it automatically, but it does allow you to train it.

Choose a spell from the curriculum of the term you are currently in or any previous term, or from the list of Kazzam Class Spells if you already know it in Kazzam. Write it on your sheet. (Find all these spells in the chapter "Reference" on page 38.)

- **For a spell:** Roll the appropriate magical Skill to see how well you learn it. On a Twist or Miscalculation, it comes with a mark on your sheet and you'll have Disadvantage casting it until you roll a Success casting the spell in a real world situation, at which point you can erase the mark.
- **For a semi-magical craft:** Roll the appropriate semi-magical Skill to see how well you learn it. On a Success, you complete the craft: you assemble the gadget, tame the creature, brew a batch of the potion, etc. (How much is in a batch? See "Brew Tags" on page 40.) On a Twist or Miscalculation, it comes with a mark on your sheet and the GM tells you the last missing piece you need to solve in play to be able to use your new craft. You are missing an ingredient or key piece, and you need to find it before your craft is complete. The last missing piece will be something that you could get during the next Investigation phase. The GM can tell you whether the craft is still usable with some significant downside until you find that missing piece, or if it's totally useless until then.
- **For either:** On a Cost, pay a Cost as usual. Consider choosing a Flaw—having a Flawed spell or craft can be a lot of fun.

Whatever the result, entertain the group with a brief anecdote about what silly or dramatic events went on while you were practicing the spell, gathering materials or crafting.

Example: Eufemio tried to learn Short Portal but rolled a Cost. He chose as his Cost that he learned a Flawed version of the spell: the portal inverts gravity for people who pass through it. His weird gravity-reversing portal became his signature spell, leading to all kinds of hijinx on ceilings.

Example: Ky studies Csei's Cure-All, which requires rare ingredients. No matter their roll, they describe their adventure in getting the rare ingredients. If they roll a Twist, the GM might tell them that the final ingredient to allow the potion to come together was missing from the potions locker, but under the shelf where it should have been was a glob of what was unmistakably that awful rainbow bubble gum that Veronica is always chewing. She can't complete the potion until she tracks down Veronica during the investigation phase. If she can't find Veronica, she might choose to erase that mark during her next downtime, finding a different source.

Example: Jonah is trying to tame an attractor beetle. He rolls a 3, so it turns out he's managed to get his hands on a rather recalcitrant and difficult to train beetle that he names Diogenes. Because of the Cost, he chooses a Flaw: it absorbs magic as it's supposed to, but expels the magic in an uncontrolled spray.

Creative Use of Magic

Players, it is your responsibility to come up with fun and interesting ways to use your magic! Some spells are really cool and weird, and those are my favorites, but it can be a little bit tricky to find a place to use them. Other spells are more broadly applicable. Whichever you pick, take the initiative to set yourself up and put yourself in situations where your spells are useful. Of course, you can always ask your fellow players or even the GM for help setting up a fun situation when you need an assist. Trying to find cool and creative ways to use your spells is a big part of the game's fun.

Work on a Project

You might have a side-goal that requires work outside of the main plot. Describe how you are attempting to progress, then roll an appropriate Skill. On a Success mark 2 progress, and on a Twist mark 1 progress. Projects are not only for Downtime—if you do something in the story that helps your Project, the GM might tell you to mark progress. And any time you roll a 6, marking 1 progress towards a Project is an appropriate Bonus if you can describe the connection between your roll and the Project. A typical small Project requires 4 progress, while a longer one requires 6.

Example: The players have a group Project that anyone could help with to forge documents to gain access to the museum's restricted collection. They are at 4 out of 6 progress. Paul decides to work on this during Downtime, hoping to finish it off. He rolls Prowl to sneak into Prof. Puckel's office and apply her stamp to the document. He rolls a Twist! So he only makes 1 progress, and it's up to him to describe how. He says "Okay, unfortunately the stamp itself is warded and I couldn't use it, but I was able to make a pretty good tracing of it from a document I found, and we'll just need to touch it up with the right ink." Now they are at 5 out of 6 progress, so he ends his Downtime by spending an Action Point to finish it. "I'm doing well enough on my schoolwork that I can afford to spend some time going into town to buy the ink we need."

Note: If you and another player are working on the same Project during Downtime, don't use the helping rules. Just roll separately, it is always better.

End-of-Semester Advancement

Your character advances via Downtime and in play as you learn and acquire things to help you. But you also advance at certain times of year in other ways. Every 5th Downtime marks the mid-way point and end of each school year, and you gain a level in Kazzam at that time, which offers you new choices.

Every Fifth Downtime

It's exam time! Go around the table and tell everyone how your character did at their exams. Students have one midterm exam and one final exam or project for each class they take, although you don't need to describe each. Including one funny or weird anecdote about something that happened while studying, during the practical portion of the test, or when they got their results back.

1. Gain a favorite spell if you don't already have one. If you do already, you may change it now.

2. Gain one Trick for a non-magical Skill you have. If you already have 3, instead swap out a Trick you haven't been using much for a new one.
3. Develop your Talent. Say how your Talent grew or changed. Your new Talent should follow all the same advice that applies to coming up with a new Talent during character creation. (Recall "Talent" on page 14.)

Yearly Limits

When you start each School Year, you have to reset your character a bit to make sure they fit what is expected for a character in their year. This means that if you learned more than a certain number of spells, you have to forget some, and the same goes for Skills. Moving a Skill from Skilled down to Unskilled does not mean your character got worse—it simply means that other students progressed faster than them in that area. In any direct confrontation, characters may have Advantage over younger students and Disadvantage when facing older students, when the GM thinks it appropriate. It is also expected that the challenges that students face will be of a higher level as the students get older, so you can expect to do more with the Skills you have in later years.

For Skills, you lose one Skill for each Skill you learned during the year. This doesn't mean it is useless to learn them: learning Skills using Club Actions allows you to be more Skilled for the rest of that year, and the Skills you lose need not be the same as the ones you learned, so your character has slightly different Skills from year to year.

Spells and Tricks are limited, since you can only have 12 spells or crafts and only 3 Tricks at one time. There are no limits on acquiring gear—you'll be losing and damaging those slowly as a result of bad Twists anyway, and you are already limited in how much of it you can bring with you (see "Gear" on page 14).

Overlearning spells can also be useful. For example, by learning more spells even though you are already at the cap, you can forget some weaker year 1 spells. So even though you have the same number of spells as your companions, yours are a bit more powerful. In later years once you have access to general spells and masteries that might make some of your old spells obsolete, you can forget them without losing any capability, and you can replace them with spells that help you meet the prerequisites for other general spells.

Resetting Mistakes

If you picked a Spell or learned a Skill and later come to regret it, it's not a big deal. If it bothers you, just change it. Don't take advantage of this rule to learn spells temporarily and then switch them out when you no longer need them. But nobody wants you to be unhappy with your character, so if you feel like you need to change something, you can just let the group know and then do it. This applies to things you picked at character creation and during Downtime.

The Kazzam Phase

See the Kazzam document, in a separate PDF.

Reference

There are many spells listed below. The goal of the descriptions is to be clear about what the spells do, but to leave open some questions as well. Instead of having detailed sensory descriptions of magic written in this book, your group should come up with that detail in play. Together you'll answer general questions like "Does magic have a smell?" and also specific questions about the effects of individual spells. When the effects in question are mainly for flavor, the player casting the spell should have the greatest say. When the effects in question determine what uses a spell can be put to, more input from the GM and the other group members is needed. When deciding whether a spell can or cannot do a specific thing, the group should keep these factors in mind:

- Let players have fun tools and do cool things!
- Does that ability existing in the world cause a break in the assumptions of the setting or of the magic system?
- Does a player having that ability ruin or trivialize the whole mystery?
- Does one player having that ability devalue the abilities of another player's character or cause another player to be upset?

As an example, Lee's character is growing some Mycolinguistic Bluecaps during his Downtime.

| ♂ Mycolinguistic Bluecaps | Equipment |
|---|-----------|
| When you and your friends share these bluecaps, you together learn to speak the language of the mushroom. You all understand one another, but are incomprehensible to those who have not partaken. You forget how to speak any other language for the duration, but you understand all languages, and all sound to you as translations into the language of the mushroom. Dialogue translated in this way sounds "dubbed," and even the speaker's voice sounds different. | |

When the group uses them, Lee can answer questions like "What does the language of the mushroom sound like?" The rustling and crinkling of fall leaves. "What are the idioms, structures, and syntax of the language?" Everything is indirect, using circumlocutions and metaphors to come at each point sideways. Other players are free to make suggestions, but they are Lee's mushrooms and it's really up to him.

Lee asks the GM, Mona, whether they could take his mushrooms to allow them to understand another group who is known to be using bluecaps to encrypt their conversations. This is a cool ability and opens up some fun prowling opportunities for the players to try to eavesdrop. Mona should probably say yes! But wait, what if it has been established that the international Wizarding communication network is based on encryption using these mushrooms,

and this ability existing would contradict the established setting details? Or what if letting Lee listen in on the conspiracy would trivialize the whole mystery? Well then Mona should explain what they might do instead. "No that's too easy, then any mushroom farmer could intercept sensitive information from anyone. If you want to listen in on their conversations, you have to munch on the same mushrooms as them—each colony has its own mutually unintelligible language." She still tries to say yes if possible, just with limitations to protect the established setting from contradiction. Again, other players are free to raise concerns, make suggestions, and give their thoughts on what helps a spell fit in to the tone and setting of the game.

What if another player, Gia, says "hey, my Talent was to understand all languages and I feel like this item sort of steps on my toes, especially if it keeps getting broader?" Then the group should talk together about what sorts of limits on these mushrooms might make everyone happier. Maybe Lee decides to do a quick retcon of his Downtime to learn a different craft to replace the bluecaps, since Gia's already got the languages thing covered.

Spell Tags

Each spell has tags which tell you any special rules the spell follows.

Permanent: Lasts forever. (Enchantments, Portals, and Warps by default end at sunset. Charms by default last minutes and Hexes last seconds. Potions by default last for hours.)

Lasting: Lasts longer than usual. Seconds of duration become minutes, minutes become hours, and hours become days.

Charms Tags

Benison: Can only be used on a willing target.

Healing: There are no special rules or restrictions on Healing charms, but misuse of medical spells is viewed more seriously by the administration than some other spells of similar potency.

Hex: Hexes are attacking charms. They fly through the air, so they can miss, ricochet, or be blocked.

Jinx: Must be chanted. If you stop chanting, the effect stops. Obviously, you can only chant one jinx at a time.

Self-Charm: Can only be used on yourself.

Subtle: Subtle hexes can be cast quietly without being noticed.

Divinations Tags

Divinations generally have no set duration—you use them until you stop or something takes away your attention.

Backlash: When you make a prophecy about a future event, if that event does not occur then you take backlash. For example, you look to see how Mathilda responds when you ask her to the dance, and your prospects look dim. You might think to simply not ask Mathilda at all, but doing that leads to negative consequences on you. You must ask her to the dance and suffer her rejection, or do nothing and suffer backlash instead. If you as a seer communicate information from your prophecies to others, their actions can also lead to you suffering backlash.

Empathy: Reading and affecting the feelings and thoughts of others.

Evil Eye: Using your magical gaze to affect others in a negative way. Evil eyes only are effective while the gaze is held upon the victim.

Finding: Locating missing people or things.

Prophecy: Seeing the future, deciphering omens, and making cryptic predictions.

Retrophesy: Seeing the past.

Scrying: Seeing or hearing other places through magic.

Enchantments Tags

Analysis: Analysis enchantments give information about an object's properties by having the object take on a certain state (e.g. a color change) dependent on certain information.

Mending: These enchantments return objects or areas to a previous state of good condition. You cannot use a mending spell to “fix” something that was never properly made in the first place.

Transference: Uses a source object to transfer traits or properties to a target object.

Ward: Area wards protect an area from specific dangers or incursions. Personal wards are cast on an object or item of clothing and protect the bearer from specific dangers or from detection. Wards can degrade with use: successful casting of the ward protects against the first danger automatically, while further instances will require additional Enchant rolls to see if the ward continues to hold.

Translocations Tags

Conjure: Conjuring an object is using kinemancy to bring it to your hand, but without it crossing the space between. The target object must be small enough and light enough that it could be reasonably held with one hand. A typical wooden chair is about the upper limit.

Kinemancy: Moving objects through magic. Kinemancies must be maintained consciously. Maintaining multiple kinemancies at once is beyond the power of beginners. That is, you can only maintain one at a time until you learn a Mastery to allow you to perform multiple simultaneous kinemancies.

Kinemantic Enchantment: This is a combination of kinemancy and enchanting that allows the objects to move following a specified pattern or follow a series of instructions but without needing to be consciously maintained.

Lift: Lifts are a type of kinemancy that uses your own bodily strength as well as your magical strength. Often this magically enhances your athletic prowess in one way or another.

Portal: A portal is a rip in the fabric of space that can be stepped through to get to another point in space. By default, portals last until sunset.

Sending: The opposite of conjuring an object is sending it. The object disappears from your hand and appears where you sent it. The object must follow the same size restrictions as conjuring, and additionally the space where the object is being sent must be large enough to accommodate it.

Subtle: A subtle warp is unnoticed except by deliberate search.

Teleport: Teleporting combines hexing and portals. It is technically a type of portal, but happens so quickly that the portal never appears to open. Teleporting requires precise targeting by the caster to both the origin and destination, and magic is thrown like a hex towards both. Any teleportation is only within sight and within a short distance (about 8 meters), and nothing being teleported can change its distance from the ground. The destination must be empty so that there is space for the target.

Teleportation Restrictions

With all these restrictions on teleportation, portals are often more useful, but teleportation has its uses, especially in dueling. Teleportation might seem superficially similar to conjuring and sending, but the techniques are very different in practice and application. For instance, teleporting happens to people or creatures, while conjuring and sending happens only to objects.

Warp: Warps are versatile and finicky. A warp changes the properties of space nearby, or it creates a connection between that point in space and the caster. Warps last until sunset by default. A caster may only have 1 active warp at a time, and they may get rid of one by casting another.

Semi-Magical Craft Tags

Consumable: When applied to Equipment, it follows the rules of

a Common potion for refilling, restocking, or otherwise restoring.

Equipment: Equipment made by semi-magical crafts use magical ingredients and produce magical items. These items do not require magic to use and thus generally require no further spell rolls after they are made.

Brew Tags

Common, Uncommon, and Rare: These represent the rarity of the ingredients and affect the difficulty of refilling a potion that has run out. You need to roll to see how well you brewed it after each refill.

Common: When you brew a common potion, you get 5 doses. When you run out, you can refill those same 5 doses for free during any Downtime.

Uncommon: When you brew an uncommon potion, you get 5 doses. When you run out, you need to put in some effort to refill them. The ingredients might be hard to find, or might be contraband and need to be smuggled to you. You refill during Downtime, but it is not free. If you take the Recovery action, when it says to erase 3 marks, refilling an uncommon potion counts for one of those. The second option is if you have an appropriate Relationship, you can mark the box next to them and owe them a favor if they get you what you need. If you don't have such a friend or if you already owe them a favor, your third option is to ask the GM to tell you what you need to do. The GM will give you a little sidequest that should only take a scene or two if all goes well, allowing you to brew your refill at the next opportunity.

Rare: The same as an uncommon potion, but you only get 1 dose when you brew it and 1 dose per refill. The ingredients are too scarce to brew more.

Elixir: A liquid potion that must be drunk unmixed. It cannot be hidden in other foods or drinks, cannot be inhaled or applied by contact. Most potions that are not elixirs can be altered to allow any of those applications. Many elixirs are transformative in nature, and most potions that transform a person's physical form are elixirs.

Target-link: The person who drinks the potion (the target) gains some special property in relation to a specific person (the link). Target-link potions require a thing from the link during brewing.

Tinkering Tags

Automaton: Automata are created motile beings that do not have true intelligence. Their capabilities range from simple repetitive tasks to complex algorithms. They can be created in advance of their use, and once activated, they perform their task until sunset, when they shut down and require magical resetting, unless they have the "ignore sunsets" tag.

Dangerous Automaton: Dangerous Automata are common magical threats and learning this enables you to confidently face them and disable or evade them.

Gadget: Gadgets are magical items that require Tinkering skill to use. You roll Tinkering each time you use the gadget, subject to all usual rules about when to roll and when not to roll.

Magical Creatures Tags

Riding: It is used to carry people and you can ride on it with no roll. If a creature doesn't have this tag and you want to try to ride on it, you can expect resistance and will need to roll for it.

Tamable: This tag only applies to Wild Creatures, as Useful Creatures are always tamable. With enough experience facing the same dangerous creatures, wizards can learn to tame them. After facing one in an uncontrolled situation once and successfully handling it, the wizard can attempt to capture that same type of creature the next time they encounter one. Once captured, they may begin a 4-success Project to try to tame the captured creature.

Tiny: Tiny creatures don't count against your inventory limit. You can have as many Tiny creatures with you as you like.

Transient: Transient creatures do not return to you after their use. When you use them, put a mark next to them on your character sheet, representing the need to track them down or acquire more. This tag could also apply to a creature that does not leave you but is unable to use its power again until given some special care.

Useful: These are tame creatures that a wizard cares for and that do helpful things or have useful traits. You do not need to roll to have it perform its basic action that it's trained to do. If you want to stretch it a bit, get it to do something similar but slightly different from what it normally does, you need to roll Manage. On a Miscast, it does the wrong behavior.

Wild: These are often dangerous creatures that wizards learn how to defend themselves against.

Why So Many Spells?

Tailfeathers is designed with hundreds of bespoke spells rather than having a broader and more general casting system. But actually, it does contain a broader system: the General Spells that students can learn starting in Year 3! In our first playtests, we had something like these General Spells as the casting system and people were improvising all kinds of magical effects. Those playtests had a couple of issues. First, with all the cool stuff players were capable right from the start, they didn't feel at all like novices. When characters first arrive at Tailfeathers, they should have to rely on their non-magical skills until their magical ones have been developed. Second, with everyone starting off with the ability to improvise basically any effect they wanted, it made it difficult to establish a feeling of limited rules of magic. Having limited rules of magic is important for a game that wants the characters to feel weak at times—they are just kids! And it is important to having a mystery that can't just be solved by inventing just the spell you need whenever you need it.

We found that having to try to solve problems given the tools we have was a great spur to our creativity and we found plenty of ways to use our magic spells. It is great fun to come up with a clever use for a thing that at first glance seems inapplicable to the situation.

Club Actions

When you take a Club Action, you do the following:

1. Choose a Skill from the club's list. Become Skilled in it.
2. Pick one of the following:
 - o Work on a relevant Project and get 1 bonus progress.
 - o Gain a Relationship you might meet through the club.
 - o Train one of the club's spells or crafts.

When you take that action, follow all the usual rules for that action type in Downtime.

You can change clubs each semester as you like to learn new things, but there are also benefits for sticking with the same club:

- If you have been in a club for over a year (i.e. you have already taken 2 prior Club Actions with the club), when you choose a Skill from the club's list, you may choose one you are already Skilled in and add a Trick for that Skill that is relevant to the club's activities.
- If you already know two of the club's spells and crafts, then when you train with the club, you may invent your own spell or craft to train. As always, when inventing your own magic, confer with the group to make sure it doesn't mess anything up. (see "Communication" on page 4.)

Angels Club

Skills: Charm, Brew, or Divine

| 🔮 Classical Finding | Finding |
|--|---------|
| This divination requires a connection to the person or animal to be found. That connection must specifically come from their body—their hair, blood, fingernail, etc. Draw a small circle, place the connection in the centre of the circle, then cast the spell. The connection moves towards the edge of the circle in the direction of the being you seek. This is one of the oldest known spells still in use today. | |
| ✦ Gift of Wakefulness | Benison |
| When you cast this charm on another, you fall asleep and they feel rested by your sleep, even if they have been up all night. You awake fatigued, having received none of the benefits of your sleep. Angels Club members sometimes cast this on students who are cramming for tests and need the extra study time. | |
| ✦ Aunty Melody's Anti-Malady | Healing |
| This charm quickly cures minor magical maladies if the caster knows the source. If the malady was caused by an enchanted object such as enchanted food, the caster must know what the object was and who enchanted it. Angels Club members are often first on the scene after a fight or prank and do what they can to help people before the teachers arrive. | |

Beast-Catchers Club

Skills: Prowl, Charm, or Manage

| ✦ Beast-friend Covenant | Self-Charm |
|---|---------------|
| This charm calms small creatures and makes them easier to tame. It also makes the caster completely incapable of harming or mistreating the target creatures. It can be cast on one small creature or a group of tiny creatures. | |
| 🐾 Firebugs | Wild, Tamable |
| These rat-sized long-legged beetles can fire superheated goop from their rear ends, setting flammable things alight. They love spicy food and need sulphur and charcoal as part of their diet. | |
| 🐾 Echoworms | Useful, Tiny |
| Allowing one of these to wriggle into your ear feels gross, but they do no harm and they can be removed when they come out for water. They allow you to hear the same sounds as their nest-mates. They are quiet, so their noise is easily drowned out by local ambient noise, but you can hear them more clearly when you cover your ears. If you and your friends each put one in your ear, you can each hear what the others do. | |

Crafting Club

Skills: Tinker, Brew, or Explore

| 🐾 or 🧑 Proudfoot's Cozy Clothes | Equipment, Wearable |
|--|-----------------------|
| These clothes must be made from fabric woven with two distinct fibres, one to give heat and the other to give cold. There are many examples, but a common version weaves together silk from the snowflake-like webs of the crystalline ice spiders of the Aelfweald with the fibers from magically cultivated fireflax. Properly woven, these clothes protect the wearer from both heat and cold. They are not completely fireproof, but a wearer could walk through a raging fire briefly if they didn't stay more than a dozen seconds or so. | |
| 🧵 Stoutheart Sack | Equipment |
| Legend says that Hilda Stoutheart made the first Stoutheart Sack by skinning the fog as it rolled into the marsh where she lived. This leatherworking Project creates a sack that weighs only a couple of pounds no matter how heavy the things you fill it with. Crafting club members often use a Tinker's Pack to line their Lightweight Sack and can then lug around all kinds of heavy stuff. To make this, you need the hide of a creature that is magically light or that can fly or float by magic. Vegan crafters have come up with animal-free alternatives for all kinds of crafts, and this is no exception. | |
| 🧵 Absorption Chain | Equipment, Consumable |
| This chain can absorb poisons from your body when worn. As it absorbs poison, each link turns dark in turn. When all the links are dark, it has lost its effectiveness. The metal for this chain must be gathered from the mineral excrement of the split-nosed cavern sloth. These sloth-like magical creatures burrow underground and eat rocks. They are highly venomous and very territorial. | |

Dueling Club

Skills: Charm, Duel, or Enchant

| ☞ Directional Shield | Personal Ward |
|---|---------------|
| This ward protects completely against hexes and physical blows coming at you from one direction. Provides better protection than the basic hex ward, but only in one direction. | |
| ✦ Grapple Jinx | Jinx |
| Allows you to wrestle the target with your body from a distance. | |
| ✦ Filov's Fusillade | Hex |
| After firing a basic stunning hex, this spell locks on to your target and helps you follow up with more accurate stunners. | |

Debate Team

Skills: Socialize, Detect, or Study

| ✦ Doubt | Hex, Subtle |
|--|-------------|
| Causes the target to doubt and question their beliefs. The more justified and obvious their beliefs, the briefer the doubt. | |
| ✦ Quotation | Self-Charm |
| Allows you to memorize a particular quote exactly as you heard it, and say it back in the voice of the original speaker. This can be chained from one speaker to the next as a way of preserving the words and voices of the deep past. | |
| ☞ Essence of Stored Time | Rare |
| Break this small vial under your nose to give yourself extra time to think. Your body does not get any extra time to move, but you can give yourself anywhere from seconds to minutes to think of your next move. To make this potion, you must spend time without thought, as the ingredients react. When all the reagents have come together in the potion, your time is up. So the amount of extra time to think depends on the amount of ingredients you could get and how well you can clear your mind of thoughts. | |

Defense Lessons

Skills: Enchant, Tinker, or Manage

| ☞ Shifter Ward | Area Ward |
|---|------------|
| Any shapeshifting creature reveals its true shape if it breaks the ward. | |
| ☞ Control-Break Ward | Area Ward |
| Any automaton or gadget under the control of a person ceases to be under their control if it breaks the ward. | |
| ✦ Vampire-Off | Self-Charm |
| This self-charm makes you unappealing to any blood-drinking creature. | |

Dragon Polo Team

Skills: Move, Detect, or Manage

| ☞ Riding Drakes | Useful, Riding |
|--|----------------|
| These creatures bear as much resemblance to real dragons as a pug does to a wolf. They are the mounts used by the school's dragon polo team. They run quickly, and can fly over short distances only. | |
| ☞ Exifer's Saddle | Equipment |
| When placed on an animal (magical or non-magical) that you can ride, this saddle allows for a mental connection between you and your mount. It knows where you want to go without your needing to direct it with reins, and that instant connection not only frees up the rider's hands, but makes them a better rider generally. The saddle does not compel the creature to go where you want, so they could still get spooked or startled and do the wrong thing, or they could be frightened or unwilling to go to a certain place. | |
| ☞ Ball Sense | Permanent |
| Once this enchantment is cast on a nearby object, as long as the object stays nearby, you feel its location in the same way you can feel your hand's location even if your eyes are closed and it is not touching anything. | |

Excursions Club

Skills: Explore, Translocate, or Divine

| ☞ Daytrip Portal | Portal |
|---|-----------|
| Open one end of this portal beside you when you are in a safe place you know well. Wherever you roam, when the sun sets, the other end opens beneath you and you fall through. Anyone immediately adjacent to you falls through with you. Then the portal closes. | |
| ☞ Camp Ward | Area Ward |
| Keeps your camp from being noticed by non-magical people and animals, even if they blunder through it. This fails with sufficient scrutiny—you cannot cast it in a busy city street and expect to go unnoticed. | |
| ☞ Eagle Scry | Scrying |
| Gives you a birds' eye view high above you. You can move this view at the speed of an eagle, though you can never bring it closer to the ground. The position of your perspective is invisible to those without arcane knowledge, but obvious to those trained to spot such things. You cannot sense anything from your own body as long as you maintain the spell, so you cannot, for instance, instruct a friend to tap you on the shoulder when it is time to come back. | |

Fix-it Club

Skills: Enchant, Tinker, or Study

| | |
|--|---------------------|
| 🔧 Re-bond | Mending |
| This enchantment seals together broken things so they are as good as new. Just hold something new, and cast the spell! | |
| 🔮 Conjuring Beltlet | Equipment, Wearable |
| This craft uses tunnelglass to create a wristband that can conjure gadgets and other handheld objects to your hand from your toolbox back in your room. The toolbox has a tunnelglass bottom to connect with the wristband. Tunnelglass is not easy to come by, so most such toolboxes are rather small. | |
| 🔮 Following Box | Automaton |
| This is a basic automaton, a simple box that follows you. You can open it to force it to remain stationary, and closing the box causes it to follow you again. | |

Incognito Club

Skills: Charm, Brew, or Socialize

| | |
|--|-----------------------|
| ✳️ Unrecognizable Charm | Self-Charms |
| This self-charm makes it so that even people who know you won't recognize you unless they are specifically looking for you. | |
| 🔮 Camouflage | Transference |
| Cause an object to take on the colors and patterns of its immediate surroundings, acting as camouflage. | |
| 🧴 Face Unguent | Uncommon, Target-link |
| This potion is applied like a cream to the face and makes that face look just like the linked face. The potion requires something taken from the desired face—teardrops and eyelashes are popular, but there are many less-palatable alternatives. | |

People-Watchers Club

Skills: Detect, Prowl, or Explore

| | |
|--|--------------|
| 🔮 Following Shoes | Transference |
| Cast this enchantment on a pair of shoes, drawing from a target pair of shoes. When worn, the enchanted shoes now automatically follow in the steps of the target shoes. The wearer can stop and wait before continuing, but diverting from the path breaks the enchantment. | |
| ✳️ Owl Charm | Self-Charms |
| This enchantment allows you to see in the dark and rotate your head freely in circles without moving your body. | |
| 👂 Ear-eyes | |
| This spell blocks out all sound except for sounds coming from where you are looking. This is useful for picking out one source of noise in a crowd. | |

Pranks Club

Skills: Prowl, Charm, or Duel

| | |
|---|-----------|
| ✳️ The Jinx | Jinx |
| Of course there are many jinxes, but this is the classic. So ubiquitous and popular among immature adults and youngsters alike that it needs no name. If you've been jinxed, every time you move or open your mouth, you emit rude noises. Since jinxes are chanted, it's usually easy to spot the perpetrator. | |
| 🔮 Paper-swap | Kinemancy |
| This kinemancy quickly and quietly swaps a very light object from your hands with a nearby object of equal weight. | |
| ✳️ Itching Jinx | Jinx |
| Makes the target itchy. Simple and annoying. | |
| ✳️ Mirror Jinx | Jinx |
| Makes the target look just like the caster. | |

Racing Club

Skills: Move, Translocate, Enchant

| | |
|--|--------------|
| 🔮 Tailwind Shove | Lift |
| With this lift, you can increase your speed or the height or distance of a leap, as though thrust from behind with a very strong gust of air, or do the same for another person nearby. | |
| 🔮 Drafting Spell | Transference |
| This spell allows you to transfer some speed from a nearby object to an object in your hand. Besom riders use this to help catch up to their opponents or gain height to prepare for a fast dive to overtake the other racers. | |
| 🔮 Racing Walker | Gadget |
| These decapod vehicles can be guided and controlled from a seat that sits atop them. Their ten legs can move independently, some of them can grip, others can push out against walls, and the combination allows these racers to move over virtually any terrain. The racing courses for walker races are intense and the impacts and turbulence are rough on the drivers. | |

School Newsroom

Skills: Socialize, Translocate, or Divine

| | |
|--|----------------|
| ⚡ Broadcast Warp | Warp |
| This warp only allows for one-way audio communication, but can amplify the sounds, and can be cast in multiple locations quickly. Each morning, the newsroom team goes around the school and casts the warps they need to reach everyone when it's time to make announcements. | |
| ⚡ Recording Warp | Warp |
| This warp collects sound until it is closed by the caster, and then can release the stored sound at the caster's command, playing back the recording. | |
| 🔮 Topic-sensing | Finding |
| This finding divination allows the caster to find the people who know the most about a specific topic. | |

Study Hall

Skills: Study, Divine, or Brew

| | |
|--|-----------------------|
| 📖 Librarian's Bibliomancy | |
| This divination requires a library. Choose a reference book from the library, and ask a question. Flipping from page to page in a book, recording one word at a time, guided by the incantation, you spell out an answer. If the answer to that question cannot be found in the library, then the divination fails. If the answer to the question contains proper nouns or unusual words, then the incantation succeeds, but replace them with other words in a best approximation. (For example, if the answer is "In a cave atop Mount Aster," the spell might return "In a cave atop Mount blossom," since the chosen book did not contain the word aster, but an aster is a flower.) | |
| 🍷 Night's Rest Draught | Common, Elixir |
| Drinking this potion immediately causes you to fall asleep for a few hours, but wake fully rested. Gaining a few extra hours of wakefulness per day is attractive to many, and the potion is addictive. Prolonged use first causes the user to show physical signs, as their irises begin to swirl. Continuing to use the potion past that point may cause further side effects, such as the physical manifestation of your dreams in the real world. | |
| 📖 Reader's Retrophecy | Retrophecy |
| When you read a first-hand account of a historical event, you may enter a trance and move around in the story as if you were there. Be careful, as many historical events are dangerous and getting hurt in the vision will have consequences when you wake up. | |

Super Juggling Club

Skills: Enchant, Translocate, or Move

| | |
|--|---------------------------|
| ⚡ Boomerang | Kinemancy |
| Throw an object at a target and have it bounce back to you again. This spell does not allow you to throw anything that you couldn't already throw, nor does it increase your throwing distance—it simply makes the thrown object return immediately. | |
| ✂️ Haurno's Hands | Jinx |
| Cause the target's hands to become very large and extremely dextrous. With Haurno's Hands, the target can hold much more than usual, can balance or catch separate objects with each finger, etc. | |
| 🔮 Dominic's Dominos | Prophecy, Backlash |
| This divination gives you a vision of the outcome of a deterministic physical chain of events if no person or creature interferes, though a person may initiate it. Within a few minutes of the first event, close your eyes and hold your breath and envision it. The task must be simple, but not necessarily easy—a thing that has essentially one step, like shooting a billiard ball. It must also be physical, not social, mental, or magical—you might foresee someone being hit by a hex, but you cannot foresee how they would respond or what the hex will do to them. | |
| Backlash: the GM gives you a Condition. | |

Ultra-Wrestling Club

Skills: Duel, Translocate, or Divine

| | |
|--|----------------------|
| ⚡ Bounce | Lift |
| When your body hits the ground or a wall, plant a hand or a foot to redirect your momentum and bounce off. | |
| 👯 Tag Team | Empathy |
| This allows you to perfectly coordinate a combination attack with a willing ally. You don't communicate thoughts, but you can sense their rhythm and timing. | |
| 🐾 Arachnape | Wild, Tamable |
| These eight-legged apes love to wrestle and brawl using their inherent magical self-lifting abilities. They fight one another for dominance and territory, and they fight anyone who comes close. Their magic allows them to lift and throw massive objects, and recover easily from bone-crunching collisions. They are very resilient, but show submission before they are badly injured, and accept submissive displays from defeated opponents. They remember and respect anyone who defeats them in hand-to-hand combat, but that is extremely rare. Ultra-Wrestling Clubs go on trips to arachnape territories to learn from the creatures' moves and to test their skills by seeing who can last the longest against one. | |

Year 1 Curriculum

The curriculum tells you what spells and things are studied in each course.

Charms

Note that any of these charms can be cast as hexes on unwilling people, unless the spell specifies otherwise. For instance, some charms can only be cast on oneself. All charms are assumed to be fleeting unless it is specified otherwise.

Health Charms

✦ Kwan's Keep-Down & Bring-Up Healing

Kwan's Keep-Down is an anti-emetic charm. Reduces nausea and prevents vomiting. Kwan's Bring-Up is an emetic charm and does the opposite of Kwan's Keep-Down. It can also be used as a hex on an unwilling target. These two charms are just slight variations on one another.

✦ Leafskin Healing

Target's skin turns green and leafy. It is easily punctured, causing green goo to ooze out, but the goo rapidly clots over any openings. This is a good spell for temporarily stopping bleeding, as even existing wounds quickly clot with goo.

✦ Ugnatio's Preservation Healing

This vital spell can save someone from injury or even dying until help arrives. It prevents any more harm from occurring to the person, and causes magical backlash against anyone who tries to cause more harm to the target.

Study Aids

✦ Hadral's Ignorance Hex, Lasting

This charm helps someone ignore distractions—they are more aware of whatever they are focusing on and less aware of everything else, giving their focus all of their effort.

✦ Yollo's Opthalmization Hex, Lasting

This charm doubles your reading speed by making your eyes move in different directions from one another. It causes disorientation if used when not reading.

✦ Hadral's Earplugs Self-Charm

This charm can only be cast on oneself and blocks out all sound. By blocking sound, it also prevents you from being the target of any jinx.

Aesthetomancy

✦ Freshen Up Self-Charm

Cleans you up, applies makeup, and trims your hair in a snap. This does not wear off because it actually causes the dirt and trimmed hair to leave your body and uses pigments in that material to act as makeup.

✦ Shaggy's Growth Chant Jinx

Cause hair to grow very quickly. With this charm, wizards can cut their hair as short as they like and don't have to worry about waiting for it to grow back if they want to wear it long again. If you think teens might use this as a jinx to prank one another, you'd be correct.

✦ Party Eyes Self-Charm

Unlike older charms that just let you change your eye color when you cast the charm, this trendy new charm puts you completely in charge until the charm wears off. You can change your eye color literally with every blink.

Athletics

✦ Inexhaustion Jinx

While you chant this spell, the target never tires. Wizards often use this on themselves while running. (This allows the target to ignore the Exhausted Condition.)

✦ Featherweight Benison

This charm makes the target as light as a feather.

✦ Surefoot Benison

The target cannot lose their footing, no matter the terrain nor the slope (to a certain extent: a vertical wall is not a slope they can climb). It also allows them to run somewhat faster than they normally could.

Enchantments

All enchantments are assumed to end at sunset unless otherwise specified.

Intro to Transmutation and Mending

☞ Decoration Transference

Change the colors and patterns on an object to match the colors or patterns of an object held in the caster's hand. A common technique is for the caster to paint or draw part of a pattern on paper and then use this spell to apply that pattern to the entire object.

☞ Cleansing Mending

Clean an object or area of dirt, stains, and grime. It also erases marks and writing that are less than a day old.

☞ Fay Zu's Puzzle Mending

Bring together many pieces of something that has been shattered or shredded. All pieces must be present for the spell to succeed. They do not stitch themselves back together permanently, but they hold their original shape until sunset.

Sense enchantments

☞ Light from an Implement

Makes the end of your Implement glow with a bright light. It cannot be turned off until it ends on its own at sunset, but you could cover it with a sock or something.

☞ Molloy's Megaphone

Turns any object into a noise amplifier as long as you are holding it.

☞ Sense Swap Transference

Makes the enchanted object smell like an item you are holding.

☞ Ekwensi's Thrown Voice

Makes the enchanted object repeat everything you say.

☞ Helian's Whistle-Trace Analysis, Permanent

When you cast this enchantment on an object, you can whistle and it whistles back. It is linked to you—it won't whistle when anyone else whistles. It is very useful for finding your keys, among other things.

Personal Wards

☞ Basic Hex Ward Personal Ward

The basic duellist's ward. It protects against hexes, but not completely. Their effects and durations are reduced, and weak hexes cannot penetrate.

☞ Stranger Amulet Personal Ward

This ward protects against recognition. Even people who know you well cannot recognize you when you pass by. It is not strong enough to stop them from recognizing you if you walk right up to them and talk to them, though.

Object Analysis

☞ Crea's Colored Air Analysis

This spell turns the air in an area a shimmery pink. It can be a useful safety tool because it only applies to air, so if there are any toxic gasses around, they show up as swirls in the pinkness. It can also reveal invisible objects or creatures in the air, as they do not turn pink.

☞ The Can-I-Eat-It Spell Analysis

This spell does what it says. It tells you if an object is edible. The object changes color briefly and makes an unpleasant sound if it is toxic, poisonous, or otherwise inedible. This spell cannot detect magic, so it fails on potions and enchanted food.

☞ Thecla's Thermometer Analysis

Cast this spell on an object and speak a temperature. When the object has reached or exceeded that temperature, it changes color.

Messages

☞ Maker's Mark Permanent

Use this spell to make a mark on an object that only you can see.

☞ Talisman of Trust Permanent

When this enchantment is cast on an object, it allows the holder of the object to see Maker's Marks created by the enchanter of the object. You give a trusted friend this talisman if you want them to be able to see your secret messages.

Beginner's Wards

☞ First Door Ward Area Ward

When the door is opened or the threshold crossed by anyone, it makes a sound and magically marks the person. When you cast this, every item of clothing you are wearing will bear this magical mark. The ward will not trigger against anyone wearing any such piece of clothing.

☞ Distant Door Ward Area Ward

The door is warded along with an item you can carry with you. When the door is opened or the threshold crossed by anyone, the item makes a sound. The Ward is inactive when the item is within the warded area.

☞ Scrying Ward Area Ward

This enchantment renders the room impervious to scrying. It can be pierced only if the scryer owns an object that is in the warded room.

☞ Firk's Blanket Area Ward

Creates an area from which sound cannot escape

Translocation

Kinemancy requires concentration to maintain as long as the object is being moved or lifted. Warps and portals last until sunset unless noted otherwise.

Beginner Kinemancy

| ☞ First Call | Kinemancy |
|--|-----------|
| Call a light object to your hand from a place you can see. | |
| ☞ The Tidy-Up Trick | Kinemancy |
| Cause items in the room to put themselves back in place. | |

More Kinemancy

| ☞ Wizard's Broom | Kinemancy |
|--|-----------------------|
| Control from a distance the movements of a light object you can see and use it to perform a simple task such as sweeping. You must simultaneously use a similar object to perform the same action. | |
| ☞ Second Call | Kinemancy |
| Call an intimately familiar light object to your hand from nearby even if you cannot see it or do not know its exact location. | |
| ☞ Goffo's Grand Entrance | Kinematic Enchantment |
| This is a beginner's first kinematic enchantment. Use kinemancy or by hand guide an object through its path, then enchant it to follow the same path the next time you are near. | |



Lifting

| ☞ Brock's Lift | Lift |
|--|-----------------|
| Use kinemancy and your own physical strength together to lift a very heavy object. | |
| ☞ Featherfall | Kinemancy, Lift |
| Cause a nearby heavy object or person to fall slowly. | |
| ☞ Self-Levitation | Kinemancy, Lift |
| Levitate yourself off the ground by lifting your own clothes. | |

Introductory Warps

| ☞ Witch's Window | Warp |
|---|------|
| This spell creates a warp that acts as a window through a wall or object, allowing light and sound to pass through it in both directions. | |
| ☞ Bend Space | Warp |
| This is the classic beginner spatial warp. Open a warp nearby. All distances are shorter in the vicinity of the warp (about 7 meters). | |

Intro to Porting

| ☞ Short Tunnel | Portal |
|--|------------|
| Open a portal, then travel to a nearby spot and open the other end of that portal. Now you or anyone else can walk through it. You can create a shortcut through a wall, for instance, or lug your heavy trunk up to the next floor without having to drag it up the stairs. | |
| ☞ Designated Destination Ports | Portal |
| Open a portal to an officially designated Destination you have previously visited. | |
| ☞ Close Portal | Disenchant |
| Close a portal you opened or traveled through. | |

Divinations

Unless otherwise noted, all Empathy is noticeable to the target and an unwilling target will not allow you to affect them for long.

Reading Emotions and Receiving Thoughts

☞ Hands-On & Hooded Empathy Empathy

Using Hands-On Empathy, touch a person and read their emotions. You don't get details—you know they are excited but not why, for instance. Hooded Empathy is the same, but instead of touching the person, you must wear an Empath's Hood and may do it as long as you can see them.

☞ Hands-On & Hooded Receiving Empathy

Using Hands-on Receiving, Touch a person and see their surface thoughts. This is called receiving because you only get what they want to send you. Hooded Receiving is the same, but instead of touching the person, you must wear an Empath's Hood and may do it as long as you can see them.

Prophecy and Retropecy

☞ Dreamer's Doom Prophecy

This is the method of interpreting the omens in one's own or another's dreams, using the book "Dreamer's Doom" required by the course. Interpreting another's dreams might be done at a Disadvantage if they leave out important information. Success forewarns you about one danger or opportunity coming along shortly.

☞ Subject Meditation Prophecy

Gather together everything you can from another person: items they once possessed, things that remind you of them, etc. Study and meditate on an image of that person. After a time, you will see a vision of that person's future. You have no control over what part of their future you see or how long you must wait for the vision to arrive. Meditating on the same subject will prove fruitless until the foreseen event has come to pass. You cannot meditate on your own future in this way, and the vision you receive will never involve you directly.

☞ Speak Visions Retropecy

When someone tells you a story that they experienced themselves, if you gaze directly into their eyes and they gaze directly into yours, a successful roll means that you can see the story as if you were there. You can use a mirror to do this to yourself and you might notice details about the scene you previously had not remembered.

Finding

☞ Serpent's Tongue Finding

Think of an object or person you have been in close contact with, send those thoughts into the ground, then lick the bare earth. Your tongue is now attuned to that object or person. When you are near, you taste it on the air. If you taste a surface you can tell if the person or object has touched that surface recently.

☞ Following Finding Finding

Stand in a room where the person you wish to find recently stood. Leave the room in the same way they did: via the same exit, at approximately the same speed, using their mannerisms, etc. If done correctly, you follow them, which means you know which exit or path they used to leave any area. How far you can follow them depends on how well you imitated their movements. If they left paths behind and set out across open ground, you lose their trail, but know where exactly they left the path.

Scrying

☞ Forgetful John's Memory Scrying

This basic scrying charm allows you to quickly glimpse back to a familiar place like home. The story goes that Forgetful John could never remember what he had done before leaving the house and would always have to use this charm to see if he left the stove on and other such things.

☞ Crystal Viewing Scrying

With appropriate preparation and brief ritual, you may gaze into a crystal ball or reflecting pool or some other specially prepared surface to catch a glimpse of recent happenings at a place you have been before. Many parts of Tailfeathers are warded against scrying for obvious reasons.



Brew

Potions may contain restricted ingredients, which are forbidden on campus except by special permission. So students need to be subtle about brewing those potions so they don't get caught and face school discipline. This may apply to any potion, but potions in the curriculum are unlikely to use restricted ingredients.

Sense Enhancing Potions

| | |
|--|---------------|
| ☞ Incense of Focus | Common |
| This incense, once inhaled, allows the user to see very minute things as though through a microscope or strong magnifying glass. It does not allow them to see any farther than usual, and restricts their peripheral vision to a moderate degree. | |

| | |
|---|-----------------|
| ☞ Magical Nose | Uncommon |
| This spell allows you to detect the presence of enchantments that have not been specifically made subtle or hidden via a unique scent. What you smell from a given enchantment changes from person to person—one person might smell sweet corn while another smells cardamom. | |

| | |
|---|---------------|
| ☞ Prickle Cream | Common |
| This cream when applied to skin generates a brief painful tingling feeling, after which the skin becomes very sensitive and you have a greatly improved sense of touch. You could read a book by applying this to your fingers and running them over the pages, discerning the inked letters. | |

| | |
|---|---------------|
| ☞ The Bookhound | Common |
| This potion allows you to smell books on a specific research topic of your choosing when visiting the library or any bookshelf. | |

Edible Plants

| | |
|---|------------------|
| ☞ Deepwell Snapweed | Equipment |
| You can chew this plant for oxygen instead of breathing. It grows in the depths of freshwater lakes where nearly no sunlight penetrates. Deepwell snapping turtles live in symbiosis with the snapweed: they hunt and leave food for the snapweed to grow, then bite off bits of snapweed to chew so they never have to surface for air. It can be cultivated by those careful never to expose it to light. | |

| | |
|---|------------------|
| ☞ Apple-a-Day | Equipment |
| This branch taken from a tree grown in the center of a fairy ring grows one perfect apple each day. These apples have a calming effect and can remove the Upset Condition when eaten. | |



Utility Potions

| | |
|--|---------------|
| ☞ Wai's Cup | Common |
| This awakening and invigorating draught can even awaken the magically slumbering. The most common use among students is to help them pull off an all-nighter working on a big project. | |

| | |
|--|-----------------|
| ☞ Bottled Music | Uncommon |
| Brew this potion while music is playing. This potion causes that music to be heard on contact, lasting until it dries. Spray a fine mist through the room to produce a subtle and short-lived musical ambiance, or douse a person with it to cause them to hear a cacophony until they change robes and dry off. | |

Transformation Potions

| | |
|--|----------------------------|
| ☞ Double's Breath | Common, Target-link |
| This vapor is one of the first gaseous potions a brewing student learns to make because it requires only the simplest of ingredients, with one special additive: the breath of another person. By inhaling this potion, you can temporarily take on the voice of the target whose breath you used. | |

| | |
|---|-----------------|
| ☞ Puppy Potion | Uncommon |
| Transforming into an animal with a potion is very difficult. But for some reason that no wizard can discern, it is easier to turn into a puppy than any other creature. The potion must be applied by blood, typically with an injection. The day the students brew this potion in class is always one of the most entertaining days of the year. As a puppy, students maintain some aspects of their personality, but lose their human faculties and act like puppies. | |

Healing Potions

| | |
|---|---------------------|
| ☞ Csei's Cure-All | Rare, Elixir |
| This potion punches above its weight. It cannot truly cure all magical maladies, but it sure cures a lot more than you might expect considering how simple it is to brew. Finding the ingredients, however, is not so simple. | |

| | |
|--|-----------------|
| ☞ Topical Breath | Uncommon |
| Rub this slimy potion on your skin and you won't need to breathe for a very long time. Approximately an hour per dose when relaxed, but less if you are exerting yourself. It dissolves in water, though. To hold your breath underwater, try deepwell snapweed. | |

Target-linked Potions

| | |
|--|------------------------------|
| ☞ Borrow Language | Uncommon, Target-link |
| The drinker can understand any language the target knows. This applies to written and spoken language. Requires a drop of the target's saliva. | |

| | |
|--|----------------------------|
| ☞ Mage's Magnetism | Common, Target-link |
| Requires anything from the target's body: a hair, a fingernail, a drop of sweat, etc. The drinker feels a gentle tug in the target's direction until the potion wears off. | |

Tinkering

Tinkering is not enchanting. It is about taking already magical materials and putting them together to get a magical result. These items interact with magic fundamentally and cannot be dispelled like enchantments can. It is about the operation and maintenance of magical tools and inventions.

Introductory Gadgets

| ⌘ Classic Besom | Gadget |
|--|--------|
| A normal-looking twig broom with a wooden handle, cut to a length comfortable for flying. Students learn how to control their flight. | |
| ⌘ Flying Carpet | Gadget |
| Unlike the humble besom, a flying carpet has room for friends and cargo, and flying one is more comfortable albeit more difficult. | |
| ⌘ Hale's Myriad | Gadget |
| This device has a speaking horn that allows you to record others' voices. It has a bulky facial attachment that then allows you to Project your own words in the recorded voices. Some models only hold a few voices at a time, while a top-of-the-line model holds dozens. | |
| ⌘ Mar's Stage | Gadget |
| This device allows a deft user to animate scraps of magical cloth to perform intricate actions beyond the skill of all but the most fluent of kinemancers. Cut and glue the cloth into simple characters, combine with Hale's Myriad, and you can put on a play all by yourself. | |
| ⌘ Wizard's Web | Gadget |
| Accessing the Wizard's Web used to be the realm of tinkers and hobbyists only, but it is becoming increasingly popular with younger generations. A tangled network of information and communication, it has none of the easy usability of the non-magical internet. Search engines that can scan the entirety of the web? Wizards would never allow such a thing! Knowledge must be earned, and the tangled web unwoven to reveal its secrets. The web is accessed via an arcane device with a multitude of knobs and tubes, screens, sound-horns, and a spray nozzle. | |



Basic Minerology

| ⌘ Slowstone Tube | Equipment |
|---|-----------|
| A tube of brass about 7 inches long, filled with layers of a magical crystal that slows down light passing through it by a few hours. This can be used as a rudimentary recording device, although the recorded view can only be seen once, and only after a particular length of time from when the light entered the tube. These are sometimes used by the wealthy to send personal greetings to their friends and business contacts. Slowstone torches are used to store sunlight for use at night or in dark caves. | |
| ⌘ Oracle Stone | Equipment |
| A lens that shows the future of wherever you gaze. Most oracle stones only show a few seconds into the future and are used for little more than parlor tricks or occasionally cheating at dice. Rare and expensive ones can show a few minutes in the future. Changing the future shown invariably damages the stone. | |
| ⌘ Transport Stones | Equipment |
| A small lumpy stone about the size and shape of a child's fist. Given by its owner, it will, when squeezed, instantly whisk the bearer into the presence of the owner. If held unused for long enough, the bearer becomes the new owner. Because these evade the school's wards preventing unauthorized translocations away from the grounds, they are contraband and are confiscated if found. | |

Introductory Automata

| ⌘ Takeback Dragonfly | Automaton |
|---|-----------|
| Easily made from everyday materials, this automaton has four wings and six legs attached to a rigid spine the length of an arm. Activate it atop an object. Later (before sundown), when you release the clamps on its wings, it first attempts to fly to the object, then it attempts to pick it up, then it attempts to carry the object back to its wing clamps. If thwarted, it does not give up until sundown when it shuts down. It can carry anything a typical human could carry comfortably with one hand. | |
| ⌘ The Blinker | Automaton |
| Affix this eye-shaped automaton to a wall or object and activate it while an event is occurring. It blinks each time it sees that same event occur. It displays the number of blinks on it. The event being counted should not be too complicated, or else the blinker is likely to count the wrong thing. Blinkers are commonly used to track the number of people who enter a room or use a resource. Being magical, it does not rely on vision, so it can "see" things that are normally invisible to the eye. | |
| ⌘ Trace Retracer | Automaton |
| This small ball-shaped automaton, once activated, monitors for any magical scrying or tracking. When it detects those, it rolls towards the source of the scrying or tracking. You might need to pick it up to help it get up stairs or around a wall, but it keeps rolling after you put it down. | |

Manage Magical Creatures

Like potions, taming some magical creatures might be prohibited by the school, but anything with the *Tamable* tag that is in the curriculum may be kept by students.

Tiny Useful Creatures

| | |
|---|--------------------------------|
| 🐾 Blueberry Spirits | Useful, Tiny, Transient |
| These cute little creatures are the size and shape of big plump blueberries. They are found all over the school grounds. Though without intelligence beyond any simple creature, they are observant and have good memories for their surroundings. With the right prompt, they can guide you through unknown terrain to the destination of your choice. | |
| 🐾 Attractor Beetle | Useful, Tiny |
| This creature draws all nearby magic toward it and absorbs it. | |
| 🐾 Vocalimp | Useful, Tiny |
| This tiny creature climbs into your voice box and repeats everything you say within milliseconds of you saying it, only ten times louder. Acts as a megaphone—a somewhat uncomfortable one. | |

Useful Spells and Potions

| | |
|--|-------------------|
| 🪄 Pest Ward | Area Ward |
| This enchantment keeps magical and non-magical pests out of the warded area. | |
| 🧴 Docility Dollops | Common |
| This potion, usually congealed into gummies, makes small aggressive creatures docile. | |
| ✳️ Urboe's Anosmia Charm | Self-Charm |
| Removing your sense of smell is very important when dealing with magical creatures, as many have offensive smells. | |

Animal Fabric Projects

| | |
|---|----------------------------|
| 🐾 Tinker's Pack | Equipment, Wearable |
| This backpack has magical patterns woven into the fabric, which when sewn properly result in a backpack that holds three or four times as much volume as it looks like it should. You feel the weight of everything you put in it, though. | |
| 🐾 Pocket Square | Equipment, Tiny |
| Learn the rune-loom to create an endlessly foldable fabric. Make an entire bedspread, tablecloth, or even tent that can be folded down to fit in as small a space as you like. | |
| 🐾 Blending Robes | Equipment, Wearable |
| Create your own set of clothes that display the height of wizardly fashion but are only visible to other wizards. To avoid embarrassment, remember to wear other clothes underneath if there is any chance of coming in contact with an Unaware person. | |

Riding Creatures

| | |
|--|-----------------------|
| 🐾 False Wyrm | Useful, Riding |
| These creatures bear some similarity to dragons. They are large, scaly, flying creatures. But they are entirely docile and can be enticed to allow groups to ride. The school has a domesticated one named Gladys. | |
| 🐾 Incorporam | Useful, Riding |
| This horned creature is invisible and incorporeal except for its hooves. It can be mounted with a magical saddle and while mounted the rider becomes incorporeal as well, though not invisible. | |

Pests on the Grounds

| | |
|---|---------------------------------|
| 🐾 Seithrat | Wild, Tamable |
| These rat-like creatures are attracted to enchanted and magical items and steal them if they can, or gnaw on them if they cannot. A nest starts off as mere pests, but with every magical item they steal and add to their hoard, they grow larger and bolder. | |
| 🐾 Fleeting Mantis | Wild, Tamable, Transient |
| This cat-sized magical insect comes and goes as it pleases, flitting away from danger with the ease of magic. Its favorite thing is to appear right behind its prey and strike with its sharp claws. | |
| 🐾 Woods Octopus | Wild, Tamable |
| This strange cephalopod grabs hold of a boot, shoe, or other item of clothing and starts to tighten its grip until the wearer removes the article. Once the article is removed, the octopus runs off to its den with it. Attacking the woods octopus physically is similar to attacking a rubber ball. They are endlessly springy and resilient. With the right knowledge, they can be convinced to let go and slink off. | |



Special Seminars

The school teaches special seminars each year on topics that don't fit in neatly to the rest of the curriculum.

Self Defense

| | |
|--|-----|
| ✦ Petrov's Stunner | Hex |
| The basic stunning hex. It stuns the target briefly and knocks them back a bit (or a lot depending on how much power the caster can muster). | |

| | |
|--|---------------|
| ✧ Impervious Ward | Personal Ward |
| This quick-to-cast enchantment makes your robes resistant to Projectiles. It won't stop a cannonball, but it stops almost anything else. | |

| | |
|--|--|
| ✧ Implement Alarm | |
| This quick-casting spell makes your wand or staff flash and blare out a loud noise. This version of the enchantment can only be cast on your own Implement, not anyone else's. And junior students won't be able to stop it, so it'll keep going until a teacher arrives, or at least a more responsible senior student. | |

Custom

The GM can add in a custom seminar that incorporates things that are relevant to the campaign. For instance, when the school was attacked by shapeshifters, the administration began running seminars where students could learn how to handle shapeshifters using Manage, how to cast true sight using Divine, and how to ward their dormitories against disguised creatures.

| | |
|--|------|
| 🐾 Shapeshifters | Wild |
| Curses cast into dead bodies by dark wizards, shapeshifters can change the shape of their flesh. | |

| | |
|--|---------|
| 👁 True Sight | Empathy |
| Look into a person's eyes. If they allow you, you see them as they see themselves. | |

| | |
|---|-----------|
| ✧ Paint Thinner Ward | Area Ward |
| This ward removes magical and non-magical disguises from any person or creature entering the warded area in disguise. | |

Year 2 Curriculum

The curriculum tells you what spells and things are studied in each course.

Charms

Jinxes

| | |
|---|------|
| ✦ Shrinking Jinx | Jinx |
| Cause the target to shrink to one quarter their normal size. | |
| ✦ Antigravity Jinx | Jinx |
| The target is no longer subject to gravity and floats up in the air. Although called a jinx, this is often used in beneficial ways. | |
| ✦ Enlarging Charm | Jinx |
| Cause the target to grow to double their normal size. | |

Self-Charms

| | |
|--|------------|
| ✦ Long-Arm | Self-Charm |
| Your chosen body part doubles in length. | |
| ✦ Consuming Focus | Self-Charm |
| You become the center of attention. Everything you do is fascinating to others. | |
| ✦ Electrified | Self-Charm |
| You become electrified, giving a painful but not deadly shock to whatever you touch. | |

Investigation Aids

| | |
|---|---------|
| ✦ Close Focus | Hex |
| Cause the target to have superhuman perception for very close objects, but poor perception farther away. For close objects, the target can see things normally only visible with a magnifying glass or microscope, and pick out the finest details. | |
| ✦ Memory Charm | Benison |
| For the duration of the charm, everything the target sees is formed into perfect memories that are accessible even after the charm wears off. | |
| ✦ Belal's Tyranny | Hex |
| This spell allows the user to commandeer the body and eyes of any arthropod (insects, spiders, centipedes, crabs, etc.) while their own body remains in a trance. A favourite of criminals, snoops, and pranksters alike. It has no effect if the target is not an arthropod. | |

Creature Protection

| | |
|---|---------|
| ✦ Beast Charm | Healing |
| Cast this on a non-hostile beast to remove its weariness and pain. If it belongs to you, it has Advantage in carrying out the next task you set for it. | |
| ✦ Creature Aegis | Jinx |
| Any harm the target does to a beast is also dealt to themselves. | |

Enchantments

Magic Detection

| | |
|---|---------------------|
| ☞ Obscure Magic | Transference |
| Transfer the property “appear non-magical” to an enchanted, warded, or otherwise magical object. This can be countered by Detect Magic unless your mastery is higher than the one using Detect Magic. | |
| ☞ Detect Magic | Analysis |
| Casting this over an area causes any objects that are enchanted, warded, or otherwise magical to emit silver sparkles. | |
| ☞ Charm-Alert Ward | Area Ward |
| This ward sets off a loud alarm if any charms are cast within the area or into it. | |

Intermediate Enchantments

| | |
|--|-------------------|
| ☞ Charm Conduit | |
| The enchanted object acts as a conduit through which charms travel from one person to another when both are touching the object. | |
| ☞ Room Reset | Mending |
| Cast this on a small room or a part of a large room and speak aloud a keyword as part of the spell. When anyone says the keyword, the room resets to just how it was when you cast the spell. Nothing that was taken out of the room returns, but anything that had been moved or dirtied returns to its place clean. Be sure to remove any newly-handwritten material from the room before using this spell to clean up, or else you’ll find your notes have been scrubbed right off the paper. | |
| ☞ Implement Disenchant | Disenchant |
| End any enchantment you did not cast, using the Implement that cast it. Useful for rescuing other wizards from enchantments-gone-awry. | |

Substantial Transferences

| | |
|---|---------------------|
| ☞ Grasping | Transference |
| The enchanted object sticks like superglue to whatever it touches as soon as you release it, and loses its stickiness whenever you are touching it. You must have a container of glue to cast this spell. | |
| ☞ Shrinking Robes | Transference |
| Transfer the trait “too small” to another object. You must wear a too-small item. Many enchanters wear an uncomfortably tight ring or garment to cast this. | |

Personal Wards

| | |
|---|----------------------|
| ☞ Deflecting Ward | Personal Ward |
| This personal ward causes hexes to deflect from your outfit. Though stronger than the basic hex ward, the deflecting hexes can be very unpredictable. | |
| ☞ No-Tell Shield | Personal Ward |
| Providing complete protection against empathy, this ward makes it impossible for diviners to read your thoughts or emotions. | |
| ☞ Insult Ward | Personal Ward |
| This ward provides protection against insults. When a person insults the bearer of this ward, they almost immediately make a clumsy and slightly embarrassing mistake like a Freudian slip or a pratfall. | |
| ☞ Costly Ward | Personal Ward |
| Protects the bearer against all injury, but causes moderate pain to bear. | |

Area Wards

| | |
|--|------------------|
| ☞ Ward Wall | Area Ward |
| This ward creates an invisible physical barrier. It is as strong as a brick wall. When you cast this, say a passphrase. Using the passphrase causes an opening in the ward that lasts only briefly. | |
| ☞ Sight Ward | Area Ward |
| This ward clouds sight and sound. Anything that goes on inside is very difficult to discern from the outside. | |
| ☞ Entry Ward | Area Ward |
| Entering the warded area is painful unless you hold an item bearing the caster’s signature. This is a beginner’s first way to keep out others without blocking the place to everyone with a Ward Wall. | |

Undoing

| | |
|---|----------------------------|
| ☞ Restoration From Memory | Mending |
| Place an object in its old spot, just as you remember it in your mind from the first time you saw it. Recreate that scene from your memory as accurately as you can, then cast this spell. The object returns to the state it was in in the memory. | |
| ☞ Counter-Disenchant | Mending, Disenchant |
| Restore a disenchantment’s former enchantment. You must be holding the Implement that cast the enchantment and know what the enchantment was, though you need not know how to cast it yourself. You may use this to re-enchant an object that lost its enchantment at sunset, but only if you cast it the next day: after two sunsets, it is irretrievable. | |

Translocations

Spying Warps

| ⚡ Magic Mirror | Warp, Permanent |
|--|-----------------|
| This is a basic permanent double-sided warp. Place each end separately and create a window between two locations, allowing light through, but not sound nor magic. | |
| ⚡ Witch's Peephole | Warp, Subtle |
| The witch's peephole is a subtle spying warp. The caster can see through it, and it will not be noticed except by deliberate search or detection. | |

Spatial Warps

| ⚡ The Unattainable | Warp |
|---|--------------|
| This spatial warp increases distances near it. The closer you get, the longer the distance you need to cover. | |
| ⚡ Hub Warp | Warp |
| Open a warp nearby. You can teleport yourself or a willing person back to that warp from anywhere. | |
| ⚡ Magic Door | Warp, Portal |
| Magically mark up to 7 doors (requires you to physically touch them), then cast this warp on another door (called the "magic door"). You can walk from the magic door to any of the marked doors, provided they are unlocked. | |

Teleportation

| ⚡ Swap Places | Teleport |
|--|----------|
| Throw a teleportation hex at a person on the same level as you (neither above nor below you). You and they switch places. | |
| ⚡ Self-Teleport | Teleport |
| Teleport yourself to a destination within 7 meters and on the same level (neither above nor below you). | |
| ⚡ Involuntary Teleport | Teleport |
| Throw a teleportation hex towards another person and a companion spell towards a destination on the same level (neither above nor below the target), both within 7 meters of you and of each other. If the hex hits, teleport the target to the destination. | |

Intermediate Portals

| ⚡ Self-closing Tunnel | Portal |
|---|--------|
| Open a tunnel between two nearby spots you can see. The tunnel closes as soon as someone travels through it. | |
| ⚡ Choice Tunnel | Portal |
| Open one end of a portal nearby. When anyone enters it, you choose a place you can see for them to emerge, within 7 meters of where they entered. | |

Practical Kinemancy

| ⚡ Basic Kinemancy | Kinemancy |
|--|-----------|
| Move an unheld light object you can see to another location you can see. | |
| ⚡ Instant Repulsion | Kinemancy |
| Push everything away from you quickly. | |
| ⚡ Ripping Tides | Kinemancy |
| Rip a held object from another's hands and toss it a short distance. | |

Kinematic Enchantments

| ⚡ Whirling | Kinematic Enchantment |
|--|-----------------------|
| The enchanted object spins in place in an unpredictable whirl. | |
| ⚡ Reverse Kinematics | Kinematic Enchantment |
| Enchant an object so that it slowly reverses the path it took to get to that point. You must have witnessed it taking that path (witnessing it in a dream, vision, or divination counts). This works even on very large objects. | |

Divinations

Calming Empathies

| ☯ Empathic Bond | Empathy |
|--|---------------------|
| Connect with someone you share a secret with. You feel their emotions and pain and they feel yours. If they are in a scary situation and you are not, they feel less afraid because you are calm, and you feel as scared as they do. | |
| ☯ Empathic Wave | Empathy |
| Repeat a word or phrase that calms you. You soothe the pain and calm the emotions of those around you. | |
| ☯ Object Empathy | Empathy, Retrophycy |
| Hold an object that is emotionally resonant to a person and shout their name. You fall into a trance, and if left uninterrupted for several minutes, you see a scene from that person's past from their point of view showing the emotional valence of the object, which you feel as they did. | |

Retrophycy

| ☯ Reliving | Retrophycy |
|--|------------|
| Hold an object that was important in one of your memories. You can relive that memory as if you were there again. Perhaps you'll notice something new, or perhaps you'll simply enjoy a fond moment once more. | |
| ☯ Netsil | Retrophycy |
| Put your clothes or robes on backwards, then sit in a place and cast this spell. You begin to hear all of the sounds that you would have heard in that spot as you go further and further back in time. Your perception travels back in time at a rate of one second per second, so if you want to hear what went on there an hour ago, you must remain there for an hour. If you are disturbed and lose your concentration, the spell is broken and you have to start over. Yes, all of the sounds are backwards, but part of learning this spell is practicing understanding backwards speech. | |

| ☯ Object Memory | Retrophycy |
|--|------------|
| Place your hands on an object, close your eyes, and cast this spell. You see the history of this object's location, but without context. That is, you see where it was and the path it took to get to its current location, but everything around it is in shadow: nobody and no place is recognizable. After all, objects cannot see. | |

Investigative Scrying

| ☯ Corner Glance | Scrying |
|---|------------------|
| Using a mirror in your hand or any other reflective surface, you can see around any corner, no matter how distant from you or the mirror. | |
| ☯ Eyes of an Object | Scrying, Finding |
| Close your eyes and imagine holding (or wearing, etc.) an object that is intimately familiar to you. After a minute, you see the area around you as if you were that object. This is very helpful for finding lost items, although there won't be much to see besides darkness if the lost item is under a couch cushion. | |

Finding

| ☯ Leftovers | Finding |
|---|--------------------|
| When you have some part of a whole or a piece of a collection, cast this spell and destroy the piece you have to find the location of the rest. If the rest is in multiple locations, you learn the location that has the largest part. You know the precise distance and direction from where you are. | |
| ☯ Blood Scrying | Finding, Scrying |
| By burning the blood of a person or animal in this ritual, you can see where they currently are for a moment, though you may or may not recognize the place. The blood must still be wet; old dried blood stains do not work. | |
| ☯ or ☯ Drawing Out | Finding, Kinemancy |
| When you have most of a thing or a collection and are only missing a small piece, cast this spell and the missing pieces are drawn towards the bulk of the thing. They are only drawn to it when it is close, so this is used once you already know how to get close. The force is not strong enough to pull the piece out of a closed drawer, but it might make it rattle around in there. | |

Prophecy of Fortune

| ☯ Misfortune | Prophecy |
|--|----------|
| You foresee your victim's next failure and take subtle steps to ensure that the next time they fail a task or suffer a misfortune, it goes as badly for them as it could possibly have gone. | |
| ☯ Reversal of Fortune | Prophecy |
| See a vital hinge point in your future and change its direction. On your next roll of any kind, subtract the result from 7 and use that as the result instead. | |

Brew

Transformative Elixirs

☞ Gryphon Elixir Uncommon, Elixir

Drinking this potion causes you to sprout wings and become capable of flight. What sort of wings depends on your ingredients, of course: eagle feathers, bat fur, butterfly cocoons, or drake scales are all popular ingredient choices.

☞ Sleipnir Elixir Common, Elixir

An elixir that allows your legs to move so fast that they are practically a blur. This potion acts quickly and wears off after around half an hour.

☞ Squoosh Gel Common, Elixir

Drinking this elixir makes you momentarily feel like your insides are melting (because they are). After that brief discomfort, you can squeeze your body to slide through incredibly narrow spaces. The narrower the space, the longer it takes to slide yourself through.

☞ Bottled Bear Uncommon, Elixir

Drinking this potion transforms you into a bear. You maintain your intelligence while in the bear's body, but lose your capacity for speech and the fine motor control that human fingers allow. It takes around an hour for the transformation to take effect, and during that time, you will be uncontrollably hungry. It helps to have food on hand, but even then you'll likely go off in search of more.

Protective Potions

☞ Nullification Potion Uncommon

Inhaling this vapor reduces the effects of charms, hexes, and personal wards.

☞ Csei's Contagious Cure Rare

This potion is a modification of Csei's Cure-All. It is more restricted because it only affects contagious maladies, but in those cases it is ideal because it is itself contagious, spreading through the population and eliminating the contagion.

Intermediate Target-Linked Potions

☞ Fascination Potion Common, Target-Link

Sometimes colloquially called a "love potion," this doesn't make a person fall in love with another, but it does make the drinker become fascinated with the link. This kind of fascination might lead to romance, but it could also lead to disgust if the link is repulsive, or it could lead to the drinker discovering something they had been overlooking. Because of this nuance, modifying attention rather than behavior, it is not forbidden. This is a slow-acting potion and lasts for days.

☞ Draught of Bonded Futures Uncommon, Target-Link

After an unpredictable but generally short amount of time, the link teleports next to the drinker. Requires any item freely given by the link.

☞ Ignoring You Is Bliss Common, Target-Link, Elixir

Drinking this elixir makes you completely unable to sense the link in any way. Requires you to sense the link while you brew it.

Herbology

☞ Lightblossoms Equipment

The buds from this plant glow and the blossoms shine with light. Carrying around a little bouquet of these, you can cover and expose different amounts of these blossoms to get as much or as little light as you like.

☞ Bedside Garden Equipment

This plant grows as fruit whatever edible material it was planted with. Plant seeds along with a cheeseburger and you'll have a cheeseburger plant.

☞ Mycolinguistic Bluecaps Equipment

When you and your friends share these bluecaps, you together learn to speak the language of the mushroom. You all understand one another, but are incomprehensible to those who have not partaken. You forget how to speak any other language for the duration, but you understand all languages, and all sound to you as translations into the language of the mushroom. Dialogue translated in this way sounds "dubbed," and even the speaker's voice sounds different.



Tinkering Equipment

| ☞ Voko's Lariat | Equipment |
|---|-----------|
| Infusing common hemp with a lover's sigh, this rope wraps and binds whoever it hits, becoming very difficult to remove. | |
| ☞ Irena's Cloak | Equipment |
| This cloth is woven from the pure darkness of a cave underground at midnight during the new moon. It obscures anything it is draped over in shadow. | |
| ☞ Bilderman's Bells | Equipment |
| Bermý Bilderman made bells that only he could hear. He discovered the technique some eighty years ago. He taught his technique to apprentices and disciples who have spread it around the world. A bellmaker cannot make bells personalized to anyone but themselves; if you want bells that only you can hear, you must be the one to make them. | |
| ☞ Murphy Hat | Equipment |
| This hat makes its wearer look just like Old Murphy. They sprout vibrant orange sideburns, their nose grows bulbous, and their body portly. It's the disguise for when it's okay for others to know you are in disguise. To make a Murphy hat requires hair shaved from the sideburns of someone already wearing one. | |

Traps

| ☞ Anti-Charm Trap | Automaton |
|--|-----------|
| There are several creatures that are immune to charms or emit a magic-dampening field. Using the breath of one of these, a tinker can create a trap that disables charms. These traps are more powerful than Wards in that they can disable even the strongest charms, but they are limited by needing to be reloaded after triggering two or three times. | |
| ☞ Automatic Implement | Automaton |
| You can modify a magical Implement to fire automatically at anyone who comes in range. | |
| ☞ Distraction Trap | Automaton |
| Using the venom of the lullaby fly, a tinker can create a small hive of tiny automata that pester and distract whoever stumbles near. | |

Gadgets

| ☞ The Rod of Arms | Gadget |
|---|--------|
| A wooden rod about 3 feet long topped with a carving of an octopodean beast, arms outstretched. With a spin, this rod can whip the wind into a vortex or create strong whirlpools in water. Straddled in the water, it can act as propulsion for a single rider, like a jet-ski! | |
| ☞ Stretch Pole | Gadget |
| This flexible pole made out of tar can be stretched, and the person doing the stretching also stretches, too. Their whole body stretches and gets longer. There is no hard limit, but without extra strength, those stretched and elongated muscles eventually have trouble holding up their body. The pole and the person slowly return to their original length over the course of an hour or so. | |
| ☞ Cube-Mover | Gadget |
| This pair of expandable rods, when positioned and activated, move a cube of material from one spot to another. Everything in a cube defined by the length and position of the first rod swings and slides into the spot defined by the second rod. This is used to move very heavy objects, to dig trenches, and more. The rods' length can expand from a couple of centimeters to a couple of meters. Professional wizard construction sites might have larger ones still. | |

Magical Creatures

Useful Creatures

Glowfly Swarm **Useful, Tiny, Transient**

Glowflies and Darkflies are one species. Glowflies are the males, swarming at night, glowing with a bright light to outshine the moon. By dawn, their light is spent and they retire.

Darkfly Swarm **Useful, Tiny, Transient**

Glowflies and Darkflies are one species. Darkflies are the females, swarming during the day, absorbing sunlight and creating areas of darkness and shadow. In the evening before they sleep, they meet with the males and magically give them the light they absorbed during the day.

Scalehound **Useful**

The howl of the scalehound inspires their friends and disheartens their foes. They use their powerful scaly tails to grab and push around anything in their way.

Snarphagus **Useful**

This ravenous incarnation of gluttony turns literally anything that fits in its maw into poop over the course of a few hours. Magical experiments always leave plenty of dangerous waste needing safe disposal. The school has a very large snarphagus that provides manure for the greenhouses, but students may keep their own smaller ones as well.

Scent Mole **Useful**

This creature is the best possible replacement for tracing spells. Can be used even against trace-blocked and warded targets, but the Mole must be attuned to the target's scent first.

Wild Creatures

Vine Worms **Wild, Tamable**

More vines than worms, these carnivorous magical plants entangle and slowly digest their prey.

Stoneworms **Wild**

A small sphere that bores its way into flesh with an agonizing freezing sensation, finding the deepest, warmest part of any living body and slowly draining it of its heat.

Spitting Tree **Wild, Tamable**

A magical plant that sprays corrosive juices on anything that strays too close. The bodies of the animals that die beneath it serve to improve its soil.

Flame Pig **Wild, Tamable**

What's more dangerous than a charging wild boar? One that's on fire.

Tusked Lizards **Wild, Tamable**

These walrus-sized tusked iguanas make excellent guardians. They are very loyal to anyone who can identify their favourite food. Each has a different favourite: one likes popcorn, another likes tartar sauce, and so on.

Animal Products

or **Talisman of Distraction** **Equipment**

This talisman draws the eye of all who see it. Reveal it to draw instant attention. These are commonly made from chalcedony harvested from the cave-nests of the two-headed hypno-worm.

The Forked Tongue **Equipment**

When you slip this on your tongue, it becomes quite difficult to speak normally, but you can communicate with reptiles. Reptiles are not known to be scintillating conversationalists, but they observe well.

Padded Jacket **Equipment**

Knitted from the wool of a spiral-horned fur-serpent, this jacket protects you from physical blows as if you had a mattress wrapped around you.

Magic Leash **Equipment**

This collar goes around your pet's neck, and you hold a magic loop in your hand. When you call the pet's name, a leash appears between the loop and the collar. This leash can be any length, so this works no matter how far you are from your pet.

Dangers to wizards

Lesser vampires **Wild**

These creatures drink blood and particularly enjoy the blood of wizards. Being bitten by one cannot turn you into a vampire, but a chemical in their saliva makes their victims uncharacteristically docile for several days, allowing the vampires to feed again and again if their victim does not have friends to rescue them. Though they run on two legs, they do not look human—they look more like bats and are the size of a large dog. They fly very quietly in small packs and prefer to hunt at night. Once they have fed, they become stronger, more aggressive and less stealthy.

Dream Jellies **Wild**

This creature is attracted to magic and is quite dangerous. It quickly puts its target to sleep and then begins to drain them of energy. The victims awake extremely weak and unable to use magic for several days. The groundskeepers do their best to eliminate Dream Jellies when they find them, but still occasionally one drifts down out of the sky and puts students in danger.





Year 3: General Spells

Starting in year 3, once a student knows a few spells within one area of study, they can learn the techniques needed to improvise their own spells. This ability to improvise is represented by General spells that you can learn. Each General spell says what happens on a success, gives an extra option or two to choose from when you have to Pay a Cost, and gives suggestions to the GM for what happens on a Miscast. To learn a General Spell, the student must be in third year or above and must know 3 Spells with the appropriate tag. (E.g. to learn General Analysis, the student would need 3 spells with the *Analysis* tag.)

Group Input

These General spells give players a lot of freedom to improvise. The trade-off for that freedom is that they cannot be intrinsically balanced to work well with your setting in all situations. It is every player's responsibility to make sure the spells being used fit the tone of the game and make sense in the setting. If a player comes up with an idea for a spell that follows the rules but would cause big logical or social problems for the setting, the other players and the GM can say "That breaks the setting, so let's come up with a way the spell could mostly work but without that consequence." Some spells are impossible, others are possible but illegal or banned in the setting, others earn you the attention of fell forces or have grave consequences. With the input of the group, the player can modify their idea so that it fits the game better.

Difficulty and Helpful Factors

Each general spell lists "difficulty factors." You can add up to one difficulty factor to your casting, but at a Disadvantage.

"Helpful factors" can cancel out difficulty factors one-for-one, allowing you to add more before getting Disadvantage.

As you advance, you can gain Masteries, which are a specific kind of helpful factor. You can have multiple Masteries in the same spell if you like. A third-level master of a spell could add 3 difficulty factors for free, or 4 at a Disadvantage.

You can choose most difficulty factors multiple times, and you must do so when appropriate. For example, when casting a self-charm, if you already bear two charms, you must choose the "already charmed" factor twice. Using the "multiple similar targets (up to 7)" factor allows you to target a group of 7 objects, so you can choose it twice to enchant up to 7 groups of 7 objects. As a group, use your best judgment to make sure this is not abused in either direction—it's no fun to make things impossible, and it's also no fun to cast spells that are far too powerful and spoil the game.

Charm Moves

To cast a charm, you need to be close enough to cast accurately, because charms fly through the air, so you miss if you try to cast from too far away.

Unlike enchantments, which last until sunset, charms are by default fleeting. A fleeting self-charm or benison lasts for a few minutes—making it Lasting extends that to a few hours. A fleeting hex lasts for a few seconds—making it Lasting extends that to a few minutes.

Requirements for all charms:

- Being close enough to touch for benisons and healings, within sight and earshot for jinxes, or having a clear enough shot to aim at the target for hexes

Difficulty factors for all charms:

- Lasting

Helpful factors for all charms:

- Target puts trust in you

| ✦ General Self-Charm and Benison | |
|--|---|
| To cast a self-charm or benison, declare your desired effect and roll Charm. | |
| On a Success, you gain your effect. | |
| On a Cost, choose one: <ul style="list-style-type: none">• The effect is partial, or is less powerful than intended• Target receives minor related side-effects• Pay a Cost as usual | On a Miscast, the GM chooses one: <ul style="list-style-type: none">• The effect is twisted or the reverse of what you intended• The effect is much more powerful than intended• Target receives serious related side-effects |
| Difficulty Factors: <ul style="list-style-type: none">• Benison• Transformation or size change• Stronger effect• Additional related effect• Already charmed or inherent magic• Extra target for benison | Helpful Factors: <ul style="list-style-type: none">• Personality match |

Notes:

Benisons are more difficult than self-charms, plain and simple.

For self-charms and benisons, imagine the most basic version of the effect you want. If you want to fly, the most basic version of that would just be hovering. For crossing a gap, hovering is fine, but if you want to fly up and grab hold of a flying carpet you'll need a *Stronger effect*. If you want to be invisible, that's basic, but it won't make you inaudible—to be both you'll need to choose *Additional related effect*. If you want to increase your size, getting as big as a bear is the base level and it goes up from there: as big as an elephant, then as big as a house, etc. You can always consult the group to figure out an appropriate base level.

It is harder to cast charms on people who are *Already charmed*. Do not take this factor if your target is being jinxed, or if they have a very simple charm like aesthetomancy: those do not count. Rather than cast multiple unrelated charms, it is easier to cast one charm with a suite of related benefits, using the *Additional related effect* factor.

A *Personality match* just means a resonance between the target's personality and the desired effect. It's easier to turn some people into mice and other people into tigers, and it's obvious who is which.

Examples:

Related side-effects are things like when you become big, you also become a hairy fanged monster; when you become invisible to everyone, everyone also becomes invisible to you. They have to be things that could naturally go with your intention and might have snuck into your subconscious while casting. On a Cost, the player chooses something inconvenient but not terrible, but on a Twist the GM can make them as bad as they like.

✧ General Hex or Jinx

To cast a hex or jinx, declare your target and the effect you wish to have, then roll Charm.

On a Success, you hit the target and do your effect.

On a Cost, choose one:

- The effect is partial, or is less powerful than intended
- Target receives an additional unintended effect
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- The effect is twisted or the reverse of what you intended
- Backfire: the effect (or a poetically just version of it) hits you instead
- The effect is much more powerful than intended

Difficulty Factors:

- Extra target (additional difficulty for each extra target)
- Transformation or size change
- Behavior change
- Target is inherently magical

Helpful Factors:

- Poetic justice

Notes:

The universe seems to have a sense of humor, and hexes always work best if they can be tied to the subject in a certain way—this is referred to as *Poetic justice*. It is similar to the personality match factor for self-charms and benisons, but distinct.

Behavior change is not mind control. A hex can make you only tell the truth, but once you realize that, you can still choose to keep your mouth shut. A hex can make you angry or change your mood, and you might act poorly when in a bad mood, but it can't control who you act poorly toward.

More Notes:

In most cases the basic effect of a hex is to put the target out of action. Whether you put them to sleep, turn their legs to stone, make their hands incorporeal, or turn them into a mouse, the general effect is the same: they can't accomplish their goals against you as long as the hex lasts (which is fleeting by default, like all charms).

✧ General Healing

To remove the effects of a hex, magical potion, or non-magical illness or injury roll Charm.

On a Success, the malady is removed.

On a Cost, choose one:

- One nagging element of the malady remains
- You overheat a little: the malady is inverted, but only a little
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- The malady is transferred to you or a bystander
- The malady is twisted and changed but not removed
- The malady is doubled or inverted

Difficulty Factors:

- You do not know the source
- The hex's caster had mastery (additional difficulty for each level)

Helpful Factors:

- You have something from the source.
- Broader bodily change

Notes:

To remove a hex, it helps to know who cast it, otherwise you must choose *You do not know the source* as a difficulty factor. The same goes for effects caused by potions: you need to know what potion it was. Guessing is never good enough for magic, but 100% certainty is usually impossible—the character must be certain enough to know it, not just think it. If a player has out-of-character knowledge and thinks their character might or might not know who did it, the player can roll Detect to see if their character sees the clues and makes the connections to be certain enough.

You have something from the source for a potion means you have a sample of the potion or a key ingredient from the potion. For a hex, it means you have something that belongs to the hexer.

More Notes:

Since hexes do not last long, a healing charm is likely to remove the effects of the hex for long enough for the hex to wear off. It can neutralize a jinx for long enough to find and stop the chant. But for potions and non-magical illness and injury, it can only be a stopgap measure, as the effects of a potion typically outlast the length of the healing charm. Healing potions are better for these uses.

The *Broader bodily change* factor reflects the easiest way to heal with magic. Think of the Leafskin spell: it causes wounds to close by causing a broad change in the target's skin.

Enchant Moves

Unlike charms, enchantments can be laid down in layers over time. When using a General spell, a wizard may add one additional difficulty factor more than usual if they make it a Project instead of casting it at once. Usually this additional difficulty factor is “ignore sunsets” and enchanters take their time to make something permanent.

Requirements for all enchantments:

- You must know where the target is.
- You must have seen the target before.

Difficulty factors for all enchantments:

- Multiple similar targets (up to 7)
- Not touching target
- Already enchanted (does not apply to Analysis, Disenchant, or Mending)
- Target very far
- Cannot see target
- Ignore sunsets (permanent)
- Conditional or timed trigger or effect

Helpful factors for all enchantments:

- Intimately familiar target

Examples of Conditional or timed triggers or effects:

- An enchantment that does not take effect immediately, but waits an hour.
- An enchantment that ends early, at 4PM instead of ending at sunset.
- An enchanted item that is mundane when held by a non-wizard.
- An enchanted item that only works for one specific person.
- An enchantment that only works in the presence of a specific key.
- An enchantment that works differently for different people.

Objects Have No Memory

Conditional effects must only be about the current condition of the object, not about its past or future. To find out about that requires Divination. That is, you can't make a conditional effect that says that the knife will glow when held by someone who has held it before. The object does not have memory. That spell would essentially be taking over retrophecy's role.

☞ General Transference

When you attempt a transference, declare the conceptual link between the source and target objects and declare the property you are attempting to transfer from source to target. Touch the source object and roll Enchant.

On a Success, the property is transferred.

On a Cost, choose one:

- You also transfer an additional unwanted property
- Only part of the object gains the property
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- A different property is transferred between the two objects
- An equivalent property is transferred, but from a different object
- The property is transferred to the wrong target or in the wrong direction

Difficulty Factors:

- Transferring motility or sentience
- Transferring an additional property (may choose this multiple times)
- Very large target
- Source is alive

Helpful Factors:

- Have successfully transferred this property from this source before

Notes:

Sentience has degrees. An ant is sentient, as is a human. Higher levels of sentience cannot be safely transferred into just any object. Without a mind and memories for that mentality to inhabit, the results are catastrophic.

Example:

Creating a talking skull friend is not impossible, but it's not as simple as a single spell. You would need a project first to prepare the object for inhabitation. You need to choose *Transferring motility or sentience*. Then you choose *Ignore Sunsets* because you want it to be permanent. Unless you have a sentient object handy, you likely also need to choose *Source is alive* and ask a friend to be the source. During the course of your project, hopefully you've become *Intimately familiar* with the skull, so that's a helpful factor. You'll still need a mastery, though.

☞ General Analysis

When you wish to know something about the current state of an object or have it change when it reaches a certain state, name the specific condition you are curious about and say how the object changes if it meets the condition. The change should be minor, like a color change—if you want to make a major change to an object, use Transference. Roll Enchant.

On a Success, if or when the object meets the spoken condition it changes.

On a Cost, choose one:

- The object is changed in a way you did not intend
- Something else changes as you intended the target to change
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- The spell goes off-target, revealing something urgent or dangerous about a different object
- The spell reverses the object's condition and then gives a now-correct answer
- The object is damaged or changed in an important and unintended way

Difficulty Factors:

- Multiple conditions or a less specific condition
- Object changes in a way only you can sense

Helpful Factors:

- You hold the object

Notes:

General analysis essentially allows you to get a transference with a conditional effect without needing to choose that difficulty factor, but in exchange you are limited in what outcomes you can get to the merely superficial.

Example:

You want to know which wand is made of maple. You plan to hold the wands, so you can pick *You hold the object* as a helpful factor. You must choose *Multiple similar targets* as a difficulty factor. If you Miscast, the GM might choose to say that your spell turned the maple wand into an oak wand without you knowing and now the answer your spell gives is that none of them are maple.

🔪 General Area Ward

When you attempt an area ward, declare the type of intrusion to prevent and the consequences of that intrusion. Area wards automatically except the caster, but other exceptions can be added as additional difficulty factors. Roll Enchant.

On a Success, the ward is cast.

On a Cost, choose one:

- You suffer the consequences of the intrusion now
- The ward has a gap or vulnerability that you are aware of and can take steps to mitigate
- Pay a Cost as usual

Difficulty Factors:

- Very large area
- Named exceptions (up to 7)
- Extreme consequences
- Multiple or compound consequences
- Prevent intrusion

On a Miscast, the GM chooses one:

- The ward does not except you, or targets the wrong intruders
- The consequence is twisted into something else
- The ward has a gap or vulnerability you failed to detect

Helpful Factors:

- Alarm only, no other consequences

Notes:

You can come up with your own types of intrusions, but they should be simple and objective. “Anyone I think is not my friend enters” is not objective: specifically, it can change depending on your mood. “Anyone who did not witness this casting enters” is objective.

Example:

You cast a ward on the corner of your room containing your brewing set. Anyone other than you who removes any potion from that area (including by drinking it) will smell like their least-favourite food. If you wanted to prevent people from removing potions entirely, you would have to choose the *Prevent intrusion* difficulty factor.

Example intrusions:

- Entry by...
- An object is removed by...
 - Automata
 - All living beings
 - Humans
 - Anyone without the passphrase
 - Anyone older than you

Example consequences:

- An alarm anyone nearby can hear
- An alarm only you can hear from anywhere
- Intruders cannot read while within the ward
- Any spell you can cast is cast on the intruders (e.g. a shrinking charm makes intruders shrink every second they remain within the ward)
- A sense-related effect on the intruders, even if you don’t know a spell for it.

🔮 General Personal Ward

When you attempt a personal ward, declare the item or outfit being warded and the specific type of danger to prevent. By default, wards reduce effects significantly, but not completely. Roll Enchant.

On a Success, the ward is cast.

On a Cost, choose one:

- The ward has a gap or vulnerability that you are aware of and can take steps to mitigate
- There is an unwanted effect on the item or its bearer
- Pay a Cost as usual

On a Miscalc, the GM chooses one:

- Conversion: The ward converts the chosen danger into a different danger
- Wrong Ward: The item is warded against the wrong danger
- Weak Point: The ward has a gap or vulnerability you failed to detect

Difficulty Factors:

- Protect bearer, not only item
- Multiple protection (additional difficulty for each protection)
- Magical protection (must choose one of the three Helpful Factors)
- Additional consequence for violators

Helpful Factors:

- Reduce or mitigate only
- Protect from one vector only
- Limited uses

Notes:

Magical protection allows you to protect the wearer against a certain type of spell, such as hexes, jinxes, empathies, or findings. It also allows you to protect the item itself against transferences or kinemancies.

When choosing the *Limited uses* factor, choose a method:

1. Each time your ward protects against a danger, roll a die. On a 1, the ward breaks.
2. Roll a die now and add 1: that is how many times it will protect you. Make a note.

The first method will protect you for longer on average, but at the cost that you don't know when it will run out.

When the danger is discrete like being hit by a weapon or a spell, it is easy to count what is a use. If the danger is continuous, like being seen, then you can decide as a group how long you can be out in public before it counts as one use.

Example:

An invisibility cloak has a personal ward to protect against sight. You probably want to choose *Protect bearer, not only item* difficulty factor, otherwise only parts fully covered by the cloak will be invisible. To make the wearer simply inconspicuous instead of invisible, you could choose the *Reduce or mitigate only* helpful factor. To make the wearer inaudible as well would require the *Multiple protection* difficulty factor. So to make a cloak that completely hides the wearer in sight and sound would take a caster with mastery or would require it to be made as a Project over time.

After creating the cloak, if the caster rolls a Miscalc and the GM chooses Conversion, the GM might say that it converts the danger of being seen into the danger of being ill: you are invisible, but the longer you are within sight of people, the more nauseated you feel.

Another example:

An amulet that protects against hexes. This requires the *Magical protection* difficulty factor. To protect against both jinxes and hexes requires the *Multiple protection* difficulty factor. To reflect hexes back at your attacker requires the *Additional consequence for violators* difficulty factor. Making the enchantment permanent requires the *Ignore sunsets* difficulty factor. All of these are very desirable properties for an amulet of protection, so even an enchanter with mastery must pick and choose which they need.

Because *Magical Protection* requires a helpful factor to be chosen, an amulet that protects against hexes will do one of three things: protect against hexes from the back, reduce the effects of hexes from any direction, or completely protect against hexes but break after some number of uses.

☞ General Mending

When you attempt to mend an item or area that had an enchantment but has since been broken, hold an object that connects you to the enchantment's caster and roll Enchant.

On a Success, the item is mended with its enchantment.

On a Cost, choose one:

- The enchantment's power or effect is reduced
- There is damage or an unwanted effect on the object or its bearer
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- The item is restored but the enchantment is twisted
- The item is restored but the enchantment is restored to a different item nearby
- The enchantment is restored, but the item is not and might be further damaged

Difficulty Factors:

- You cannot cast the enchantment yourself
- The enchantment's caster had mastery (additional difficulty for each level)
- Modifying the enchantment or the object

Helpful Factors:

- You have mastery to cast the enchantment (additional help for each level)

Notes:

The General Mending spell is used for enchanted items because restoring normal objects is already handled well by other spells, like *Re-bond* and *Fay Zu's Puzzle*.

Example:

You want to mend your family's heirloom magical sword, which was broken in the last adventure. A little research reveals that it was your great-great-grandmother who first enchanted and wielded the sword. So before you can mend it, you need to find an object that connects you to her. Time for a trip to Grampa's attic!

☞ General Disenchant

When you attempt to remove or evade a ward or enchantment, hold an object that connects you to the enchantment's caster and roll Enchant.

On a Success, the enchantment is removed or evaded.

On a Cost, choose one:

- A sliver of the enchantment remains or affects you
- The target is damaged or compromised
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- Something else is disenchanting instead or as well
- The enchantment is twisted and changed, but not removed
- The enchantment moves to something else

Difficulty Factors:

- You cannot cast the enchantment yourself
- The enchantment's caster had mastery (additional difficulty for each level)
- Leaving no evidence (when evading a ward)

Helpful Factors:

- You have mastery to cast the enchantment (additional help for each level)

Notes:

By default, evading the consequences of violating a ward will leave a magical residue that is noticeable to the ward's caster and to magical investigators. Erasing this residue requires the *Leaving no evidence* difficulty factor.

Example:

You try to slip through a *Ward Wall*, choosing the difficulty factor *Leaving no evidence*. You roll with Disadvantage and get Success with a Cost. You could choose "The target is damaged or compromised" and put a crack in the *Ward Wall*. That would conflict with your goal of leaving no evidence, since the crack would be obvious evidence. So instead, you choose "A sliver of the enchantment remains or affects you," which you interpret as you can slip through but not any of your stuff. You quickly wrap yourself in a rug on the other side and continue your investigations without your gear.

🔮 Spell Embedding

Requirement: Know 3 Enchantments and 3 Charms.

To embed a charm in an object, cast the charm and roll Enchant. You must roll to cast the charm first, so a Twist while casting the charm may prevent you from proceeding with the embedding, give Disadvantage to the embedding roll, or have some other effect, depending on the GM's choice of Twist. A Miscast while casting the charm could result in you embedding something other than what you wanted.

On a Success on both rolls, the object can now cast the spell on command.

On a Cost, choose one:

- The spell inside is twisted in a way you are aware of and can take steps to mitigate
- The containment is weak: there is an unwanted trigger to cast the spell that is difficult or annoying to avoid
- Pay a Cost as usual

Difficulty Factors:

- Rechargeable: to reload the item, simply cast the spell again
- Multiple uses (up to 7)
- Charmed: the item is constantly granting the bearer a charm
- A different person casts the charm

On a Miscast, the GM chooses one:

- The containment is unstable: the object casts the spell at an inopportune moment
- The spell inside is twisted in a way you failed to detect
- The object fails to contain the magic, releasing the spell wildly and damaging the object

Helpful Factors:

- Object is already magical

Notes:

The GM tells the players the result of a Miscast, at least in general terms. If an embedded spell is twisted, the GM should say that, but they don't need to decide exactly how it was twisted until the item is used. So the players know there is a problem, but this is not known to any of the characters until the object is used and the user gets a surprise. Players are encouraged to have fun playing up the surprise and disappointment their protagonist feels when they use this thing they were counting on and it doesn't do what they expect. If you have multiple charges of an item, the same Miscast effect comes out each time. So if you intended to petrify your enemies, but instead you give them the ability to move like a fluid, you at least get the consolation of being able to use the remaining charges to allow you or your friends to move like a fluid, too.

Object is already magical means that the object is made from magical materials or has some other inherent magic to it, not that the object is already enchanted, which is still a difficulty factor.

Example:

You want to make a talisman that causes the wearer to look like you so you can send your friend George off to serve detention for you. There are a few ways you might do that, but since you know the Mirror Jinx, you decide to simply embed that. You chant the Mirror Jinx and roll a Success with a Cost. You decide that doing all of the enchanting work while chanting the jinx is tiring and you'll be Exhausted by the end.

Now to embed it: you must choose the *Charmed* difficulty factor. You don't have the time to make it a Project, since you need it to be ready before tonight, so you roll with Disadvantage and get a 1: a Miscast! The GM decides that the spell inside is twisted in a way you fail to detect.

"You test it out on your buddy George, and it seems to work perfectly. He wears it and looks just like you! But unbeknownst to you, what the spell is actually doing is making him look like whoever is doing the looking. You send him off to serve your detention for you, but Gamekeeper Masters obviously knows something is up when he walks in looking like her! Let's see what you're getting up to when she comes looking for you..."

Translocate Moves

The rules for translocations are very similar to those for enchantments. For instance, portals and warps last until sunset unless otherwise specified.

Requirements for all translocations:

- You must know where the target is
- You must have seen the target before

Difficulty factors for all translocations:

- Multiple similar targets (up to 7)
- Target very far
- Cannot see target

Helpful factors for all enchantments:

- Intimately familiar target

⚡ General Lift

To apply magical force to augment your own movement or that of another, roll Translocate.

On a Success, your movement is augmented as desired.

On a Cost, choose one:

- Target ally pays a Cost instead
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- You or an ally get hurt or stuck
- You or an ally end up in the wrong place
- You damage something or someone in the vicinity

Difficulty Factors:

- Very fine control
- Full flight
- Multiple modes
- Resisting Target
- Multiple similar targets

Helpful Factors:

- Targets self (counts as intimately familiar target)

Notes:

One basic use is to enhance your speed or the height of your jumps or your strength while wrestling or pushing by adding force when you push off an object, allowing superhuman levels of parkour and feats of strength. *Multiple modes* means combining these. If you want to run extra fast, then do a huge leap, then grab and wrestle a huge beast in the air, those are multiple modes.

Targeting yourself always counts as *Intimately familiar target*. For another person to count as intimately familiar for the purposes of Lifts, you and that person need to have practiced coordinating your movements together.

Targeting yourself and another person requires the *Multiple similar targets*, and loses you the *Intimately familiar target* helpful factor, unless they are also intimately familiar with you—you can only choose that if all of your targets meet that criterion. You must choose the *Multiple similar targets* factor again for each additional target.

Example:

One basic use for this is to cause yourself or another person to levitate and move through the air without great speed, by applying force to your own clothes and to the air around you. If you only need to slow a fall, that is easier. If you need fast controlled flight, that is harder.

Lifts vs. Charms

You can make another person fly using lifts and also using benisons. Each has its advantages and disadvantages. Benisons can be applied to other people. Charms durations depend on the factor chosen and do not require continual focus, but may be fleeting, while lifting can be maintained as long as you focus on controlling it. When you use Lifts, you control their flight, whereas a benison would allow them to control their flight.

☞ General Kinemancy

To cause an object to move, roll Translocate.

On a Success, the object moves as desired.

On a Cost, choose one:

- The movement interferes with something or someone else
- The object is damaged
- Pay a Cost as usual

On a Miscalc, the GM chooses one:

- The movement is the opposite of what was desired
- The object is destroyed
- The wrong object is moved

Difficulty Factors:

- Finesse
- Improvised Movement
- Heavy object
- Held or attached
- Conjure
- Send

Helpful Factors:

- Designed movement
- To hand

Notes:

Designed movement applies when an object is designed to move in a certain way. You can pick this, for instance, when using kinemancy to make a car drive around on the ground. It would not work if you wanted to make the car fly. You can also pick this when simply slowing or enhancing an object's existing movement, such as slowing an object's fall.

To hand just means calling an object to your hand. This is the easiest kinemancy.

Improvised movement means being able to react while you move the object. Causing a vial to fly at your bully does not require this difficulty factor, while chasing them around the room with it does.

A *Heavy object* is one you cannot comfortably lift and move with your hands. If the object is extremely heavy, like a city bus, you need to select this factor twice.

For *Held or attached*, objects that are held by another person or are attached to something else are obviously harder to control. Using worn items to move the wearer counts as held if the wearer is not cooperative.

Conjure essentially teleports an item from its location to your hand. *Send* is the reverse: teleporting an item from your hand to another location. You cannot select the *To hand*, *Pre-planned route*, or *Designed Movement* factors when conjuring or sending.

Conjure and *Send* can be combined to conjure an object from one location and send it to another without ever touching you. If both locations are out of sight, you must take the *Cannot see target* factor twice.

Example:

Kinemancy is also used for making holes in things, but those are by definition attached to the rest of the object. Suppose you wanted to make a hole in a wall. It would require the factor "held or attached" to start, and then either "finesse" for a small inconspicuous peephole that might go unnoticed, or "heavy object" for a hole big enough to climb through, or neither for a roughly punched small hole.

☞ General Warp

To open a warp in a target space, roll Translocate.

On a Success, the warp opens. Warps can be closed at will by the caster.

On a Cost, choose one:

- The warp is warped
- Pay a Cost as usual

On a Miscast, the GM chooses one:

- The warp is tainted by fear or desire
- The warp jumps locations
- Another person receives your warp alongside you or instead of you

Difficulty Factors:

- Subtle
- Ignore sunsets
- You have another open warp already
- Strong physical effect

Helpful Factors:

- Sense only
- Double-sided
- Minor physical effect

Notes:

When your warp is warped, it does what it is supposed to in a way, but not always in a literal way. If you speak or cast through it, your intentions come through but your words and spells may be twisted subtly. The GM says how.

When your warp is tainted by fear or desire, it shows you things you fear or things you want rather than the truth. If you speak or cast through a tainted warp, your words and spells are always twisted badly, with fear making them sharper and more dangerous, while desire makes them revealing and darkly potent.

Basic warps can be seen and heard through by the caster, and the caster can also speak through the warp and cast spells through it. A *Sense only* warp can be seen and heard through, not the rest.

A *Subtle* warp is not easily detectable, only being noticed by deliberate search or detection. Choosing this factor twice allows your warps to evade even that, although a wizard with more mastery than you could overcome this.

When using the *Multiple similar targets* factor, you can hold back up to 6 warps after the first (so 7 total warps) and release them as you reach each location where you want a warp. The locations must be in some way similar. The *Intimately familiar target* factor means, for instance, that it is easier to cast a warp inside your own home or dorm room.

A *Double-sided* warp has a second end that is usable by anyone who is there. So instead of allowing the caster to see through the warp, anyone at the other end can see through it. These are less private and less secure.

Example:

Suppose you want to make a warp that makes everything just slightly heavier when nearby. You don't want to be caught doing this, and you need it to last at least until tomorrow. So you have a *Minor physical effect* for a helpful factor and you have *Subtle* and *Ignore sunsets* for difficulty factors.

You try with Disadvantage and roll a Success with a Cost. You cast the warp, but in addition to making objects physically heavier, it also makes everyone's moods heavier, makes decisions feel weightier, and so on.

☞ General Portal

To open a portal from your location to a target space, roll Translocate.

On a Success, the portal opens.

On a Cost, choose one:

- **Revelation:** People passing through the portal see things you'd rather they did not
- **Minor Blight:** Everyone passing through the portal suffers the same inconvenient magical effect
- Pay a Cost as usual

Difficulty Factors:

- Ignore sunsets (permanent)
- Self-closing
- Never been before
- Charm-safe

On a Miscast, the GM chooses one:

- **Spatial Miss:** The portal comes out in the wrong location
- **Temporal Miss:** It takes a long time to pass through the portal
- **Major Blight:** Everyone passing through the portal suffers a unique and unpredictable magical effect

Helpful Factors:

- Target is a designated portal destination
- Target is very close

Notes:

Portals are an exception amongst translocations. *Cannot see target* never applies to portals. *Multiple similar targets* also cannot be used—a portal always has one and only one destination at a time. For warps and kinemancies, *Very far* means hundreds of meters, but for portals it means kilometers. 400 meters is still a basic portal, with no additional difficulty. Less than a hundred meters is considered *Very close* for a portal.

Basic portals cannot be closed except by sunset or disenchantment. *Self-closing* portals close after you step through. This makes you much harder to track or chase.

The *Never been before* factor appears to conflict with the “you must have seen the target before” requirement, but it does not really. To see a place, you need not be there—you might have seen a picture or seen it through scrying. Even an artist's depiction or architectural blueprints can be sufficient.

Basic portals do not work well with charms. They have the property of tending to strip major self-charms and benisons away. Anyone traveling through a portal while charmed has a 50% chance of losing the charm. If they lose the charm, there is a further 1-in-6 chance that they come out in the wrong location (the GM says where). This does not apply to hexes or to very simple charms like aesthetomancy: those seem to travel just fine, with no chance of being lost and no chance of getting lost. It is possible to cast a *Charm-safe* portal to avoid this problem.

More Notes:

Revelations sometimes reveal things about the caster that are embarrassing or secret to others who pass through the portal. But revelations can also be disturbing for the caster themselves—they can see things they wish they did not even when passing through their own portal. Revelations are frequently true, but not always.

Blight is when portals are infected by the taint of other magic, when the magical encapsulation of the tunnel fails. Minor blight may make everyone who passes through the tunnel soaking wet. It's inconvenient, but not a big deal. Major blight could do almost anything; it can set people on fire or have them covered many ears. It can steal travelers' gear, or worse, their body parts. You could step out from a blighted portal and find that something else stepped out with you. There are no rules, but the effects seen from major blight tend to reflect and resonate with the magic the traveler has experienced recently.

Divine Moves

Divinations give information, which is vital to an investigative story. They also often have limitations and ambiguities that make that information not truly definitive on its own, which is also vital to a mystery. Investigators need clues and leads that they can piece together into a solution, they don't need to have the solution handed to them via magic spell.

Requirements for all divinations:

- Some tools, designed or improvised

Difficulty factors for all divinations:

- Chaotic, busy, or noisy environment
- Short time

Helpful factors for all divinations:

- Quality, purpose-made tools

🔮 General Retrophycy

When witnessing a past event connected to an object you are touching, roll Divine.

On a Success, you see that event.

On a Cost, choose one:

- Missing piece: You see most of what you want, but miss something
- Channeling Damage: The object is damaged
- Pay a Cost as usual

Difficulty Factors:

- You don't know who was there
- You don't know where it was
- You don't know when it was
- Long ago

On a Miscast, the GM chooses one:

- Absorbed: you find yourself trapped reliving the event as your body remains trance-like for a time. While trapped, you witness multiple subtly conflicting versions of the event
- Wrong target: you witness a different interesting event involving the object
- Overeager: you see only what you wanted to see

Helpful Factors:

- The event has already been described to you
- Touching someone who was there instead of an object
- Casting at the location of the event

Notes:

Retrophycy works best when you already know about the event in question and want to witness it yourself to know more detail. You must know at least roughly what happened. Ideally you would also know when and where it happened and who was there (if there were many people there, you should know the most important actors in the event, but you don't need to know everyone).

Long ago means months. For events that happened years ago, select this twice. Decades, 3 times. Centuries, 4 times. Only the most brilliant master apophycists can see history that old.

Example:

Allison has had a Curse put on her that makes her unable to communicate anything related to a crime she witnessed. Through your investigations, you have already found where and when it was, so you bring her to the place. Your tools for retrophycy are peace and quiet, so you come late at night when it's quiet and you have plenty of time. You pour water into a basin to act as improvised tools. You touch her.

After all that, you know you have one difficulty factor: *You don't know who was there*, and two helpful factors: *Touching someone who was there instead of an object* and *Casting at the location of the event*. So you should be all set to cast the retrophycy even if your investigations were mistaken about exactly when the event happened.

You roll well and see the event as she saw it. Now you know the culprit and the precise nature of the curse: time to break the curse and catch the criminal!

🔮 General Scrying

When using scrying on a target space, roll Divine.

On a Success, you see that space.

On a Cost, choose one:

- Missing piece: You see most of what you want, but miss something
- Caught: they know what you did
- Pay a Cost as usual

Difficulty Factors:

- Hours
- No connection
- Unknown location

On a Miscast, the GM chooses one:

- Absorbed: your attention is trapped as you sit trance-like, focusing on the scrying for far longer than intended
- Wrong target: you scry the wrong spot but still see something interesting there
- Overeager: you see only what you wanted to see

Helpful Factors:

- Limited senses
- Glimpse
- Your space

Notes:

Limited senses means that you can only see but not hear, or vice versa.

Glimpse means you only catch a few seconds.

A connection to a space is when an object belonging to you or a friend of yours is in the space. Having *No connection* makes it hard to scry. If the space is *Your space*—your room, your favorite spot, etc.—then it is easier to scry.

Warps vs. Scrying

Using a warp to spy on a space and using scrying have different pros and cons. You must be in or relatively near a space to open a warp there, and the warp typically only lasts until sunset, while you can scry from as far away as you like, especially if you have a connection. Warps tend to be noticeable, while scrying is impossible to detect without specific wards to do so. On the other hand, warps let you speak back and cast spells, while scrying is only one-way. Warps last whether you pay attention or not, while scrying only works as long as you are focused on it.

🔮 General Empathy

When using empathy on a target person, roll Divine.

On a Success, you read them.

On a Cost, choose one:

- Bleed-over: you take something from their mind you did not want, or leave something of yours behind
- Caught: they know what you did
- Pay a Cost as usual

Difficulty Factors:

- Target is aware and resisting
- Memory
- Secrets
- Plant

On a Miscast, the GM chooses one:

- Divulge: you show your mind to the target and they read what they want
- Wrong target: you read the wrong mind
- Overeager: you see only what you wanted to see

Helpful Factors:

- Emotions only
- Touching the target
- Target puts trust in you

Notes:

Basic empathy reads surface thoughts—what the target currently has on their mind. Reading their *Emotions only* is easier. To reach deeper for knowledge that they are not currently using, you must dig into their memory, which is more difficult.

If the *Target is aware and resisting*, that obviously makes them difficult to read, but even on unresisting targets, any feelings, thoughts, or knowledge that the target considers secret are harder to access.

More Notes:

Using empathy for mind-reading is notoriously difficult: if the target doesn't consider something a secret, you can probably just ask them; but if they do, even if you catch them unaware, digging for *Secrets* requires skill. You can try to get them to think about the secret, but that risks them catching on to what you are doing.

When using empathy, choosing the *Plant* difficulty factor allows you to plant what you are reading: for emotions, plant an emotion; for surface thoughts, direct their attention to a topic; for memory, plant true or false ideas.

🔮 General Finding

When trying to locate a missing person or object using a connection, roll Divine.

On a Success, you know where it is.

On a Cost, choose one:

- Just late
- The Connection is damaged
- Pay a Cost as usual

Difficulty Factors:

- Lost for a long time
- Connection only physical
- Intentionally hidden

On a Miscast, the GM chooses one:

- Lost: You lose all sense of direction and place for hours. When your senses return, you do know where the target was
- Wrong target: the location you find contains a related object or person, but not the one you sought
- Overeager: you see only what you wanted to see

Helpful Factors:

- Lost just minutes ago
- Fleeting directions
- Connection is a part of the missing thing

Notes:

A typical Twist that is not a Miscast is that you correctly find the location, but it is dangerous or contains an enemy, or reveals an unwelcome truth. Another typical Twist is that your casting is interrupted by urgent events.

“Just late” means that you find out where the target is or was, but just barely too late. Perhaps it is on the move, so you can get to where it was and look for leads, but it left just before you got there.

Lost for a long time means more than a few days. Take this multiple times for months, years, decades, etc.

Far away means kilometers.

A typical finding spell shows where to go for long enough for you to find it, assuming you act promptly and it's not too far away. *Fleeting directions* means that you are pointed in the direction of the missing thing, but only for a few moments, so you won't have a precise idea of where to go.

If you do not know whether your target is *Intentionally hidden*, ask the GM. They can say yes, no, or maybe. But if they say “maybe,” you do not need to choose that difficulty factor.

More Notes:

Finding needs a connection. The person or thing you are finding must be connected to you, or you to it. For example, you might want to see where Mr. Edbur is right now. In that case, you would want a connection to him—maybe he confiscated something of yours and has it in his pocket, or maybe you have taken something that belongs to him.

The more emotional the connection to the target the better. It is more difficult to use Finding with a connection that is merely *Physical only*, such as an object they owned but did not care for. The best connection is a part of the thing itself, like hair or blood if finding a person or animal.

Semi-Magical Craft Moves

During downtime, use Train to learn any of the following. You must know 3 related semi-magical crafts to learn these moves. (E.g. to learn Improvised Potion, you must know how to brew 3 potions.)

Once you know one of these moves, you can spend subsequent downtime actions coming up with your own semi-magical craft ideas and making them a reality. Use the rules for the Train downtime action, but you decide what the craft does and how it is completed.

As always, everyone has the responsibility to help make sure that magical effects are appropriate to the setting, to the tone, and to the mystery, and are respectful of other players and their character's abilities. If these sorts of concerns can be addressed through the additional effect that the GM gives, that is ideal, but sometimes the crafter will just have to come up with something different.

Improvised Potion

When you invent a potion, describe its intended effect and your brewing method. Remember your brewing fundamentals: target-linked potions require an ingredient from the target, transformation potions require an ingredient related to the desired form and are usually elixirs, and healing or protective potions require live ingredients (usually fruit or seeds). The GM will give you an additional side-effect, after-effect, or pre-effect to the potion, or a condition on its use. This is in addition to any negative results you may get on your roll when you first apply the potion. Ask the GM whether you can try to remove this additional effect by refining the potion's recipe during a second downtime, as a downtime action. The GM may say yes, or they may say no if they think that the additional effect provides a necessary balance to the effect of the potion.

The GM also decides on the rarity of the ingredients. If the effect seems particularly powerful or like it would be unbalancing to use frequently, then the ingredients are rare. If the effects of the potion are something the school would disapprove of or that it makes sense for this effect to be somewhat costly to achieve, then the ingredients are uncommon. (Recall "Brew Tags" on page 40 for details on rarity.)

Improvised Gadget or Automaton

When you invent a gadget or automaton, describe its intended effect and your tinkering method. The GM will give you an additional undesirable behavior or byproduct produced when using the device, or a condition on its use. This is in addition to any negative results you may get on your roll when you use it. Ask the GM whether you can try to remove this additional effect by refining the design during a second downtime, as a downtime action. The GM may say yes, or they may say no if they think that the additional effect provides a necessary balance to the effect of the device.

The GM also decides if there is a limit on how frequently a gadget can be used. Remember, automata are already limited to being used once per day (see "Tinker" on page 19).

Improvised Taming

When you track down a new useful creature to tame, describe its intended effect and your taming method. You decide if it is Tiny or a Riding creature (see "Magical Creatures Tags" on page 40). The GM will give you an additional undesirable behavior or difficult care need of the creature, or a condition on its use. This is in addition to any negative results you may get on your roll when you use it. Ask the GM whether you can try to remove this additional effect by further training during a second downtime, as a downtime action. The GM may say yes, or they may say no if they think that the additional effect provides a necessary balance to the effect of the creature.

The GM also decides if the creature is Transient (see "Magical Creatures Tags" on page 40). If the creature seems particularly powerful or if its constant presence would be disruptive, it will be Transient, requiring the player to take extra steps to use it multiple times.

Years 4 and 5: Masteries

Starting in years 4 and 5, students can work on gaining Masteries over certain areas of knowledge. This document only covers Years 1 to 3, so we will not go into any detail about these.

Kazzam Role Spell

Your Kazzam Role and specialization gives you a custom spell to use outside of combat that you reskin as desired. Using it when narratively appropriate always and only gives you Advantage on a roll in exchange for an Action Point. With reskinning, you can describe the spell as any kind of magical spell or semi-magical item. E.g. a runner's Role Spell should make them faster and/or sneakier than usual. It could be a self-charm that makes them part panther; or instead they might have an enchanted cloak that boosts the wearer's speed and stealthiness; or instead they know a divination to read the attention of observers, knowing where to step to be seen and where to stay unnoticed; or they self-lift to boost their speed and quiet their footfalls; or using semi-magical Skills, they might have a fleetfoot potion, a tinker's winged shoes, or a magical ferret whose presence diverts attention.

Kazzam Class Spells

During Downtime, in addition to being able to learn spells from the current or previous curricula, you can also learn the following spells, so long as you meet any of the requirements in brackets. If there are no requirements in brackets, you simply need to have the Kazzam Power of the same name. Many of these spells are also available to students in later years through the regular curriculum, but having them in Kazzam lets them be learned a year early.

Note: Some Kazzam Powers are not spells—they represent techniques for using other spells, so they are not listed here. You can certainly take inspiration from them as you come up with creative ways to use your spells outside of Kazzam, but you don't need to spend Downtime Actions learning them.

Brewer (Brew)

☞ Corrosive Potion **Common**
This potion eats through solids quickly. It's like the "acid" you see in movies, as opposed to the more boring acids of real life.

☞ Generosity Tonic **Uncommon, Forbidden**
Drinking or being doused with this potion makes the target become incredibly generous, giving away things and information they would otherwise keep to themselves. As it modifies behavior, its use is forbidden.

☞ Nullification Potion **Uncommon**
Inhaling this vapor reduces the effects of charms, hexes, and personal wards.

☞ Fascination Potion **Common, Target-Link**
Sometimes colloquially called a "love potion," this doesn't make a person fall in love with another, but it does make the drinker become fascinated with the link. This kind of fascination might lead to romance, but it could also lead to disgust if the link is repulsive, or it could lead to the drinker discovering something they had been overlooking. Because of this nuance, modifying attention rather than behavior, it is not forbidden. This is a slow-acting potion and lasts for days.

☞ Csei's Cure-All (Phoenix Elixir) **Rare, Elixir**
After an unpredictable but generally short amount of time, the link teleports next to the drinker. Requires any item freely given by the target.

☞ Gryphon Elixir **Uncommon, Elixir**
Drinking this potion causes you to sprout wings and become capable of flight. What sort of wings depends on your ingredients, of course: eagle feathers, bat fur, butterfly cocoons, or drake scales are all popular ingredient choices.

☞ Sleipnir Elixir **Common, Elixir**
An elixir that allows your legs to move so fast that they are practically a blur. This potion acts quickly and wears off after around half an hour.

☞ Hardening Potion **Uncommon**
This gaseous potion, when inhaled, causes the body to stiffen and the skin to toughen.

☞ Frenzy Brew **Common**
A common brewing mistake can cause an energy-giving potion to go too far and become counterproductive or even destructive. It is easy to do this on purpose if that is your goal.

☞ Draught of Bonded Futures **Uncommon, Target-Link**
After an unpredictable but generally short amount of time, the link teleports next to the drinker. Requires any item freely given by the target.

Level 3

☞ Discriminating Eruption **Common**
Brew this potion with the saliva from people you wish to make safe (including your own, generally). Reserve the final reagent until ready to use. Mixing in that final ingredient causes an explosion of potion that burns everyone who it hits, unless their saliva was part of the mix, in which case it produces a brief euphoric sensation.

Level 5

☞ Elixir of Shadow **Rare**
Splashing this potion over yourself and your clothes makes them and you translucent. And no, pranksters, it doesn't work on clothes only—the clothes of anyone doused with this elixir become translucent with them.

☞ Lightning Elixir **Uncommon**
This is a more powerful and more difficult version of the Sleipnir Elixir. It speeds up your whole body, not just your legs.

Charmer (Charm)

| | |
|---|---------------------|
| ✦ Shrinking Jinx | Jinx |
| Cause the target to shrink to one quarter their normal size. | |
| ✦ Antigravity Jinx | Jinx |
| The target is no longer subject to gravity and floats up in the air. Although called a jinx, this is often used in beneficial ways. | |
| ✦ Close Focus | Hex |
| Cause the target to have superhuman perception for very close objects, but poor perception farther away. For close objects, the target can see things normally only visible with a magnifying glass or microscope, and pick out the finest details. | |
| ✦ Stoneskin | Hex, Lasting |
| Targets skin hardens like stone, but the extra bulk slows them down unless they are very strong. | |
| ✦ Leafskin | Healing |
| Target's skin turns green and leafy. It is easily punctured, causing green goo to ooze out, but the goo rapidly clots over any openings. This is a good spell for temporarily stopping bleeding, as even existing wounds quickly clot with goo. | |
| ✦ Surefoot | Benison |
| The target cannot lose their footing, no matter the terrain nor the slope (to a certain extent: a vertical wall is not a slope they can climb). It also allows them to run somewhat faster than they normally could. | |
| ✦ Enlarging Charm | Jinx |
| Cause the target to grow to double their normal size. | |
| ✦ Hadrals Ignorance (Single Minded) | Hex, Lasting |
| This charm helps someone ignore distractions—they are more aware of whatever they are focusing on and less aware of everything else, giving their focus all of their effort. | |
| ✦ Luck Charm | Benison |
| Target becomes very lucky. Nobody knows quite how this works, and the details have eluded experimentalists for many years. Experiments and experience alike reveal that this charm can never be used to create a predictable outcome. You're never lucky in the way you expect. | |
| ✦ Takeoff Charm | Benison |
| Target can fly short distances. When they take off, there is an explosive gust of air. | |

Level 3

| | |
|--|----------------|
| ✦ Wraith Charm | Benison |
| Target can phase through matter as they like. | |
| ✦ Ugnatio's Preservation | Healing |
| This vital spell can save someone from injury or even dying until help arrives. It prevents any more harm from occurring to the person, and causes magical backlash against anyone who tries to cause more harm to the target. | |
| ✦ Wild Rage | Jinx |
| Target becomes obscenely, irrationally angry at whatever is going on around them. | |
| ✦ Dispersion | Jinx |
| Target's attempts to exert physical force disperse weakly, whether they are doing it bodily or with magic. Their spells still work, but any hexes they cast lack their usual power upon impact. | |

Diviner (Divine)

☞ Empathic Bond

Empathy

Connect with someone you share a secret with. You feel their emotions and pain and they feel yours. If they are in a scary situation and you are not, they feel less afraid because you are calm, and you feel as scared as they do.

☞ Dominic's Dominos (Foresight) Prophecy, Backlash

This divination gives you a vision of the outcome of a deterministic physical chain of events if no person or creature interferes, though a person may initiate it. Within a few minutes of the first event, close your eyes and hold your breath and envision it. The task must be simple, but not necessarily easy—a thing that has essentially one step, like shooting a billiard ball. It must also be physical, not social, mental, or magical—you might foresee someone being hit by a hex, but you cannot foresee how they would respond or what the hex does to them.

Backlash: The GM gives you a Condition.

☞ Target Lock (Target Lock or Seeking Hex) Scrying

Cast this scrying like a hex at a target. If you hit, your subsequent hexes seek them, traveling around corners as far as necessary to hit them. They can still be deflected by a skilled duelist, but attacking from out of sight gives you the element of surprise.

☞ Empathic Imposition

Empathy

Touch a person and speak a truth about yourself that they do not know. You force your feelings onto them, whether they want them or not.

☞ Misfortune

Prophecy

You foresee your victim's next failure and take subtle steps to ensure that the next time they fail a task or suffer a misfortune, it goes as badly for them as it could possibly have gone.

☞ Corner Glance (Crooked Hex) Scrying

Using a mirror in your hand or any other reflective surface, you can see around any corner, no matter how distant from you or the mirror.

☞ Painful Gaze

Evil Eye

Your stare causes great discomfort to your victim, increasing as you maintain your gaze.

☞ Tag Team

Empathy

This allows you to perfectly coordinate a combination attack with a willing ally. You don't communicate thoughts, but you can sense their rhythm and timing.

☞ Empathic Wave

Empathy

Repeat a word or phrase that calms you. You soothe the pain and calm the emotions of those around you.

☞ Reversal of Fortune

Prophecy

See a vital hinge point in your future and change its direction. On your next roll of any kind, subtract the result from 7 and use that as the result instead.

Level 3

☞ Coin of Fortune

Prophecy, Backlash

Ask about a task you or a friend will do in the next few minutes as you flip a copper coin. If it is heads, gain Advantage on the task. If it is tails, gain Disadvantage.

Backlash: You and your friends each gain Disadvantage on whatever you attempt next.

☞ Linked Doom

Evil Eye

Stare at your victim as you stand on the brink of failure. If you fail, they suffer a powerful mental blow, proportional to the magnitude of your failure.

☞ Empathic Intrusion

Empathy

Whisper your greatest fear to a person. They panic.

☞ Revelation

Scrying

Cast glitter into the air. Reveal any person or animal hiding nearby, whether lurking in shadows or hidden by magic.

Hexer (Charm)

| | |
|--|------------|
| ✦ Petrov's Stunner (no required Power) | Hex |
| The basic stunning hex. It stuns the target briefly and knocks them back a bit (or a lot depending on how much power the caster can muster). | |
| ✦ Filov's Flare | Hex |
| Fires a glowing bolt that illuminates the target until removed. | |
| ✦ Confusion | Hex |
| Target cannot recognize anyone by appearance. | |
| ✦ Margul's Toxic Missile | Hex |
| Target becomes extremely nauseated. | |
| ✦ Bura's Traveling Fire | Hex |
| The target is set ablaze with a magical flame that does not burn very hot (it hurts but does not maim), but spreads easily to other objects and people. Use this hex at your peril—it can very easily spread out of control. | |

Level 3

| | |
|---|---------------------|
| ✦ Victimize | Hex, Lasting |
| All of your hexes against the target last longer. | |
| ✦ Binding (Binder's Amalgam) | Hex |
| The victim is wrapped by invisible ropes. | |

Level 5

| | |
|--|-----------------------|
| ✦ Fay Zu's Lesser Subjugation | Hex, Forbidden |
| Target follows one clear direction from you. Make it something they can do quickly, because it does not take long to wear off. | |
| ✦ Spreading Despair | Hex, Forbidden |
| Target feels a hopeless panic that spreads to everyone they speak to. | |
| ✦ Thaumic Indemnity | Hex, Forbidden |
| Target's magic is impaired for the duration, and their spells are more likely to fail or to Miscast. | |

Porter (Translocate)

| | |
|--|------------------------|
| ✦ Basic Kinemancy | Kinemancy |
| Move an unheld light object you can see to another location you can see. | |
| ✦ Swap Places | Teleport |
| Throw a teleportation hex at a person on the same level as you (neither above nor below you). You and they switch places. | |
| ✦ Self-Teleport (Contingency Jump, Short Jump) | Teleport |
| Teleport yourself to a destination within 7 meters and on the same level (neither above nor below you). | |
| ✦ Involuntary Teleport (Spellwarp Sniper, Short Jump, Reinforcements) | Teleport |
| Throw a teleportation hex towards another person and a companion spell towards a destination on the same level (neither above nor below the target), both within 7 meters of you and of each other. If the hex hits, teleport the target to the destination. | |
| ✦ Short Tunnel (Space Tunnel) | Portal |
| Open a portal, then travel to a nearby spot and open the other end of that portal. Now you or anyone else can walk through it. You can create a shortcut through a wall, for instance, or lug your heavy trunk up to the next floor without having to drag it up the stairs. | |
| ✦ Self-Levitation (Self-Lift class feature) | Kinemancy, Lift |
| Levitate yourself off the ground by lifting your own clothes. | |
| ✦ Instant Repulsion | Kinemancy |
| Push everything away from you quickly. | |
| ✦ Choice Tunnel (Scouting Warp or Floor Portal) | Portal |
| Open one end of a portal nearby. When anyone enters it, you choose a place you can see for them to emerge, within 7 meters of where they entered. | |
| ✦ Bend Space | Warp |
| Open a warp nearby. All distances are shorter in the vicinity of the warp (within about 7 meters). | |
| ✦ Hub Warp | Warp |
| Open a warp nearby. You can teleport yourself or a willing person back to that warp from anywhere. | |
| ✦ Source Warp | Warp |
| Open a warp nearby. You can see and cast spells through the warp from anywhere. | |
| ✦ Ripping Tides | Kinemancy |
| Rip a held object from another's hands and toss it a short distance. | |

Level 3

| | |
|---|------|
| ⚡ Kinematic Crush | Lift |
| Allows you to wrestle the target with your body from a distance. | |
| ⚡ Vortex Warp | Warp |
| In the vicinity of the warp (within about 7 meters), the warp exerts its own gravity, with the gravity being stronger closer to the warp and crushingly strong at its center. | |
| ⚡ Extraspatial Tunnel | Warp |
| Open a warp nearby. After a second, the warp and anything touching it phases out along the 4th spatial dimension for a few seconds. Anything that was touching it can still move, but does not interact with anything as it does so, and returns to its normal phase as the warp leaves this plane entirely. As an example, you could open the warp, touch it, then walk a few meters before re-appearing on the other side of a wall. The longer you make contact with the warp, the longer you take to return, but the larger the potential risk of encountering Complications from 4th dimensional travel. | |

Level 5

| | |
|---|------|
| ⚡ Proximate Levitation (Lift Specialist class feature) | Lift |
| Levitate a small group of people or objects nearby off the ground by lifting clothes. | |

Shivering Sword (Charm and Enchant)

| | |
|--|-----------------------|
| ☞ Grasping (Grasping Blade) | Transference |
| The enchanted object sticks like superglue to whatever it touches as soon as you release it, and loses its stickiness whenever you are touching it. You must have a container of glue to cast this spell. | |
| ⚡ Whirling | Kinematic Enchantment |
| The enchanted object spins in place in an unpredictable whirl. | |
| ☞ Charm Conduit (Status Thief) | |
| The enchanted object acts as a conduit through which charms travel from one person to another when both are touching the object. | |
| ☞ Directional Shield | Personal Ward |
| This ward protects completely against hexes and physical blows coming at you from one direction. Provides better protection than the basic hex ward, but only in one direction. | |
| ⚡ Long-Arm | Self-Charm |
| Your chosen body part doubles in length. | |
| ⚡ Consuming Focus | Self-Charm |
| You become the center of attention. Everything you do is fascinating to others. | |
| ⚡ Electrified | Self-Charm |
| You become electrified, giving a painful but not deadly shock to whatever you touch. | |
| ⚡ Surefoot (Misty Charge) | Benison |
| The target cannot lose their footing, no matter the terrain nor the slope (to a certain extent: a vertical wall is not a slope they can climb). It also allows them to run somewhat faster than they normally could. | |
| Level 3 | |
| ⚡ Ghost Walk | Self-Charm |
| You become gaseous and mostly transparent and float up into the air. | |

Tamer (Manage)

| | |
|---|---------------------------------|
| ✦ Beast Charm | Healing |
| Cast this on a non-hostile beast to remove its weariness and pain. If it belongs to you, it has Advantage in carrying out the next task you set for it. | |
| ✦ Creature Aegis | Jinx |
| Any harm the target does to a beast is also dealt to themselves. | |
| 🐾 Glowfly Swarm | Useful, Tiny, Transient |
| Glowflies and Darkflies are one species. Glowflies are the males, swarming at night, glowing with a bright light to outshine the moon. By dawn, their light is spent and they retire. | |
| 🐾 Darkfly Swarm | Useful, Tiny, Transient |
| Glowflies and Darkflies are one species. Darkflies are the females, swarming during the day, absorbing sunlight and creating areas of darkness and shadow. In the evening before they sleep, they meet with the males and magically give them the light they absorbed during the day. | |
| 🐾 Scalehound | Useful |
| The howl of the scalehound inspires their friends and disheartens their foes. They use their powerful scaly tails to grab and push around anything in their way. | |
| 🐾 Vine Worms | Wild, Tamable |
| More vines than worms, these carnivorous magical plants entangle and slowly digest their prey. | |
| 🐾 Fleeting Mantis | Wild, Tamable, Transient |
| This cat-sized magical insect comes and goes as it pleases, flitting away from danger with the ease of magic. Its favorite thing is to appear right behind its prey and strike with its sharp claws. | |
| 🐾 Spitting Tree | Wild, Tamable |
| A magical plant that sprays corrosive juices on anything that strays too close. The bodies of the animals that die beneath it serve to improve its soil. | |
| 🐾 Flame Pig | Wild, Tamable |
| What's more dangerous than a charging wild boar? One that's on fire. | |

Level 3

| | |
|---|----------------------|
| 🐾 Kerpoof | Wild, Tamable |
| Kerpoofs drain magical power from anyone or anything magical in their territory, using that power to build up layer after layer of magical warding. When a kerpoof is threatened, it can unleash the power of those wards to damage everything in its vicinity. | |
| 🐾 Giraffape | Useful |
| Giraffapes are friendly long-necked long-armed creatures who love to throw things around. They are mischievous and sometimes swipe things they shouldn't. | |
| 🐾 Nettlekin | Wild, Tamable |
| Nettlekin are toxic sapient plants that can fling their spines at anyone who enters their bramble. | |

Tinker (Tinker)

☞ Voko's Lariat (also Bag of Tricks) Equipment

Infusing common hemp with a lover's sigh, this rope wraps and binds whoever it hits, becoming very difficult to remove.

☞ Irena's Cloak (also Bag of Tricks) Equipment

This cloth is woven from the pure darkness of a cave underground at midnight during the new moon. It obscures anything it is draped over in shadow.

☞ Anti-Charms Trap Automaton

There are several creatures that are immune to charms or emit a magic-dampening field. Using the breath of one of these, a tinker can create a trap that disables charms. These traps are more powerful than Wards in that they can disable even the strongest charms, but they are limited by needing to be reloaded after triggering two or three times.

☞ Automatic Implement (any implement trap) Automaton

You can modify a magical Implement to fire automatically at anyone who comes in range.

☞ Distraction Trap Automaton

Using the venom of the lullaby fly, a tinker can create a small hive of tiny automata that pester and distract whoever stumbles near.

☞ or ☞ Talisman of Distraction (Bag of Tricks) Equipment

This talisman draws the eye of all who see it. Reveal it to draw instant attention. These are commonly made from chalcedony harvested from the cave-nests of the two-headed hypno-worm.

Level 3

☞ Tinker's Helper Automaton

This little Automaton is loaded with the ingredients needed to refill traps and refuel automata as soon as they run out.

☞ The Pest Automaton

Students love to make The Pest to prank one another. It runs around inside the target's clothes, poking and tickling them, and being very difficult to dislodge.

☞ Zapper Automaton

Snap your fingers and point at an intruder, and your zapper runs over and stuns them for you.

Level 5

☞ Redirecting Robes Equipment

When hit by a charm, this fabric may redirect some or all of the charm's power at the wearer's direction. This redirected energy is not harmful, but can empower magical gadgets. The fabric provides only incomplete protection to the wearer.

☞ Absorbing Robes Equipment

When hit by a charm, this fabric may store some or all of the charm's power. The next time it is hit by a charm, it sends the first charm back towards the caster of the second charm. The fabric provides only incomplete protection to the wearer.

Wandslinger (Charm)

✦ Duelist's Hex (No required Power) Hex

A very fast hex. Comes out faster than Petrov's Stunner, but with a bit less knockback and stun.

✦ Piercing Petrov (Piercing Shot class feature) Hex

A Piercing Petrov is a modified version of the basic stunner that ignores all but the strongest wards.

✦ Bura's Bouncer (Ricochet Shot class feature) Hex

A basic stunner that bounces off of walls, around corners, and more, not stopping until it hits someone or eventually runs out of power.

✦ Adigwe's Finding (Seeking Shot class feature) Hex

The name is a dry joke, as this is a hex, not a finding. But it's a hex that bends towards anyone hidden. Fire it in the general direction you suspect the target is hiding and it will likely find its mark.

✦ Echoing Shot Hex

This hex increases the power and effectiveness of all further hexes against the same target until it expires.

✦ Petrov's Petrification Hex

A slower but more powerful hex than Petrov's Stunner. This one leaves the target muddled for longer than the typical stunner.

✦ Filov's Fusillade Hex

After firing a basic stunning hex, this spell locks on to your target and helps you follow up with more accurate stunners.

Level 3

✦ Forking Bolt Hex

A hex that shoots out and then splits into two bolts to attack different targets, then continues on from each of those to four additional targets, but weaker. The effects on the first pair are equivalent to Petrov's Stunners, and a bit weaker on the secondary targets.

✦ Adigwe's Stunner Hex

A hex that leaves the victim temporarily blinded.

Wardmaster (Enchant)

☞ Basic Hex Ward (No required Power) Personal Ward

The basic duellist's ward. It protects against hexes, but not completely. Their effects and durations are reduced, and weak hexes cannot penetrate.

☞ Costly Ward Personal Ward

Protects the bearer against all injury, but causes moderate pain to bear.

☞ Toxic Ward Personal Ward

This is an unusual personal ward in that it actually harms the bearer. While they bear the warded item, they become progressively weaker.

☞ Shrinking Robes Transference

Transfer the trait "too small" to another object. You must wear a too-small item. Many enchanters wear an uncomfortably tight ring or garment to cast this.

☞ Ward Wall Area Ward

This ward creates an invisible physical barrier. It is as strong as a brick wall. When you cast this, say a passphrase. Using the passphrase causes an opening in the ward that lasts only briefly.

☞ Sight Ward Area Ward

This ward clouds sight and sound. Anything that goes on inside is very difficult to discern from the outside.

☞ Entry Ward Area Ward

Entering the warded area is painful unless you hold an item bearing the caster's signature. This is a beginner's first way to keep out others without blocking the place to everyone with a Ward Wall.

Level 3

☞ Ward Burst Disenchant

This allows you to dispel your own personal wards in a violent burst of magic, damaging everything around you.

☞ Death Ward Personal Ward

If the bearer of this ward is murdered with intent, their murderer dies as well. This ward is usually carried openly as a deterrent by those who fear harm.

☞ Shields Up Personal Ward

This allows you to cast a single Basic Hex Ward on a small collection of objects, which you can then distribute to others.

GM Rules and Advice

Read this section if you plan to be the GM or if you want to have more insight into the workings behind the rules. The section is written for the GM but is not off-limits to players.

Once the initial situation is decided, it's up to you as the GM to play all the characters that aren't the players'. You are required to come up with Twists and Costs when the players roll them. When you use the Tactical Combat rules, you also need to choose or create the enemies the players face in combat and the terrain on which they face them. Last, you must come up with rulings to decide what happens in situations where the rules don't fit neatly. So you have four responsibilities, examined in detail below. It's a harder job than the players have, but requires less work than in many other games. Much design work has gone into making the GM's job easier.

Playing the World

Your first responsibility is your roleplaying. You play all the characters in the world that aren't the player characters. You have four agendas in this respect: reinforce the game's tone, make the world seem magical but also real, give players important choices, and make rolling meaningful.

Use the characters and events you portray to reinforce the game's tone. Often this means playing them as if they were real human beings, but it could mean playing them as if they were cackling supervillains or inscrutable aliens. The characters in the world should have goals and interests, relationships with one another and with the player characters.

If you want to make the world seem real to the players, you must listen carefully and try to see things from their perspective. If the players object to something in your roleplaying on the grounds that it's nonsense, hear them out and strongly consider revising your play to make the world seem real. Make sure that they understand why the characters are acting the way they are. The players shouldn't come out of the discussion still thinking that it's nonsense. *Don't Demand Nonsense* applies to you too. Don't be afraid to stick to your guns when you're right and to change your mind when you're wrong.

Making the world seem real also means making sure that the outcomes match the expectations you set with your descriptions. If you describe a terrifying sheer drop into a murky abyss, but then have a player fall in and simply assign them the Winded Condition, you've just undermined your own description. Give a Condition that requires immediate treatment—back up your scary description with scary mechanics.

To make the players' choices feel important, you must focus on the things that the players care about. Focus on the things in the world that are relevant to the player characters. A character you made might have a detailed backstory, but you shouldn't give the players the character's entire life's story. Keep it relevant. The rest can come up naturally over time. There are rules you have to follow in playing the game, but some things are left to your discretion.

That means that if something is really important to the players, it shouldn't be free. By the same token, if *nobody* cares about the outcome of a task, don't bother rolling the dice.

To make rolling meaningful, it's vital that you show the players the consequences of their actions, so that usually—but not always—they can foresee the likely consequences before they commit to their action. Players should know that any time they pick up the dice, Success will look different than a Twist. When players roll a Cost, don't just forget about it—bring it back around later.

You establish the consequences in the context of a player making a roll, but this does not preclude “saying yes” to their action and giving them the consequence without a roll. “You know that your cup is poisoned but you want to drink anyway? Okay, you will be Taken Out.” You are imposing a Cost. Unless the player has a way to try avoid it, that is what will happen if they drink the poison.

Make your decisions as fairly as possible and stick to your agendas.

Time and Pacing

Your story plays out over months, not days. It starts in September and finishes in December or June. There is a time jump with a significant amount of downtime between each session. Because of that, the story needs to be more episodic than most traditional RPG campaigns. If there is some big urgent world-threatening danger coming, you cannot justify why the players would wait around for weeks without addressing it, going and playing sports instead.

Urgent dangers should be dealt with during a session. If you are following the suggested structure of one Kazzam match to start each session, then the common advice of ending a session on a cliffhanger does not apply. You won't picking up where you left off—you will be moving into Downtime and prepping for your sports match! Instead, end each session with the students having gotten to a point where they could reasonably take some downtime. Some ideas:

- They have resolved the immediate danger and can wait for new developments in the case to get them moving again.
- They have school responsibilities to catch up on.
- They have been told by the adults to stand down.
- The way forward looks too dangerous for kids.
- They want to take time to prepare materials and spells for another investigation phase.

Make sure to communicate this to the players as well. They need to be in the right mindset: they are students first and investigators second. These problems they are discovering should rightly be handled by the responsible adults, but by coincidence or design, they keep getting dragged into the mystery. They should be proactive when investigating, but also very happy to put away the magnifying glass and get back to regular school activities.

Before the Roll

It is the GM's job to determine when a player's intent and task line up, and when a roll is appropriate. You can certainly tell a player that they are not in a position to perform a certain task, but you *must* tell them before they roll or else you make their Success feel like a failure. For example, you might tell them before they roll, "This is an extremely sophisticated vault and you're an amateur. If you like, you could spend the time trying to figure out what tools and information you need to crack it later."

The flip side of this is the rule "**If you do the right thing, it works.**" That is to say that if a player has a great idea that incorporates the facts you have collectively established, it should probably just work with no roll required.

Example: June remembers that last time she met with spell proctor Peng, he was eating a strong cheese and seemed very vain. June decides to go to the cheese shop to buy Peng an expensive gift and flatter him. For her good memory and quick thinking, June is rewarded: she has the spell proctor eating out of the palm of her hand.

I'm going to state a rule here and then immediately contradict it. But it's still a rule. The rule is **Say Yes or Roll Dice**. When a player wants to do something, either you just "say yes" and they do it, or they have to roll and see what happens. The immediate response that springs to mind is "Well what if they want to invent nuclear fission or jump to the moon?" Okay, settle down. Here's the trick—it's always the GM's call whether a task and intent pair are appropriate. Getting to the moon is a valid intent, and jumping is a valid task for some intents, but together they are inappropriate. You can't get to the moon by jumping. There is no roll. You can jump as high as you like, but you'll never jump to the moon without some very powerful magic. It is **inappropriate**. Trying to get the vice principal to ignore obviously dangerous rule-breaking is a reasonable intent, but you could never achieve it by simply arguing with him no matter how much of a smooth-talker you are. It is **inappropriate**. *Don't demand nonsense!*

So what if the player comes back next session and wants to invent and build a rocket to get to the moon? That's actually a reasonable task and intent, but does the whole group really want to spend their sessions on a quest to build a space rocket in this game about a magical school? It's probably **not in line with the tone** of the game.

Even if it was in line with your tone and everyone's on board with going to the moon, it's still too big for one roll. The player doesn't get to just make one roll for it because it is **too complex**. That's an extreme example, but similar requests occur all the time. As GM, the mechanic you want to use is Projects, and the phrase you want to have ready for this is "Okay, but first you would need to..."

What if the player wants to shoot an archery butt two hundred yards away without magic? That's not inappropriate: it's *possible*, it's reasonably in line with the tone of the game, and it's not too complex—just extremely unlikely. It's **difficult**. And so you have to say yes or let them roll. You can give them Disadvantage be-

cause of the extreme difficulty if that's what the tone of your setting demands, but then they get to roll. When they try something so difficult, look at what's at stake and give them a good Twist if they fail—risk vs. reward again. If nothing is at stake, and they just want to shoot the archery butt for no reason, just for its own sake, then there's not much you can do in the way of giving them a Twist. So there's no roll. They shoot it, but who cares? They are awesome. Player characters are allowed to be awesome. Always remember that difficulty is dependent on the tone of the game. A high-fantasy heroic game might have archers who can easily hit a target at that range and the only question is how many they can hit in ten seconds.

In summary, if the task is **inappropriate** to the intent, or if the task is **not in line with the tone**, or if it is **too complex** for one roll, there is no roll until those problems are corrected. If the task is very **difficult**, you have to **Say Yes or Roll Dice**.



My player wants to roll and show off a cool new Skill but there are no interesting stakes. I have to "say yes," but it feels like I'm saying no. What should I do?

Set up a situation where that player gets to use that cool new Skill with real tension. Do not roll when nothing is at stake. Just "say yes" and let the player describe their success for now. Be sure to give them their chance later in the session.

I wasn't ready!

If fairness is impossible because a player got overeager and rolled the dice before you decided what the roll actually meant, they have to roll again once you've worked it out. Once you've decided the outcomes, you're as bound by the dice as anybody else.

Note also that "it solves the mystery too quickly!" is not a reason to disallow a roll. They solve that part of the mystery, okay, great! Now it's your job as the GM to give them more questions to answer. It's great to surprise them with the information they get. They come up with a way to identify the culprit? Okay, but what if the culprit is a friend, or a teacher, or already has an ironclad alibi? All of these raise more issues to solve.

Describe everything!

Make sure players describe what they are doing before they roll. A good description from a player will help you come up with good Twists, help you adjudicate any Advantages or Disadvantages, and make the world come alive for the whole table. If a player says “I want to use my Thaumoscropy Skill to detect magic,” you should respond by asking “Cool! What, specifically, are you doing?”

As GM, you are in a position to lead the way when it comes to descriptions. Always situate the scene. Add details, but don't feel the need to describe everything at once. Double back for more description when there is something that you did not say or that the players might have missed or overlooked that has now become relevant. Don't expect them to remember everything, be free with reminders, and ask them to do the same for you, because you also won't remember everything.

The Roll Itself

Players can ask for Linked Rolls when they want to prepare for a future action, but you can also demand Linked Rolls if you feel that an action requires preparation. “Sure you can build a bridge between the clocktower and the peak of the divinatory pyramid using kinemancy, but that requires a lot of material, so somebody needs to roll Explore first to look around and gather enough stuff.”

Multiple Helpers

If multiple players are helping, they each must roll and then proceed from lowest roll to highest. If their roll exceeds the current total, then they add one to it.

Too many cooks spoil the broth

Limit the number of helpers on any roll as seems appropriate. For instance, if the characters want to break down a small door, simple geometry means that they aren't all going to be able to add their strength unless they improvise some kind of battering ram. A player suggests: “Well what if we just take turns? He tries then I try?” Then he's going first, so he rolls. If he succeeds, they are through. If he fails, the Twist isn't going to be as bland as “He doesn't do it. Your turn.” A Twist has to change the situation and precludes rolling again immediately.

Advantages

Don't feel obligated to give characters an Advantage just because the players ask for it. Players have their own ways of generating Advantage without your input (see Helping, Linked Rolls, and Action Points). So you are free to give out Advantage and Disadvantage as the situation demands.

Use Advantage and Disadvantage to represent age differences. Anything schoolkids do against adults who are paying attention is likely to be at a Disadvantage. That's why the Prowl skill is so important: acting indirectly and avoiding attention is the key to acting freely.

Group Rolls

Sometimes the players are in a situation where everybody has to perform the same task, succeeding and failing as a group. Common examples are sneaking, avoiding offending the host, spotting

an ambush, or passing off disguises. In this game, you never ask everyone to roll. Instead, decide who gets to roll for the group. Sometimes there is one character who is clearly the primary actor—then that character rolls. Often the character with the greatest chance of Success may roll—spotting the hall monitor coming around the corner, for example. Only one character needs to spot them to forewarn the rest. Sometimes the character with the worst chance of Success must roll—passing off a disguise, for example. One character's mistake spoils the act. You might pick the character who has the most personally at stake or for whom you can think of a very personal Twist. Personal Twists are usually more interesting than abstract ones. If you're unsure, you can ask the group for their thoughts.

Although there is only one roll for the group, the other characters' involvement is still narrated and can be represented using the rules for Helping or Linked Rolls if appropriate.

Orthogonal Actions

Okay, but what if Arvind wants to activate his antigravity device while Jamal is trying to pull the plug, while at the same time Shayan is trying to shoot Jamal with a hex to stop him from pulling the plug and Gudrun is tackling Shayan to throw off her aim? How the heck do you resolve that? Well, there's not necessarily one right answer for all situations, but generally you can resolve the actions focused on interfering with other actions first. You can break this one down as follows: Gudrun gives Shayan Disadvantage. If Shayan hits with the hex anyway, then Jamal can't do anything to stop Arvind. If Shayan misses the hex, then Jamal gets to roll Move to stop Arvind. You might sort it out differently and that's okay. It's the GM's job to make these calls.

The Results

Success is easy. Just give the players their intent. You are allowed to add on to the Success by saying “yes, but...” only if the “but” does not take away from their intent. If their intent is problematic, you should catch that before the roll.

Costs

When the player rolls a Cost, it's their job to figure out what that ought to be, not yours. You can offer suggestions, but they decide.

Always keep track of Flaws and Favors, and be ready to bring them up. In particular, Favors that have been owed for some time should be brought up. Having one of their creditors track them down in the middle of something important is a great Twist. If they turn him down now, more trouble will follow.

Feel free to come up with custom Conditions, Major or Minor, to fit your situation and offer them to the players or impose them when appropriate. What does Cursed mean? Lost Confidence? It's up to you and the group!

Bonuses

Like Costs, these are not your job. Like every other player, you can make suggestions for adjustments to a Bonus if there is a problem with it. You may give ideas if a player asks for help thinking of a good Bonus, but be polite: let them come up with something and don't jump in with suggestions if they didn't ask for your input.

Twists

One of your most important tasks is to come up with appropriate Twists. Twists can do a number of things with regards to the players' goals. For Twists, think narrative, not mechanical. Costs are more mechanical than Twists.

A Twist means that the player did not get their intent or that they got their intent but something went seriously wrong or even that something really good happened that changed the whole scene. The character may or may not succeed in their task—either one is okay. A Twist can be beneficial, but it must look different than Success. The key thing to note here is that **a Twist MUST change the situation**. If you present your Twist and the end result is that the characters are in the same place, they're going to wonder why they can't just try again or try a different angle. They'll want to make the same rolls over again to get what they want. Boring! Remember, *Fun Once....*

Speaking of which, can a player roll with a different task but the same intent? Technically yes, but a good Twist would usually preclude that, at least in the short run. If they fail to convince the vice principal using deception, the Twist isn't going to leave them there still in the VP's office ready to try a different angle. **Change the situation!** If things are bogging down, a Twist is a great opportunity for you to make a new, more interesting scene.

You'll want to use some Twists that are really harsh and some Twists that are pretty tame and even some Twists that are fortunate. It's important to get a variety and it's important to hit both ends of the spectrum. Every roll being a life-or-death situation is exhausting and frustrating for the players because they are going to fail a good proportion of the time. It's also not in line with the tone of the game. On the other hand, giving your players nothing but mild and beneficial Twists sucks the tension out of rolling. Try to keep some balance between risk and reward, but at the same time make sure you're not picking on a player—constantly giving nasty Twists makes players reluctant to try cool things. When players try cool things, reward them, even if the dice don't go their way.

A brief word on pacing

GMs, it doesn't do to spring nastiness on your player characters without warning. For that reason, you should build the tension and pull your punches until one of two things happens: the players choose to ignore the obvious danger, or a player rolls and gets a Twist. Then it's game on.

On the broader scale, for every threat the players are facing, you should have a timeline: an idea of what happens if the players do nothing. You should have events to show the players that these timelines are progressing. When they wake up in September, there is ominous graffiti. By October, important parts of the school are being damaged. In November, someone goes missing.

Types of Twists

Twists can be classified in terms of what they do to the pacing. A Twist can **divert or block players from their goal, put obstacles in the way of their goal, make the player characters pay, or raise the stakes**. A Twist can also be your chance to follow through on the consequences you set up when you raised the stakes earlier. These four categories must be kept in balance for the sake of pacing. If you always divert players from their goal, they'll get nothing done and get frustrated, but if you never divert them then they'll always achieve their goal in the end and raising the stakes loses its purpose. Putting obstacles in the players' path is about pacing: too many and the game slows down; too few and things are won and lost too easily. If the players pay too much, they'll have nothing left to pay. Raising the stakes only works a couple of times before you need to follow through.

Twists can also be categorized along another axis, namely what actually happens to the characters. Look here when lost for ideas.

- They get an opportunity.
- They mainly get what they want, but with a caveat.
- They gain new and surprising or important information.
- The environment or situation changes around them.
- They miss their shot because they or their items or their friends get hurt or lost.
- They get pushed to the next scene.

Your agenda here can be summed up by the following: Don't give the players everything they want, but do give them everything they deserve. Make life for the characters interesting and use your Twists to reinforce the tone of the game. Keep the story moving, keep the tension building, and follow through on your threats.

Twist Moves

These are not hard rules, but they are useful tools in your toolbox and you should use them often. Thinking about the possible Twists before calling for a roll is good practice.

- Tell them the cost of failure before they roll.
- Give players an in-character choice when they get a Cost or Twist. When they get a Twist, you can make them choose between a nasty Twist and imposing a bad Cost, skipping over Minor Conditions straight to a Major Condition. When you give them a hard choice, don't give them any outs.
- Time-delay any Twist—let them know that the consequences of their failure (or of their apparent success) will be revealed later. If you do this, you have two obligations: first, you must give them a hint as to what type of Twist is coming so they get to enjoy the anticipation; second, you must remember to follow through.

The Miscast Lists

Miscasts are separate from Twists. Sometimes a Miscast results in one of the options from *The Twist List*, but not always. The important part of a Miscast is that the spell goes wrong, for good or for ill.

- A poetic reversal is always a good Miscast.
- Magic loves metaphor. Making a literal spell metaphorical instead is always a good Miscast.
- Spillover or collateral damage is another useful standby.
- With Miscasts, as with Twists, if there are two options you like, you should try to give the player an in-character choice. They can feel the spell going wrong and have to decide how it goes wrong.
- You can choose to Impose a Cost on the caster, the target, or a bystander as a part of any of these Miscasts, whenever it is narratively appropriate.

The lists below present a selection of ideas for when a player rolls a Miscast, divided by spell type.

✦ Charm Miscasts

✦ Benison and Self-Charm

- The effect is twisted or the reverse of what was intended.
- The effect is much more powerful than intended.
- Target receives serious related side-effects.
- Success with a caveat..
 - The effect is partial, or is less powerful than intended.
 - Target receives minor related side-effects.

✦ Hex and Jinx

- **Backfire:** the effect (or a poetically just version of it) hits the caster instead.
- The effect is twisted or the reverse of what was intended.
- The effect is much more powerful than intended.
- Success with a caveat..
 - The effect is partial, or is less powerful than intended.
 - Target receives an additional unintended effect.

✦ Healing

- The malady is transferred to the caster or a bystander.
- The malady is twisted and changed but not removed.
- The malady is doubled or inverted.
- Success with a caveat..
 - One nagging element of the malady remains.
 - They overheal a little: the malady is inverted, but only a little.

☞ Enchant Miscasts

☞ Area Ward

- The ward doesn't except them, or targets the wrong intruders.
- The consequence is twisted into something else.
- The ward has a gap or vulnerability they failed to detect.
- Success with a caveat..
 - You suffer the consequences of the intrusion now.
 - The ward has a gap or vulnerability that they are aware of and can take steps to mitigate.

☞ Personal Ward

- **Conversion:** The ward converts the chosen danger into a different danger.
- **Wrong Ward:** The item is warded against the wrong danger.
- **Weak Point:** The ward has a gap or vulnerability they failed to detect.
- Success with a caveat..
 - The ward has a gap or vulnerability that they are aware of and can take steps to mitigate.
 - There is an unwanted effect on the item or its bearer.

☞ Mending

- The item is restored but the enchantment is twisted.
- The item is restored but the enchantment is restored to a different item nearby.
- The enchantment is restored, but the item is not and might be further damaged.
- Success with a caveat..
 - The enchantment's power or effect is reduced.
 - Damage or an unwanted effect on the object or its bearer.

☞ Disenchant

- Something else is disenchanting instead or as well.
- The enchantment is twisted and changed, but not removed.
- The enchantment moves to something else.
- Success with a caveat..
 - A sliver of the enchantment remains.
 - The target is damaged or compromised.

☞ Transference

- A different property is transferred between the two objects.
- An equivalent property is transferred, but from a different object.
- The property is transferred to the wrong target or in the wrong direction.
- Success with a caveat..
 - They also transfer an additional unwanted property.
 - Only part of the object gains the property.

☞ Analysis

- The spell goes off-target, revealing something urgent or dangerous about a different object.
- The spell reverses the object's condition and then gives a now-correct answer.
- The object is damaged or changed in an important and unintended way.
- Success with a caveat..
 - They also transfer an additional unwanted property
 - Only part of the object gains the property

☞ Spell Embedding

- The containment is unstable: the object casts the spell at an inopportune moment.
- The spell inside is twisted in a way they failed to detect.
- The object fails to contain the magic, releasing the spell wildly and damaging the object.
- Success with a caveat..
 - The spell inside is twisted in a way they are aware of and can take steps to mitigate.
 - The containment is weak: there is an unwanted trigger to cast the spell that is difficult or annoying to avoid.

☞ Divine Miscasts

☞ Retrophesy, Prophecy, Scrying, and Finding

- **Absorbed:** They find themselves trapped reliving the event as their body remains trance-like for a time. While trapped, they witness subtly conflicting versions of the answer they seek.
- **Wrong target:** They see a different interesting event at the same location or with some connection to what they wanted to see.
- **Overeager:** They see only what they wanted to see.
- Success with a caveat..
 - **Missing piece:** They see most of what they want, but miss something.
 - **Channeling Damage:** The object providing the caster's connection the subject of the divination is damaged.
 - **Caught:** Someone knows the caster was looking.

☞ Empathy

- **Divulge:** The caster shows their mind to the target, who reads the caster back.
- **Wrong target:** They read the wrong mind.
- **Overeager:** They see only what they wanted to see.
- Success with a caveat..
 - **Bleed-over:** The caster takes something from the target's mind they did not intend, or leaves something of theirs behind.
 - **Caught:** The targets know what the caster did.

☞ Translocate Miscasts

☞ Warp

- The warp is tainted by fear or desire.
- The warp jumps locations.
- Another person receives the warp alongside the caster or instead of them.
- Success with a caveat..
 - The warp is warped.

Notes: When your warp is *warped*, it does what it is supposed to in a way, but not always in a literal way. If you speak or cast through it, your intentions come through but your words and spells may be twisted subtly. The GM says how. When your warp is *tainted by fear or desire*, it shows you what you fear or desire rather than the truth. Speaking or casting through a tainted warp is always twisted badly. Fear makes words and spells sharper and more dangerous, while desire makes them revealing and darkly potent.

☞ Lift

- They or an ally get hurt or stuck.
- They or an ally end up in the wrong place.
- They damage something or someone in the vicinity.

☞ Kinemancy

- The movement is the opposite of what was desired.
- The object is destroyed.
- The wrong object is moved.
- Success with a caveat..
 - The movement interferes with something or someone else.
 - The object is damaged.

☞ Portal

- **Spatial Miss:** The portal comes out in the wrong location.
- **Temporal Miss:** It takes a long time to pass through the portal.
- **Major Blight:** Everyone passing through the portal suffers a unique and unpredictable magical effect.
- Success with a caveat..
 - **Revelation:** People passing through the portal see things the caster would rather they did not.
 - **Minor Blight:** Everyone passing through the portal suffers the same inconvenient magical effect.

Notes: Blight is when portals are infected by the taint of other magic, when the magical encapsulation of the tunnel fails. Minor blight may make everyone soaking wet: inconvenient, but not a big deal. Major blight could do almost anything; it can set people on fire or have them covered many ears. It can steal travelers' gear, or worse, their body parts. You could step out from a blighted portal and find that something else stepped out with you. There are no rules, but the effects seen from major blight tend to reflect and resonate with the magic the traveler has experienced recently.

GM's Agenda

Here is a brief summary of the GM's agendas.

- Describe the world, come up with magic and weirdness, and drop in vivid details.
- Play NPCs, making them fun and memorable.
- Get things moving when a lull happens.
- Know the important bits of the player characters.
- Set them up: give each player opportunities and setbacks (which are just another kind of opportunity).
- Give good Twists.
- Guide the pacing of the session, try to get to a good conclusion by the end.

Session Prep

Session prep can be very easy for GMs. The system is designed to make fun and interesting things happen even if you come to game night with no plan. The kind of extensive preparation that some other games encourage does not work very well here anyway: whatever you plan, be ready for it all to go sideways when players roll Twists. There are a couple of things you can keep in mind to help players get the most out of their character, though.

GMs, before each session:

- Glance over your players' Tomes and Topics.

Tomes and Topics signal to you topics that they find interesting. Keep them in mind when coming up with leads and clues before the game, and look to them when coming up with Twists during play.

- Look at their Favors, and come up with ways to ask them to repay those Favors that interact with their goals in interesting ways.

Sometimes repaying a Favor might get in the way of their task, other times it might be parallel, and either way the completion could generate new leads or clues. "Oh, you're going to look for evidence in the restricted area? Well since you're already going, maybe you could do something for me while you're in there."

- Review your players' Complications, Scars, and Flaws.

Players mostly focus on trying to find ways to use their Skills and spells and may forget about their Complications, so you can help them out by crafting situations where those Complications are relevant to highlight those aspects of their character.

- With those things in mind, think about how to bring those elements into the game.
 - What characters can you introduce?
 - What places can they visit?
 - What Twists can you have in your back pocket?

This is a game about magic but based on relatable school experiences, so the characters should be interesting and weird in their appearance and abilities, but human in their motivations; the places should be mysterious or heightened versions of places we've all been. Prepared Twists should be big moments: they should open up new opportunities and questions, and often they should be personal for the player characters.

Early in your game, you want to have a new places for them to go and new people for them to meet. Once you've been playing for a while, they might return to a place they have been and see how it has changed. Instead of meeting a new character, they might run into an old friend, rival, or enemy.

GMs, before each Kazzam match:

- Read the statblocks and team ability for the team you'll be playing. Make sure you understand how their powers and abilities work.

Creepmasters, before each Kazzam match:

- Ask the GM to tell you what map and creeps will be used in the match.
- Read the statblocks for the creeps you'll be running and see if there are any special rules for the arena that are relevant to the creeps. Make sure you understand how their powers and abilities work.

Ludography

Thanks to the following games and media for their direct contributions to the ideas and rules of *Tailfeathers*.

Luke Crane's *Burning Wheel* and *Mouse Guard* for Twists, Fun Once, Too Many Cooks, and much more.

Vel Mini's *Fellowship* for changing the way Costs work.

Vincent Baker's *Apocalypse World* for teaching me that we don't need target numbers or difficulty classes to make a fun game.

Rob Heinsoo and Jonathan Tweet's *13th Age* for One Unique Thing, which here are Talents.

