
Kublacon 2008

This year's Kublacon ranked among my top convention experiences. I was very lucky getting into games, ran a successful game myself, spent a lot of good, quality time with Brian, an old friend from college whom I normally only see once a year (and even then are usually in different games). Brian and I played together in every game except the D&D 4th Edition game.

The only game I picked up was a \$5 new copy of *Atlantis: The Second Age* at the flea market. Kublacon has an interesting system of giving out game rewards in "Kublbucks" which can be redeemed at a price table. Unfortunately, by the time I had enough bucks to get anything worth while, it was Monday and the pickings were pathetically thin.

The Tick vs. Miss Goosey's Day Care Center

GM: Todd Furler; System: D6 Adventure

This was a humorous game set in the universe of the animated Tick show (as opposed to the live action version or the original comics). We played canon characters through three wacky, open-ended vignettes or episodes. After the initial set-up for each adventure, the resolution was open-ended; Todd gave us the freedom to figure out how to deal with the situation and bring it to a conclusion.

The first was dealing with a giant earthworm on a rampage. The second featured the titular daycare center, which was staffed by supervillains. The third adventure featured all the villainous sidekicks leaving their masters and coming to the Tick for assistance and guidance.

I was initially very leery of the game because humor-based games tend to be filled with lame attempts at humor. I was going to play in a *Serenity* game, but there were too many players, I had heard bad things about the GM, and I was getting "you'll just be frustrated and irritated if you play this," vibes. So I bailed and then Brian did (I think) when it was realized that the GM had miscounted and passed out all the character sheets and had players left over (including Brian, who was officially signed up). We killed ninety minutes and then went to Todd's game instead. I'm glad we did. We managed to laugh a lot and have a really good time with the open-ended nature of the game.

We had run into Todd before the game and he was lamenting on his choice of system, but his games lean heavily toward GM fiat anyway, so the system hardly mattered and we only rolled dice a few times. One nice bit he added was requiring that we earn a certain number of Character Points for setbacks (which we made up and subjected ourselves to) before we could defeat the main villain. This elevated the climatic battle of the daycare scenario and gave it a satisfying arc of its own. I will definitely use this method with future games.

Fall's Glory Awaits

GM: Leon Glover; System: Call of Cthulhu

Leon is an old friend and former college roommate. He, Brian, and I typically share a room at DunDraCon and would have this convention if his schedule had permitted it. I hadn't planned on staying with them, but I decided it was better to stay in the hotel on Friday and Sunday night rather than try to drive home at the ungodly hour.

The setup was made fairly clear in the game description. We would show up at a New England Bed & Breakfast, find they were expecting us, and then things would get weird from there. In my mind, it is perfectly acceptable in a convention game to railroad the characters a bit in the beginning and it is the player's responsibility to get their PCs into the thick of it. And yet, we had one player who wanted to swim upstream, fight against the premise, and generally try to derail things.

To his credit, the player was "playing his character," a secret service agent sent to scout out locations for a Presidential photo-op or something, and Leon should have done more to shove the PC onto the tracks rather than follow unfortunate die rolls. You know things are going poorly when one PC pulls a gun on another PC one hour and twenty-three minutes into an eight-hour game. Everyone was getting annoyed (us with him, him with us).

Two of the PCs were a married couple, and I told Brian we should play them. He went along with it and I randomly picked the wife. I thought we did a good job of playing clueless everyday people who didn't understand what was happening, while sticking together, and trying to get through the experience. As the most sociable PC (she was a real estate agent), I talked to NPCs to get answers and tried to find a way home.

Meanwhile, the agent continued being confrontational, trying to use his authority, gun, and handcuffs to get answers. He only managed to get himself pummeled and captured, which took the player out of the game for a while as the rest of us went with the flow.

When we finally caught up with the agent, I managed to convince the leader of the enemy camp to let us all go home. Seriously, at the mid-way, four-hour point of the game, we were free to walk away. Why? Because he knew we'd just be back ten years later (our time), for once we left this cursed valley, we forgot everything and remembered only "the best vacation ever! Let's come back in ten years—and bring the kids!" Had this been planned from the beginning, we could have played the last four hours with our returning PCs, but Leon was not prepared for this. I think the frustrations of the uncooperative player, the natural breaking point, the late hour (it was midnight), and his unwillingness to railroad us to the next section and its ceremonial human sacrifices and what-not.

The Druid's Grove

GM: Patrick Heslin; System: D&D 4E

All of the official D&D 4th Edition preview games and seminars were canceled, though I don't know why. However, I was able to play my first D&D4 game run by an independent GM who took the pregenerated characters from sources WotC had released to date and created his own adventure dealing with rescuing a druid who had been kidnapped by kobolds. We were all learning the nuances of the rules as we were going and we were all understanding of the GM who didn't have all the answers and correct interpretations on the tip of his brain. The adventure itself was a fine learning experience and I'm glad I played. But as a two-encounter, 6-hour game with the thinnest veneer of role-playing, it was very weak.

As I was playing a 1st level Tiedfling wizard and have not dug into the material and online discussions, my observations and the comments they informed, are fairly limited. Many of the comments are probably old news to many of you, but I'll make them anyway.

First level characters have been beefed up in hit points and abilities, as have the low-level monsters like kobolds. The end result is that that starting characters are now not unlike 3rd or 5th level characters in 3rd edition. So gone are now the groans that 1st level magic-users being killed by house cats or that players had to wait get the cool stuff, but then the idea that characters had to start at 1st level seems to be a cultural phenomenon rather than a systemic one.

A "mook rule" has been added. PCs now kill mooks instantly if they hit and can skip the damage roll. You could have gotten the same effect in previous editions by using 1-hp monsters.

There are three types of spells, in order of increasing potency: those you cast "at will" at any time without running out, those you could only cast once per encounter, and those you could only cast once per day (or rather, once between periods of extended rest). I find this method mildly interesting, as it introduces both short- and long-term resource management issues for wizards, but I wonder how complicated it will make things at higher levels. Unlike a pure spell-point system, it prevents wizards from focusing on their most powerful spells, something that I've seen happen time and again in *Savage Worlds*, *BESM*, and others.

At Will spells, aka cantrips, include Light, Magic Missile, and a low-level area-of-effect spell not unlike Burning Hands. So now 1st level wizards are not reduced to throwing daggers or using crossbows when their one daily spell is used. Though the effect is much the same, using cantrips definitely feels more appropriate than mundane weaponry. The new Magic Missile requires a to hit roll (against a Reflex Save Defense rather than Armor Class), and doesn't increase (significantly) in damage with wizard level.

I have heard that one of the design goals was to give everyone "something to do every round," and I certainly felt I had something to do, even if it was to

simply cast my boring Magic Missile. The other classes (paladin, fighter, rogue, warlock, and warlord in our group) seemed to have more to do than I, but I suspect it is due to wizards not being as front-loaded as others and to my own tactical ineptitude.

Given that many of the combat abilities involved 5⁺ steps shifting and attacks of opportunity opportunity attacks, I think GMs would be hard-pressed to run 4th edition without miniatures without having some classes and players feeling slighted.

The first rules question/debate we had was whether opponents a diagonal square away on the battle map counted as being "adjacent." We decided they did. Since diagonal movement counts the same as orthogonal movement, you end up with weird things like square fireball effects. We used a tape measure to determine spell range, which made me joke that "mystic tape measure" must be one of the first things they teach young wizards.

I believe the tactical abilities will open themselves up to a lot of rules misunderstanding in the same way that AoOs did when 3rd edition came out. This will only get worse as the system expands with supplements. The rules say "X happens unless you have an ability that says otherwise," but I foresee situations in the future where two abilities will conflict with each other, each changing X in slightly different ways, and there will be no clear way to determine what happens. Or that these abilities will be combined in truly abusable ways.

Characters reduced to half hit points are bloodied, which may trigger a special ability they can use and/or trigger a special ability someone else can use on them. It's yet another condition that must be tracked on the battle map. One of the things I like about *Savage Worlds* is that I only need to track health on the battle map (or not) without also having to track hit points as you (still) do in D&D.

My friend Merwin has a rule of thumb that D&D3.x combat typically takes 20 minutes per PC. In this 4th edition game, we had 6 PCs and each of the 2 kobold encounters took about 2 hours. While they have added more tactical abilities, combat does not seem or feel slower than 3rd edition.

One of the players insisted on playing a drag-onborn, one of the standard races in 4e, along with the tiedfling. I don't know if his enthusiasm was because it was something new to try (part of the reason I picked a tiedfling) or because he wanted the cool racial powers (I suspect a little of both). One of the cool things he could do was perform a breath attack at will that could hit a 3x3 grid of squares. Somewhat ironically, this was identical to my Burning Hands cantrip that I could also cast at will.

I learned enough about the game to know that I'd play it (definitely never run it) with the right group (as I would 3E), but that I definitely did not need to get the books (just as I didn't with 3E) and could wait until the right group and campaign presented itself (even if the pre-order Amazon price was really good).

A Hole in the World

GM: Todd Furler; System: Unknown Armies

Todd had his usual placards showing the PC's portrait and attribute descriptors (no numbers). Brian picked and so I had to pick that character's wife. There were no women at the table, and someone had to pick her, so I figured I was actually doing the table a favor while maintaining my theme.

As usual for Todd, the plot involved ordinary people put into extraordinary circumstances. There were criminal and supernatural elements. Unlike standard UA, Todd doesn't restrict his plots to "humans only." And except for stress checks, he rarely uses the dice and just lets the flow of the story and the game progress. Unfortunately, he was trying to squeeze six hours of plot into a four hour game and though we came to a good conclusion, I think we ended up short-changing ourselves in terms of actually understanding what the hell was really going on.

I think all of my experience with UA comes from Todd's games, so I cannot say if this is indicative of the game or just the way he runs it, but I get really tired of failing stress checks. More often than not, I find they detract from the game more than add to it. I'm usually willing to give Todd the benefit of the doubt when it comes to interpreting the results, but it doesn't always click for me. In this game, the result of the stress check worked as a story arc for my character, but not in a plot-advancing way.

I failed my stress check (Mind of 55) twice in one extended scene, picking flight both times. The first time, I simply covered behind the couch while a fight broke out. The second time, I walked right out the door; by the time I realized where I was, I found a coffee shop and collected my thoughts.

That was my mistake. I think I spent a half-hour real time stewing and contemplating about the previous events and the condition of our lives. And that's when I took myself out of the game. I had one of my "character moments" where I reacted without thinking about the game implications and walked away from the actual game table in a huff. I realized later that my character was having a nervous breakdown related to the two failed stress checks and being unable to fulfill her obsession. She was in big-time denial. I feel bad because I wasn't in a huff, my character was, but it can be so damned hard to tell the difference when I'm in that zone.

Eventually, her husband was able to get her back with the others and me into the game. Brian and I had some really good roleplaying, working through our personal and marital issues (laid out in the character descriptions) while everyone else was dealing with the primary plot line. The player across from us commented on the intensity of the moment we were having and how he was enjoying watching it.¹

By the time Brian and I got back to the main plot

line, neither of us had any clue as to what was really going on. As it turned out, neither did the other players, at least they didn't understand the big picture, and we basically failed to stop the beginning of the end of the world. Yeah us.

At the end of the convention, Todd caught up with us to get an update with what we had been doing. Just as we had missed the main plot, he had missed our subplot. We explained to him that we had fun and while it was an important scene for our characters, it would have probably been cut from the final edit of the film.²

Pokemon of the Round Table

GM: Kenny Tracy; System: BESM

Despite the title, there was no sign of Arthurian elements in this generic fantasy game. I'm not a fan of the Pokemon game (Gameboy or CCG) or animated show, but something about the premise appeals. As I had predicted, five of the six players got to play Pokémon while the other was our trainer ranger whom we followed through the wilderness. After a series of random encounters, we met up with the final boss and defeated it.

The Pokémon powers and vulnerabilities were created using the Big Eyes, Small Mouth system following the principles laid out in the games. The other players had enough experience with Pokémon to offer advice when I needed it.

This game got me thinking of a particular complaint I've heard of BESM, which I don't think is BESM's fault. There is nothing to prevent players from using their most powerful attack at the start of the fight, even though this is so rarely seen in anime. Really, many stories, especially in the fighting genre, have the heroes get beaten until they finally manage to pull off their killer move and end the fight. In Hero (or BESM), it's easy to add a limitation to force the player to wait and build up to the attack. In Savage Worlds, every time I give a character the Bolt power, the player always uses it at maximum strength rather than a lesser version.

In D&D, spellcasters start with the big spells and work their way down unless they think they'll need the big spells for a later fight. D&D4E's introduction of per-encounter and per-day spells is interesting in this regard. Forcing a rigid resource management model on the game is one way to get better use out of lower-powered abilities. But this doesn't work so well on a one-on-one duel or fighting tournament in which the combatants will have a chance to rest and recuperate between bouts.

Another approach is to create attack chains that force the player to use techniques A, B, and C before unleashing killer move D. This is much harder to design—certainly beyond my capabilities—but it might make certain games more tactical while staying true to their genre. Applying it to a full melee could end up being a mess, though.

¹ One blow for immersion as a creative agenda!

² Todd likes to frame his games as if they were films.

Against The Night Things

GM: Me; System: Savage Worlds

Most of the rpgs at Kublacon are held in the bedroom suites on the second floor of the Hyatt. The bed was removed and a round gaming table put in its place. There was also a rectangular glass dining/conference table which was only occasionally used for gaming (dice on glass is annoying and the chairs were uncomfortable). Since last year, all the suites were remodeled and the glass table was replaced with a couch, chairs, and a circular coffee table. Seeing this new arrangement, I eschewed the gaming table and had everyone sit in comfy chairs. I preferred the living room vibe and though people had less table space, we weren't using battlemaps or miniatures, so it wasn't missed. As this was scheduled to be an 8-hour game, the added comfort was welcome.

I had 6 pregenerated PCs but had two people who wanted to crash. I had anticipated one crasher and designed the animal companion, Woolly, to be a PC. The other crasher³ wanted to stick around and watch, so I roped him into playing a few key NPCs, essentially acting like by co-GM for those encounters. Since these scenes involved some negotiation with the PCs, I was happy to see another player's approach to the situation and enjoyed watching the scene unfold. I never found myself having to reel in the co-GM and only slightly had to clarify or fill in missing information. Though certainly not a technique I'd use for all games, it worked well here.

Description as it appeared in the game book:

The last vestiges of humanity scratch out a harsh existence among the remnants of an Earth devastated by an ancient war and corrupted by magic and eldritch horrors. In a desperate gambit for survival against the Night Things, the Abominations they spawned, and rival human tribes, the Tribe of the Half Moon has sent out its finest on a quest to find a weapon that can fight back the darkness.

The game opened with a retelling of a prophetic dream had by Eve, a young witch (and PC). We played through the dream, which foreshadowed to the final scene of the game. Though confused as to their motivations or objectives, I explained that this was Eve's dream and she didn't know, so they should just run with it. And they did, walking through dark, forgotten corridors, getting past electronically sealed doorways, discovering the wonders of fluorescent lighting, and fighting back giant snakes while being followed by some unknown (and noisy) force.

The finally barricaded themselves into a room with a strange device and another door. Their pursuers who identified themselves as security detail of The Complex, were trying to break in. When they opened the far door, a black fog issued forth, which they were able to

fight back using the device, by causing it to released an electric discharge.

The back story was that the researchers at The Complex (very loosely modeled on a 1950's version of LLNL) had devised a weapon and managed to trap a Night Thing. For whatever reason, they were unwilling or unable to use the weapon elsewhere and maintained The Complex to keep the Night Thing caged. In the countless years since, their mission statement was lost and now they saw themselves as the guardians of the Thing, even worshiping it, in their own way. As with many such complexes in post-apocalyptic fiction, they maintained much of their technology, though had failed to advance it any.

In addition to the foreshadowing, the dream sequence also gave the Elder Council of the tribe a reason to send those particular PCs—they were in the dream. It was then made clear what the PCs were supposed to do, that is, go to The Complex, and recover the device. The tribe was dying, as there has been no new birth in over a decade (Eve being the last).

After the dream sequence, I handed out notes which revealing a personal secret of each PC. I then had private conferences with each player to discuss their secrets. Serendipitously, the one PC without a secret⁴ ended up being connected to another PC's secret.⁵ Yahir's player loved his secret—that Yahir was dying and clearly set up to be a *doomed character*.

Olger was an outsider of the tribe, but also the most charismatic of the group; his secret was that he would sell out the others given the opportunity.⁶ The player expressed concern about this, disliking direct PC conflict. This was the first time as a GM or player that I have run into a player at a convention who balked at the idea. While I can certainly sympathize—I hate PvP games and my experience in the CoC game was still fresh in my memory—I assured him it wasn't going to be a problem.

Astra⁷ as modeled on a darker version of Miyazaki's Naussica, complete with a cute, fuzzy animal cohort, the aforementioned Woolly. Her secret was in hearing the tempting calls of the wild things to leave the humans and join them. Eve had a similar secret, in that the dark force of the dream addressed her in her dream. It said, "I see you and know you are coming, my little one. You will not succeed. This future is not set. My minions will see that you fail."⁸

What followed was a standard quest adventure. They were ambushed by kugars (large, wild cats),

- 4 Ulti had the Big Mouth Hindrance.
- 5 Iona was pregnant and the player identified Ulti as the father. This was one secret Ulti could keep.
- 6 With my GM-imposed stipulation that the betrayal wouldn't in the first half of the game.
- 7 Played by Brian.
- 8 This provided me as an out, allowing the final scene to be different than what they just experienced and explained any random encounters they might have on their journey.

3 John played the Tick in the first game of the con.

nearly killing Iona when the damage die exploded. This is one of the features of Savage Worlds that I wanted for this game; that is, death could come from one bad roll. Luckily, the PC survived, though wounded, and was able to have the dramatic reveal of her secret in the final scene.

They then had to gain passage on a ferry to cross the Inner Sea, through "The Pillars of Samateo."⁹ here I thought that John did a good job as the captain, getting something from the PCs (Yahir doing repairs for the ship) while allowing their quest to progress.

En route, they were attacked by sharks who leaped out of the water to strike. Olger used his Bolt power (the player decided they manifested as screaming skulls at the end of crossbow-like bolts) to attack. The player chose to cast 3 bolts at maximum strength. This is one of the problems of point-based magi: there wasn't a good reason not to and I have seen this behavior in other games. However, one of his casting dice was a 1. Had he been a mage, this would have been a backlash, but I defined the ability as a superpower, which don't have that drawback. However, there is a convenient firing into melee rule such as if the shooting die is a 1, a bystander is hit instead. Rolling randomly, the bolt hit Astra. And then things got ugly.

Seeing his mistress injured, Woolly turned into a large, horrific beast. Everyone witnessing the transformation had to make Fear checks. Most failed, but Olger succeeded. Astra failed, but rather than be cowered, the fear chart indicated an adrenaline surge. Naturally, she turned her weapon not on Woolly, but on Olger, and we had a standoff.

Olger's player was dismayed when his high persuasion roll was unable to sway Astra's attitude. He thought I was taking away his character's advantage (Olger being the most social character) by not allowing him to use the skill on another PC. I explained that Astra wasn't rational, having failed a fear check after all, and that persuasion was not the proper course of action. The issue of social skills against PCs is one that has been debated for decades; my attitude has generally been that it's the players' responsibility to play their characters' reactions, using the die rolls as guidelines... even though decades of experience has told me that players are generally really bad at it. Oh well.

Eventually, the situation dissolved without further PC-on-PC violence, Woolly returned to his cute state, and they completed their boat ride. They then entered the lands of the Free Men, a large, loose-net tribe known for its cannibalism.

This was now the mid-point of the game, and any gloves I might have had on were now off. It was also now that I realized I would probably have to speed things along, but the roleplaying seemed to be going well and I didn't want rush anything.

To be continued...

9 Modeled after the imagined ruins of the San Mateo Bridge here in the Bay Area. Yes, the Tribe of the Half Moon was based on Half Moon Bay.

A Trip Through the Archipelago

GM: Andrew Hurwitz; System: True20

I had wanted to play Don't Rest Your Head, but the game filled up. With only 4 players. I think a convention game should take a minimum of 6 players (though I'm not saying it wouldn't have filled up with 6). This particular GM ran a bunch of 4-hour "indie" games, which causes its own problems because it means that other GMs (like Brian) were not allowed to run their games for lack of space. I don't blame this GM because he got away with it, but the convention organizers for having a shitty policy.

Brian had gotten into the True20 game and I tagged along to crash. The game was really just an exercise in the GM showing the strange fantasy world/universe he had created. It was a ship-board adventure on what was essentially a submarine traveling between "islands" in an infinite three-dimensional space connected by "rivers" (which are actually tubes). The GM went off on a few tangents explaining elements of the world which never came into play. I'm glad it was Monday morning.

There were a series random encounters. It began with the ship being attacked by an overly friendly gigantic crocodile who was causing the ship to rock and roll, having to make Reflex saves or be knocked around, possibly into unconsciousness. We finally distracted it with a bunch of food.

There was a mystery on a small island involving a failing family orchard, which mostly consisted of the druid (played by Brian) being pixelbitched by the GM until he found out why the trees were dying. Well, that's what it seemed to me playing the griffin-riding gnome courier.

I had more to do the second encounter with a polar bear, which I taunted and drew away from where the ship had surfaced. This was the closest we got to a real fight and our goal was to avoid a fight.

The last was a mystery involving stolen goods and items. After discovering evidence of a stowaway, we staked out one of his hiding places where we had drugged his food stash. The culprit happened to be the same one who had poisoned the trees earlier in the game, someone we didn't know we were looking for, having figured he had long since moved on. He was a member of chaos & destruction cult, but he was not the one being hunted by the merchant and her dwarf bodyguard, two of the other PCs.

The game concluded at the next stop with some PCs disembarking and others staying on, such as the "frog man" who was trying to find his way home and the cartographer who needed to update the official maps with information on "Friendly Nelly" (if i'm remembering the crocodile's name correctly).

To summarize, while things happened in the game, there wasn't anything resembling a story arc. Between encounters, the PCs mostly just wandered around the ship trying to stay busy, lacking any real plot.

Comments on Issue #393

Myles Corcoran

You can create four different ways to work magic without having to make different mechanics. The trap-pings of magic are probably more important than the system behind it.

I agree completely that good players make other players look good.

On the other hand, I find Vincent Baker's¹⁰ premise that "we've been tricked into pass/fail ideas by decades of binary mechanics" to be utterly absurd. Binary thinking is part of human nature: this or that, here or there, us or them, black or white, win or lose, good or evil, with us or against us, etc. All decisions can be broken down into a series of binary choices; it's just a matter of granularity. And besides, non-binary results have always been with us since the earliest years: the damage system in D&D and it's numerical hit points; fumbles, failures, and the normal, special, and critical successes of Runequest; the four colors of Marvel Super-heroes; and the list goes on.

As for "don't often think in terms of costs to get what we want as a mechanic," I say that good roleplayers don't need mechanics. We don't often think about it because it's a bad idea. When I was playing Charlie the Eshu, she was always afraid of what the cost of her desires were, the unforeseen consequences of her actions, and the price she'd pay for taking any particular course of action. To have mechanics for this, or to create a set of mechanics around this principle, never crossed my mind (thank goodness).

Michael Cule

So, you lamented when Bull doesn't interact with the metal man and then don't understand why he attempted to join the ghostly procession? Did you expect him to ignore them like he did the metal man? Did you not want him to follow? How is the player to know the difference between "this is colorful scenery" and "this is something to interact with?"

oWOD Mage was optimistic? Folks in my group thought Changeling: tD was the "not so depressing" one (I had no opinion at the time and still don't).

Lee Gold

Of course, a doctor's observation that most girls over twelve aren't virgins doesn't necessarily mean that they've had sex.

Joshua Kronengold

I thought I had stated it somewhere, but I guess I hadn't. Those with Ω -ranked abilities are the top 2 or 3 in the setting, so you can have equally-matched titans. Anything higher than that isn't an ability rank—it's a plot device. :)

10 I don't think I've ever agreed with him. :)

Louis La Mancusa

You can't be a good martyr if you're dragged kicking and screaming to your death. Besides, the chroniclers of your tale can always say you allowed yourself to be killed¹¹ even if it wasn't true. Also, just because you agree to do something (pay income tax, register your guns), doesn't mean you approve of that thing. If we're going to use Biblical justification for laws and morality, who's passing out the stones? And if we're waiting for those without sin to throw them, we wouldn't have capital punishment.

The joke was lame, from its setup to its multiple punchlines. I'll no doubt catch all kinds of grief for daring to make a negative comment, but I felt compelled to mention it. Humor is too subjective¹² for a detailed critique, but I felt the setup could have been shorter, removing all text beyond "you are attacked by a guy with a knife, you have a gun, and you are good with it." And while the (telegraphed) brevity of the Republican answer is appropriate, both the Democratic and Texan responses are far longer than their comedic reach.

Lisa Padol

For adult versus student scale, you could have the adults roll d10s and the students d6.

I find it more interesting to say "detection spells exist, but they're easily blocked or spoofed and so no one uses them" than to say "they don't exist." Both have the same effect (no one has detection spells), but the former makes for a richer world and interesting rules for magic, I think.

John Redden

I'd rather be called a fucking Communist than be accused of squeezing the toothpaste from the middle of the tube. :)

Brian Rogers

Accuracy is related to Frequency, in my mind. A power that doesn't hit that often is just like one that doesn't work that often or doesn't come into play that often.

Jerry Stratton

RAE The Spider Belt. I wonder how they'll figure out when the buckle becomes charged again.

Marco Subias

With a brawl that sized, as described in that high school, I'm surprised there weren't more serious injuries, even assuming the injuries were underreported.

Steven Warble

The lack of a Riding skill in D&D4e also bugs me, now that you mention it.

11 Or, you know, return from the dead.

12 As Roger Ebert has noted, one can no more explain why something is funny than explain why something is erotic. Our senses of humor are clearly divergent.