

Eä RPGS

*tolkien-Based role-playing game system.
adventuring in J.R.R. Tolkien's Middle-earth and Beyond...
By Hawke*

<http://www.earpg.com>

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PLAYERS' GUIDE

1 INTRODUCTION

Welcome to the world of J.R.R. Tolkien's imagination. If you have enjoyed the books or movies based on his works including *The Hobbit*, *The Lord of the Rings*, *The Silmarillion*, *Unfinished Tales*, *The Book(s) of Lost Tales I & II*, *The History of Middle-earth*, or many of his other works, and wished you could delve further and enjoy adventuring in those richly created lands, then you will find the Eä RPGS (Role-playing Game System) your gateway to enjoying many more hours and years of fun exploring this vast imaginary realm.

Role-playing gaming (RPGing) is a cooperative, non-competitive, recreational activity summed up as "interactive storytelling". Role playing games (RPGs) are cooperative, improvisational, somewhat structured but free form "interactive stories" that take place in the participants' imagination, usually seated around a table and using paper and pencil to track events, locations, and persons of note.

Typically one of the participants is chosen to act as the referee and storyteller, known variously as the Game Master (GM), Dungeon Master (DM), Narrator, or other titles. The GM creates or modifies the settings in which the other participants, the Player Characters (PCs), will interact with each other and various Non-Player Characters (NPCs) under the control of the GM. The group of participants then dynamically unfold a series of social interactions and events for an improvisational-theater-like experience, without physically acting out any the activities of their characters.

The participants create on paper imaginary characters in a story run by the GM and the players who act as writers and directors, and the GM as referee of this imaginary, verbal-only play. The activity is similar to childhood "let's pretend" games, but with some key differences. The players are sitting around a table using their imagination and verbally describing their character's actions to each other, and there are clearly defined rules with the GM acting as moderator and facilitator to keep the game play flowing.

1.1 *the table of contents and the index*

One of the pet peeves I have had about role-playing game system books since the late 1990's and into the 2000's is they have had terrible organization for character creation, and weak or non-existent table of contents and/or index.

Hopefully you will find the organization (in the more final drafts) of this book logical for the process of creating a character step by step, and when you are looking for information you find the table of contents and index sufficiently detailed and useful. Remember, this is a community supported product, so any suggestions for improvement will be greatly appreciated and often incorporated.

1.2 *a BRIEF example of a role-playing session.*

The GM and the players meet in a comfortable setting around a table. The GM and players have created "character sheets" with information about the various "characters" they will be using. The Game Master typically provides some background story, and then some opportunity for choice and action declarations by the players. Here is an example of a what a Game Master might describe to the players as a short "scene":

"You and your friends have just walked into the courtyard of an ancient building. The courtyard is approximately forty feet square. The walls, built of a tan colored stone material apparently indigenous to the area, appear to be constructed in alignment with the four points of the compass. They are about thirty feet high. You entered from an opening in the south wall. You see the north wall has some stairs going up, and the east wall on your right has what appears to be a solid metal door hanging open on rusted hinges. The walls are crumbling in places, and much is overgrown with ivy and weeds. In the center is a large fountain about fifteen feet high in what appears to be the form of a

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series of three flower-like terraces. Surprisingly, the fountain is currently spouting clear and cool looking water on this hot, dry, dusty day. Looking at the water, you are more acutely aware of how dry your mouths are after the long day's hike to arrive here, with no water previously in sight.

The wind is beginning to pick up as a storm from the south, with lightning and dark clouds gathering, quickly approaches. It is getting cooler and windier by the minute...

What do you do?"

At this point, those players each take turns verbally describing to the GM and the other players what actions they take. Some will have mundane actions and results, other action attempts could have surprising consequences.

Dice are frequently used to simulate the random events that can occur in life, and make it unknown in advance, even to the GM, what exactly will happen next. For example, someone may decide to climb the stairs, where there are some loose steps, and depending on how agile the player's made-up "character" is, with a roll of the dice, that character may leap to the top unscathed, or may have a bit of a fall to deal with. Of course, there also could be trouble in the form of "ill-intentioned bandits" lurking behind the entrance of the door....

1.3 how is the *Eä* RPG system different from other role-playing game systems?

Many game systems are designed for "generic" campaign settings, intentionally leaving the rules open and broad so that the system can be used in a very wide variety of campaigns. Some systems focus on a specific genre such as fantasy "sword and sorcery", science fiction, etc, but without being limited to a specific "world" or campaign setting. Others focus on specific campaign/universe settings such as Star Trek, Star Wars, King Arthur-ian, Call of Cthulu (Horror), Wheel of Time (Fantasy), etc. *Eä* RPGS fits into the last category, a system designed specifically to fit into a Tolkien-based campaign setting, with rules that attempt to enhance that experience.

There have been other attempts at game systems adapted to J.R.R. Tolkien's Middle-earth since the mid 1970's. The original Dungeons & Dragons was originally heavily based on Tolkien's setting, but also fit any other setting desired. In each case of the commercial Tolkien-based role playing game systems, the commercial ventures were actually just modified versions of their more generic systems roughly adapted to fit into the Tolkien setting. This has ended up a bit like pounding a square peg into a round hole. You *can* make it fit with enough pounding, but it leaves something to be desired in the fit.

1.4 *Eä* RPGs overview

Ea RPG is designed every step of the way as an attempt to enhance the experience of role playing specifically in J.R.R. Tolkien's imaginary universe in which Middle-earth geographically is but a small (though significant) piece. Every attempt is made to develop the mechanics to improve the "suspension of disbelief" and enhance the Tolkien-ish feel many experience from reading the books. The system is available in three versions to attempt to cover the gamut of gamers and their tastes.

The *Eä* RPG is NOT based on any of the movies' interpretations of Tolkien's works, only his written works published while J.R.R. Tolkien lived, and posthumously by Christopher Tolkien. Every attempt is made to follow these resources in as consistent a manner as possible, though this often presents challenges in some of the many contradictions between different versions of Tolkien's works, though generally it is not an issue in helping to enhance the "feeling" of playing in Middle-earth and the surrounding areas. In areas where "Tolkien canon" (a heavily argued topic unto itself in the Tolkien community) directly conflicts, efforts will be made to offer a "default" approach, but also include an "optional" approach to the same topic (usually in the *Eä* RPG *Advanced System*) for GM's and players who do not prefer the "default" primary approach.

1.5 comparison of other systems for Tolkien gaming

The systems that have commercially been adapted to attempt to fit into Middle-earth-based gaming include the original TSR Dungeons & Dragons™ (until they had to make name and other

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changes due to legal issues for not owning the rights), Iron Crown Enterprises' MERP (Middle-earth Role Playing) based on trimmed down Rolemaster system, a never published Wizards of the Coast D&D adaptation in the 90's, and Decipher's Lord of the Rings based on their Coda system.

In 2010 there was a new licensee announced for a new version of a Tolkien-based system that has not yet been published. While the publishers are highly regarded for their previous projects by many gamers, unfortunately all these commercial systems are hamstrung by the same issues. They are all limited to a very narrow license allowing them generally to only create game material in the periods around The Hobbit and the Lord of the Rings, though some argument can be made for the content in the Appendices of the LotR allowing a broader range, to date, other than ICE's pushing the limits of their license in the 1990's, the costs of the license have lead to each unfortunately being very limited in scope and duration. And they tend to always use a pre-existing system that was not actually designed from the ground-up for Tolkien gaming.

There are two other "open source" style Tolkien-inspired game systems available on the Internet at different times and in different stages of development and public access. Ambarquenta and Hither-lands, however both of these systems seem to be heavily based on existing Tolkien-inspired systems, though they certainly have possibilities, their development seems to have stalled out in the last few years. Hopefully that will change over time, and they can get their momentum going again. However, neither of them is much like Ea RPGS in many ways.

Finally, many people, including those working on the Ea RPGS, have endeavored to adapt existing systems as much as possible to attempt to loosely fit gaming in Middle-earth with various degrees of progress and success. These cover the gamut from d20 variants, GURPS, BRP, Rolemaster, HARP, to Harnmaster, Runequest, Hero, and others. While all of these can be made playable in Middle-earth, they do not really do anything from within the rules of the system to enhance the experience.

1.5.1 *d20 / d&d*

TODO

1.5.2 *ice merp*

TODO

1.5.3 *decipher lotr*

TODO

1.5.4 *cubicle 7 lord of the rings rpg*

TODO

1.5.5 *ambarquenta*

TODO

1.5.6 *hither-lands*

TODO

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1.5.7 *eä d20*

TODO

1.5.8 *eä rpgs*

Eä RPGS is specifically designed every step of the way to attempt to enhance the experience of role playing in J.R.R. Tolkien's imaginary universe in which Middle-earth is but a small piece. The system is available in three versions to attempt to cover the gamut of gamers and their tastes. Every attempt is made for the mechanics of the system to improve the "suspension of disbelief" and enhance the Tolkien-ish feel many experience from reading the books.

The Eä RPGS is NOT based on any of the movies' interpretations of Tolkien's works, only his written works published while J.R.R. Tolkien lived, and posthumously by one of his sons, Christopher Tolkien. Every attempt is made to follow these resources in as consistent a manner as possible, though this often presents challenges in some of the many contradictions between different versions of Tolkien's works, generally it is not an issue in helping to enhance the "feeling" of playing in Middle-earth and the surrounding areas.

1.5.9 *three versions of the eä rpg system*

One of the most difficult challenges to meet with any role playing game system, but certainly with as richly developed a setting as J.R.R. Tolkien's Middle-earth (and beyond), is fitting the level of system mechanics to the audience and the setting. Some participants prefer very minimally detailed rules that are openly and loosely defined, others like enjoy much more detailed systems, and there are many in between. Though we have no delusions about making everyone happy, we hope to offer a single overall system that can meet the preferences of the broadest audience of Tolkien role-playing gamers possible. Also, many systems offer 2 versions of their systems, an introductory or "basic" version, and a "full" version. Systems such as D&D 3.5 & 4.0, GURPS, and many others have basic/"lite"/beginner editions to get folks used to the overall idea of role-playing, and then work them up to the more complex complete systems over time.

Eä RPGS takes this a step further by offering *three* variants of the same overall system. The first version, the Eä Role-playing Game System Basic Rules (Eä RPGS-BR), is just the typical "basic" version of the rules. This allows participants to "get their feet wet" in the shortest time possible, without the significant amount of time investment typical for making characters, and learning a new system. After folks are "hooked" on role playing in Tolkien's universe, then generally they will be more than happy to invest the extra time for a more detailed system so they have more "features", depth, and detail available to enhance their gaming experience. The basic version is usable for several game sessions, but is not designed for any lengthy campaigns, so will certainly be found to be lacking, even outright flawed, by anyone attempting to stretch it beyond the original design of a few short adventures.

The second variant, the Eä Role-playing Game System Standard Rules (Eä RPGS-SR), is the

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“standard” rules system. This is what most people will (hopefully) be happy to play for many years on end. It attempts to provide just the right balance of detail, speed, and “playability”. It takes more time to create a character and a bit longer to learn the nuances of the rules than the basic system, but allows for a broader and deeper offering of ideas, rules, and options that increase the depth of experience from role-playing.

Finally, the third variant, the Eä Role-playing Game System Advanced Rules (Eä RPGS-AR), is the “advanced” rules system. This is for those gamers who really like a high level of detail in their RPG systems. This has a more detailed character development and combat system, more detail on magic, healing, and nearly every mechanical aspect of the system is more involved, adding more dice rolls, chart look-ups, etc. This is certainly not for everyone, but there are definitely those gamers out there who love getting into the nitty-gritty of a detailed system, and for those who like the extra detail and complexity, this system variant is for you. Of course, those playing the standard system are welcomed, and many may do so, to adopt portions of the advanced system into the standard rules to tweak the portions they prefer to enhance.

Characters created using the Eä RPG System basic version (Eä RPGS-BR) will not be able to easily convert/upgrade exactly to the “Eä RPG System Rules” (Eä RPGS-SR) or Eä RPG System Advanced Rules” (Eä RPGS-AR). Though it is certainly possible to switch a favorite character from the basic to standard system, the conversion will not be exact. Conversion from the standard to advanced rules on the other hand is fairly straight forward.

1.5.10 *eä rpg basic rules overview*

The Eä RPGS Basic Rules are available for free to download at <http://earpg.com/documents/ea-rpg-system/ea-rpgs-basic-rules/>.

The *Eä RPGS Basic Rules* uses a single six sided die. This is to make it as simple as possible for someone to get playing right away without having to find any specialized dice. Most homes have dice from board games and other resources, and those dice are usually six sided. The *Eä RPGS basic rules (Eä RPGS-BR)* is geared for beginner players, and is not intended for lengthy campaigns. After completing one or two full adventures, generally most players and GM's (Game Masters) will want to begin using the *Eä RPGS standard rules (Eä RPGS-SR)* and maybe even eventually work up to the *Eä RPGS advanced rules (Eä RPGS-AR)*.

Magic in Middle-earth in the basic system is very abstract and generally not “implemented” by the Player Characters. Generally manifestations of “magic” in Middle-earth will be seen as natural/supernatural manifestations, shown by NPCs (Non-Player Characters), or “embedded” in items such as runes, swords, armor, buildings, etc. Character's in the basic system will not be “spell casters” in the traditional (i.e. Dungeons & Dragons™) sense. Since Magic in Middle-earth is both subtly simple and terribly complex in it's ramifications for use, it is not does not fit well into such a basic system intended for beginning players. If a player really wishes to “use magic”, then generally that person should be steered towards learning the Standard or Advanced versions of the Eä RPGS after they have “learned the basics” with the basic version first, sans magic user type player character.

The *Eä RPGS Basic Rules* uses a 1d6 (one six sided die) for all rolls, using a scale of 1-10, and does not have “skills”, instead only using the appropriate attributes. Avoids using tables and charts as much as possible for action resolution, using only simple math using just addition and subtraction. There are only four attributes.

1.5.11 *eä rpg standard system overview*

The Eä RPGS Standard Rules are available for download at <http://earpg.com/documents/ea-rpg-system/ea-rpgs-standard-rules/>.

The *Eä RPG Standard Rules* uses a roughly percentage-based scale of difficulty and a variety of dice. There are many skills available to select and develop in moderate detail, though this list is attempted to be kept to a balanced number, rather than trying to list every skill imaginable. There are more (8) primary attributes, various derivative attributes, and somewhat detailed backgrounds for character creation and development.

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1.5.12 *eä rpg advanced rules overview*

The Eä RPGS Advanced Rules provide the most options and detail for those players and game masters who really enjoy that level of specificity. Many of the extra features listed in the advanced rules were originally part of the standard rules, but were “stripped” from the standard rules to try to better streamline gain play. This means that many GM's and players can pick and choose various rules sections to apply in part or in whole in their otherwise standard rules system. Or they can go “whole hog” and use all/most of the rules detailed in the Eä RPGS Advanced Rules books.

Find more “Tolkienesque” terms for these chapter titles....

2 CREATING YOUR CHARACTER

The fundamental steps for creating a character are generally the same for all versions of the system (Basic, Standard, and Advanced), just the details of each step in the process increase.

For those new to role playing gaming, and maybe those with a little shorter attention span, in the interest of getting you started playing your first character as quickly as possible, we are going to hold off on all the detail and background information until later, and get you started creating your first basic character right away, so that you and your friends can enjoy the fun shortly.

For more experienced role playing gamers, and those with a little more patience, you can go ahead and read the other sections that provide far more background information, and more advanced game rules, in preparing a more detailed character.

The Eä RPG Standard System is far more detailed than the basic system, but not quite as rules, rolls, and charts heavy as the Eä RPG Advanced System. It is hoped that a “happy medium” is reached in balancing sufficient detail with speedy “playability”.

Though the standard system is significantly more detailed, and somewhat more complex than the basic system, it is created with the assumption that many of those trying out this system have never role played before, so every effort is made to clearly explain any role-playing gaming technical jargon in clear and concise plain (American) English. Experienced players of other RPG systems should be able to skim some sections, and quickly get to the “meat” of the mechanics in a relatively short time.

While the Basic system simply used a scale of 1 to 10, and a single six sided die, the standard system uses percentages (with the ability to “overload”, go above 100%, and underload, go below 0%), and uses an array of dice, though primarily “percentile” dice, typically 2 ten sided dice, one with the “tens” and the other with the “ones”, as pictured here:



In the above photo, the “tens” die rolled an 80 (eighty), and the “ones” die rolled a 1 (one), so the dice roll result would be read as 81 (eighty-one). If the “tens” die had rolled 00 (zero-zero, or oh-oh, or double-ought), then the result would have been a total of 1 (one).

2 CREATING YOUR CHARACTER

Another difference is in action determination. The basic system used only attributes and a single die roll for action and combat resolution. The standard system uses more attributes, sub-attributes, and a plethora of skill categories, though not quite specific or as many as the advanced system, combined with slightly more complex resolution calculations, though generally just simple addition and subtraction of percentage-based numbers (with the occasional multiplication or division). There are also some various tables and charts to cross-reference in the standard system (the basic system attempts to use as few charts and tables as possible), but attempts to not overload on having to flip through the pages trying to find those charts (the advanced system uses charts and tables heavily).

2.1 step 1

The first decision for you to make is which approach you wish to use to create your character, Self-determination (points allocation) or Song of Arda (fate/roll-the-dice generation).

As a fan of J.R.R. Tolkien and his works, you may already have an idea of the type of character you wish to play. Players with more experience from other RPG systems may have very detailed ideas of the character they wish to create. If this description fits you, then choose the *self-determination* method of character creation.

If you are not familiar with Tolkien or Role-playing games in general, or only have a vague idea of what character you would like to play, then let the Song of Arda (fate, aka dice rolling) help you develop your character.

Character Creation Checklist

If you can, have a general sense of the type of character you want to play, then:

1. Choose character creation method:
 - A. Self-determination (allocate points) or
 - B. Song of Arda (roll dice)
2. Select/roll race/culture. pg.
3. Allocate/roll attributes. pg.
4. Calculate derivative attributes. pg.
5. Select/roll Character Endeavors (aka class, calling, profession(s), trade(s), etc.). pg.
6. Select/roll character's background. pg.
7. Equip the character. pg.
8. Fill out the remaining details, physical description, back story, family, and any other details. pg.
9. Begin play! pg.

2.1.1 attributes

Your character has various attributes that provide a general level of detail about his/her features and abilities. Concepts such as physique, intellect, agility, etc. The standard rules use 8 primary attributes. These eight attributes are divided into tangible and intangible categories, 4 tangible attributes and 4 intangible attributes.

The components that attempt to define a "person" can be many and varied, but some attempt must be made at "summing up" the most critical aspects that make sense to place numerical values to. Other aspects can just be listed, such as hair color, eye color, etc, or height and weight have pretty standard numerical representations such as pounds, inches, centimeters, etc. What is tricky is attempting to define what makes up a person in less clearly and broadly accepted terms. How do you measure how strong someone is? How about how attractive or charismatic? What about klutzy or very coordinated? All of these factors, and many more, need to be clarified in defining your character. This is attempted in several stages. The first is defining the primary, secondary, and tertiary attributes.

There are 5 primary attributes, 21 secondary attributes, and 3 tertiary attributes.

Include attributes/abilities/skills for:

Will (one's self control / self discipline)

Will over others, ability to lead, inspire, and drive others to keep going in the face of adversity (Gimli and the paths of the dead, only kept going because of Aragorn's will, and Gimli's love for him).

Love of others, even if undesired (Eowyn for Aragorn), driving one to do things against one's better judgment.

Will dominations, forcing others against their will to do things they would not otherwise want to do.

Battle of Wills, Gandalf vs. Denethor, vs. Saruman, Aragorn vs. Sauron via the Palantir, Sauron over Denethor via the Palantir, Sauron vs. Pippin via Palantir, Frodo vs. the Ring, Bilbo vs. the Ring, Boromir vs. the Ring, etc.

Use all those examples (and more) as possible outcomes to Will contests.

2 CREATING YOUR CHARACTER

The five primary attributes are Hröa, Fëa, Mind, Façade, & Agility.

What about Will vs. Mind, vs. Intelligence?

What about fatigue?

What about something related to magic aptitude?

Hröa has 2 secondary attributes; strength and heartiness.

Fëa has 6 secondary attributes; heroism, intuition, wisdom, luck, compassion, shadow/light

Mind has 4 secondary attributes; intellect, lore, psyche, and obsessiveness.

Facade has 4 secondary attributes; bearing, humility, comeliness, & charisma.

Agility has 5 secondary attributes; gracefulness, balance, (manual) dexterity, speed, & reflexes.

And 3 tertiary attributes; reputation/legend, corruption, & sanity.

There is an inter-relationship between the various tiers of primary, secondary, and tertiary attributes. One's Hröa, strength, and heartiness are interlinked to each other. The primary attribute represents an accumulation of the secondary, and sometimes tertiary attributes.

When creating a character, one rolls (or assigns points) for each of the secondary attributes. Then the primary and tertiary attributes are calculated from these rolls.

All rolls are percentile based (1-100).

Hröa = (Strength + Heartiness) / 2.

Fëa = (Heroism + Intuition + Wisdom + Luck + Compassion + Shadow & Light) / 6.

Mind = (Intellect + Lore + Psyche + Obsessiveness) / 4.

Facade = (Bearing + Humility + Comeliness + Charisma) / 4.

Agility = (Gracefulness + Balance + Dexterity (manual) + Speed + Reflexes) / 5.

Hröa is determined by adding the Strength and Heartiness scores together, then dividing by 2.

Pronounced "Hrow-ah" (body - pl. hröar) – how strong, hearty, healthy, resistance to physical disease, how much injury and pain you can survive... Hroa total = (STR + HRT) / 2

secondary attribute - strength · brute force, how much you can lift for short distances, how hard you can hit, etc.

secondary attribute · heartiness ~~hardiness~~

- health, constitution – your physical resistance to disease, illness, exhaustion, dying, the elements, endurance. **This combined with "mind secondary" helps determine resistance to other things too...**

2.1.1.1.1 primary attribute - fëa

pronounced "Fay-ah" (spirit (pl. fëar, pronounced "Fay-ar)) - how in tune with the Song of Arda

Heroism

how brave in the face of terror (not stupid, you can be scared, but not let it stop you), this can also inspire and encourage others as well.

Intuition

this has much to do with that indefinable something that some people have, they just "know" without knowing.

Wisdom – This is often, but not necessarily, based on age. Usually, if one is open to learning, one slowly grows in wisdom. There are "old souls" that often seem to have started out with more

2 CREATING YOUR CHARACTER

wisdom than others...

Luck – some people just are “luckier” than others. Whether it is something in their tie with the Song of Arda, a Vala finding favor or disfavor, or just random chance, this represents that variable.

Compassion – how caring and empathic one is for others. Intuition could be related, but this is more about caring and understanding others. **Have quote about dealing out death and judgment from Gandalf to Frodo regarding killing Gollum.**

Shadow & Light – the lower this score, the closer to “shadow” the character is slipping. The higher the score, the closer to the “light” they are aspiring. Some choices and actions taken will directly affect this score, also exposure to certain locations, items, and people will impact it as well.

Mind – a mixture of intelligence, knowledge, and sanity.

Intellect – ability to use logic and reason, and speed of thought.

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Psyche (pronounced “psy-kee”) – general mental health and ability to mentally endure hardship without “cracking” (willpower), related to one’s “sanity” and the ability to hang on to it in the face of overwhelming duress or horror.

Obsessiveness – how focused or fixated the character can be. Entire kingdoms have risen (and fallen) due to the ongoing obsession of one person never giving up in the face of impossible odds or seeming futility, some might call it stubbornness. Of course many tragedies have occurred for the same unrelenting drive...

Affect? Semblance? Veneer? Mantle?

Appearance Façade

– the external physical appearance and bearing.

Bearing – how one appears to carry oneself externally, with confidence a higher score or timidly a lower score. “A noble bearing”, or “cowered cravenly”.

Humility – a higher score means the character is more truly humble, a lower score tends to lead to more braggart types.

Comeliness – how physically attractive one is perceived to be before speaking. This can change drastically depending on how how behaves and speaks in the eyes of many.

Charisma – how likable, persuasive, witty, inspiring, and non-physically attractive the character is perceived by other’s to be.

Agility

– How physically quick, nimble, flexible, and coordinated the character is.

Gracefulness – smoothness and control, such as a dancer.

Balance – ability to maintain balance

2 CREATING YOUR CHARACTER

Dexterity (manual) – fine motor skills such as threading a needle.

Speed – how fast the person can run, swim, climb, etc.

Reflexes – how quickly the person can react, draw a sword, dodge a thrown object, etc.

Reputation

A character's reputation has a significant impact on how others treat the character. If one has a reputation for being a liar and a thief, folks are less likely to trust the character. If the character has a reputation of being a "stand up" person, they are much more likely to trust what the character says. A lower score means the character has a more negative reputation (untrustworthy), a higher score means a more positive reputation (trustworthy, admired by the good people). Every character starts out initially with a base 50 (average) reputation. This is then modified depending on the character's Heroism and Light & Shadow added together, then divided by this is then added/subtracted to/from the 50 for the initial starting reputation.

Throughout the character's adventures, the character's choices and actions will add or subtract from the Heroism and Light/Shadow score, and also sometime directly to/from the Reputation score.

Legend

Related to Reputation is "Legend". Over time, if the character becomes known for his/her adventures, exploits, etc, the "legend" of the character will go beyond mere reputation. Stories will begin to be made up exaggerating the aspects of the character, "I thought you'd be taller", "he smote 11 orcs with a single stone", etc. This score is not really a "good" or "bad" legend rating. Initially, every character starts out with a zero legend.

Corruption

Corruption indicates how much closer the character is to falling under the mannerisms, plans, and sway of The Shadow ("Morgoth essence"). The "Base Corruption" is derived directly from the character's "Light & Shadow Attribute".

If the Light & Shadow Attribute is 50 or higher, the character has a Base Corruption of 0 (zero). An L&S of 49 = 1 Base Corruption, an L&S of 20 = 30 Base Corruption, an L&S of 1 = 50 Base Corruption.

Characters with an L&S of 1, and a Base Corruption of 50 easily give into aspects of the Shadow. At this point, it becomes exceedingly difficult for the character to turn around the "downward spiral" even if they want to. But they have not yet "hit bottom" fully, the character still has a chance to "redeem" him/her-self. But it can get worse. At this point, as long as their L&S score is below 50, the character begins earning additional Corruption points. If the character is not actively attempting to "undo the harm they have done", they will gain another corruption point each day. If they are actively attempting to fight their "darker side" though appropriate actions each day they can roll to stave off "giving in" to their darker side. Each day they succeed in that roll, they do not gain a corruption point. They do not lose any corruption points either though. The only way to turn it around is to daily stave off gaining corruption points, while at the same time increasing their L&S score. Once they reach 50, they no longer have to roll "checks" to resist gaining points (they no longer automatically gain points), and they can now begin reducing

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Sanity

Pretty much the Cthulhu rules, but without the modernized terms, use more "classical" terminology instead.

Tragedy

Vengefulness/Vendetta.

Maybe subset/based partially on Obsessiveness? Can't let go.

Fate, Destiny, Autonomy.

Word/Honor

2.1.1.2 *primary tangible attributes:*

Hrôa (body)

A measure of the characters physical body and its stamina and hardiness determining how well the character can resist disease, injury, and death.

Brute (strength)

The characters raw physical strength, how much the character can lift for short distances, bend objects, strike objects with force, arm wrestling, and other brute force.

Celegê (agility)

The body-kinesthetic-intelligence, nimbleness, reflexes, and manual dexterity of the character. How well the character can balance on a narrow ledge, or dodge to avoid being hit. How quickly and accurately the character can strike a target with a missile weapon or a light blade using finesse instead of brute strength.

Form (appearance)

The character's physical attractiveness, comeliness, and general physical beauty.

2.1.1.3 *primary intangible attributes*

Handê (intellect)

The character's intellectual prowess. Speed and accuracy of logical processing, mathematics, reasoning, and memory. How quickly the character can learn and understand new information, retention duration, and speed to recall information, and solve complex analytical problems.

Intuition

The character's level of empathy, awareness and trust of "gut feel", hunches, ability to read others', sense motive, detect lies, and inspirational wisdom.

Fëa (spirit)

The non-physical aspect that makes up the person's "being". Represents how in tune the character is with the Song of Arda which can sometimes guide the character in direct contrast to what the character's normal intuition or intellect might suggest. How in tune with nature and animals the character is (ouch, clean up grammar). The character's "mana", willpower to resist giving up or giving in to others. A factor in resisting shadow. Fëa can be used to dominate others of weaker spirit, though this is considered something on the side of shadow and will corrupt the character the more often this form of dominance is used, rather than using a softer form of persuasion such as charm.

Charm (charisma)

The character's general appeal when speaking and interacting with others. This is used for public speaking, leadership, persuasion, bluff, and many other important interactive situations.

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Advanced System has ?? primary attributes with ?? secondary attributes
Howard Gardner minimum 8 intelligences: musical, bodily kinesthetic, logical-mathematical, linguistic, spatial, interpersonal, intrapersonal, and naturalist.
Others to consider: emotional intelligence (EQ).

How many secondary Attributes and what are the?

Each attribute is ranked on a scale of 1 to 100. 1 being the lowest or "weakest", 100 being the highest or "strongest", and 50 considered "average".

2.1.2 *song of arda method*

Sketching an Outline (story trumps system,) - Character Development Points
With the self-determination approach, you are provided with a set number of "points" used as a representation of your character's attributes. The self-determination approach uses a point system for creating your character, rather than rolling dice for random results. This gives you more control over the creation process of your character.

2.1.2.1 *attribute Development*

When using the self-determination method of character generation, you begin with a character that is "average" in all attributes. This means all four attributes; Hröa, Agility, Intellect, and Fëa are each at a 5. You will now want to adjust those attributes to better fit the strengths and weaknesses of how you see your character being. You are provided with 5 "attribute points" to add to any of the attributes that you wish. You may add all 5 points to one attribute to raise it as high as 10, and leave the rest at 5, or you may distribute the 5 points across the attributes as you wish.

Additionally, you may subtract points from the existing base of 5, and allocate those points to another attribute instead. During this initial character generation, and using the basic system, you may *not* allocate points that would raise any of your attributes higher than 10, nor subtract from any attribute so much that it falls below 1.

2.1.2.2 *song of arda attribute generation*

Fate decides – Dice rolling method

If you don't really know, or if you only have a general sense, of what kind of character you wish to play, then using the Song of Arda creation approach might be the path you want to take for generating your character. This method uses dice instead of points allocation to randomly create the aspects of your character. You still get to make many choices along the path, but "fate" will be much more a determining factor.

2.1.2.3 *roll attributes*

Instead of using points to adjust the attributes, this method has the player roll dice to determine what the scores are for each attribute. A beginning character using the Dice roll method of character generation begins with all attributes beginning at 4.

Example:

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Hröa	4
Agility	4
Intellect	4
Fëa	4

The player will then roll 1d6 (one six sided die) four times, writing the result of each roll, in order, on a piece of scratch paper.

Roll example:

1
6
2
4

Now the player adds each roll to the base attribute score, and this is now the total attribute to write on the character sheet. The GM may offer to let the player assign the rolls to attributes as they wish, but generally, using this Song of Arda (fate) approach, one should just accept "fate" and allocate the rolls in order.

Example:

Hröa	5	(4 +1 = 5)
Agility	10	(4 +6 = 10)
Intellect	6	(4 +2 = 6)
Fëa	8	(4 +4 = 8)

2.1.3 secondary attributes

.....
TODO

2.2 advanced system

2.2.1 attributes - advanced

All the same primary, secondary, and tertiary attributes exist, and are for the most part handled the same way. The only difference is including "normal", "temporary" and "potential" fields for each attribute.

When a character is first rolled, they are establishing their "normal" attribute score. Throughout many adventures, the character will experience hardships, and note that their scores will sometimes drop from their "normal" levels from fatigue, injury, illness, and other factors. With rest, time, and/or healing these will usually return to the normal levels, though sometimes an injury, illness, curse, or other factor may occur that can potentially limit the normal score lower than it was originally. Finally, there is the "potential" of an attribute. Many characters are young when they begin adventuring, and have not reached their full potential. This might be a physical development, mental, spiritual, or other aspect that over the years achieves new heights. However, there are limits. The

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potential score is this “upper limit” that the character can reach over time. In most cases this potential is significantly higher than their initially rolled “normal” attribute score, but in some instances might actually be lower, and drop the normal during the early character development, or during the course of adventuring.

Primary & Secondary Attributes

The components that attempt to define a “person” can be many and varied, but some attempt must be made at “summing up” the most critical aspects that make sense to place numerical values to. Other aspects can just be listed, such as hair color, eye color, etc, or height and weight have pretty standard numerical representations such as pounds, inches, centimeters, etc. What is tricky is attempting to define what makes up a person in less clearly and broadly accepted terms. How do you measure how strong someone is? How about how attractive or charismatic? What about klutzy or very coordinated? All of these factors, and many more, need to be clarified in defining your character. This is attempted in several stages. The first is defining the primary, secondary, and tertiary attributes.

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The five primary attributes are Hröa, Fëa, Mind, Façade, & Agility.

Hröa has 2 secondary attributes; strength and heartiness.

Fëa has 6 secondary attributes; heroism, intuition, wisdom, luck, compassion, shadow/light

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When creating a character, one rolls (or assigns points) for each of the secondary attributes. Then the primary and tertiary attributes are calculated from these rolls.

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Fëa = (Heroism + Intuition + Wisdom + Luck + Compassion + Shadow & Light) / 6.

Mind = (Intellect + Lore + Psyche + Obsessiveness) / 4.

Facade = (Bearing + Humility + Comeliness + Charisma) / 4.

Agility = (Gracefulness + Balance + Dexterity (manual) + Speed + Reflexes) / 5.

Hröa is determined by adding the Strength and Heartiness scores together, then dividing by 2.

2.2.1.1 attribute Details

2.2.1.1.1 primary attribute - hröa

Pronounced “Hrow-ah” (body - pl. hröar) – how strong, hearty, healthy, resistance to physical disease, how much injury and pain you can survive... Hroa total = (STR + HRT) / 2

secondary attribute - strength • Brute force, how much you can lift for short distances, how hard you can hit, etc.

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*secondary attribute • heartiness **hārðiboðð***

- health, constitution – your physical resistance to disease, illness, exhaustion, dying, the elements, endurance. **This combined with “mind secondary” helps determine resistance to other things too...**

*2.2.1.1.2 primary attribute - **fēa***

pronounced “Fay-ah” (spirit (pl. fēar, pronounced “Fay-ar)) - how in tune with the Song of Arda

Heroism

how brave in the face of terror (not stupid, you can be scared, but not let it stop you), this can also inspire and encourage others as well.

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this has much to do with that indefinable something that some people have, they just “know” without knowing.

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Mind – a mixture of intelligence, knowledge, and sanity.

Intellect – ability to use logic and reason, and speed of thought.

Nine types of intelligect:

Linguistic

Logic

Mathematical

Music

Spatial

Body-Kinesthetic

Naturalist (??)

Interpersonal

Intrapersonal

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<http://edurealms.com/?tag=multiple-intelligences>

Gardner's eight intelligences are: linguistic intelligence, logical-mathematical (I separate logical and mathematical because of my experience with dyscalcula, my logical scores are very high, but my mathematical average because of the impact of dycalcula) intelligence, musical intelligence, spatial intelligence, bodily-kinesthetic intelligence, naturalist intelligence, interpersonal intelligence, and intrapersonal intelligence. An individual with a high degree of spatial intelligence might be adept at navigation or wood-carving, whereas an individual with high linguistic intelligence might be a great speaker or writer. A certain individual may have high spatial and logical-mathematical intelligence but a low musical intelligence. Another may have a high interpersonal and bodily-kinesthetic intelligence. Still others, like myself, may be a sort of jack-of-all-trades type, approaching learning in any category with some level of comfort but not particularly excelling in any one area.

Lore – ability to store and retrieve useful (and un-useful) information on topics, learning & memory recall.

Psyche (pronounced "psy-kee") – general mental health and ability to mentally endure hardship without "cracking" (willpower), related to one's "sanity" and the ability to hang on to it in the face of overwhelming duress or horror.

Obsessiveness – how focused or fixated the character can be. Entire kingdoms have risen (and fallen) due to the ongoing obsession of one person never giving up in the face of impossible odds or seeming futility, some might call it stubbornness. Of course many tragedies have occurred for the same unrelenting drive...

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Speed – how fast the person can run, swim, climb, etc.

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Reflexes – how quickly the person can react, draw a sword, dodge a thrown object, etc.

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Throughout the character's adventures, the character's choices and actions will add or subtract from the Heroism and Light/Shadow score, and also sometime directly to/from the Reputation score.

Legend

Related to Reputation is "Legend". Over time, if the character becomes known for his/her adventures, exploits, etc, the "legend" of the character will go beyond mere reputation. Stories will begin to be made up exaggerating the aspects of the character, "I thought you'd be taller", "he smote 11 orcs with a single stone", etc. This score is not really a "good" or "bad" legend rating. Initially, every character starts out with a zero legend.

Corruption

Corruption indicates how much closer the character is to falling under the mannerisms, plans, and sway of The Shadow ("Morgoth essence"). The "Base Corruption" is derived directly from the character's "Light & Shadow Attribute".

If the Light & Shadow Attribute is 50 or higher, the character has a Base Corruption of 0 (zero). An L&S of 49 = 1 Base Corruption, an L&S of 20 = 30 Base Corruption, an L&S of 1 = 50 Base Corruption.

Characters with an L&S of 1, and a Base Corruption of 50 easily give into aspects of the Shadow. At this point, it becomes exceedingly difficult for the character to turn around the "downward spiral" even if they want to. But they have not yet "hit bottom" fully, the character still has a chance to "redeem" him/her-self. But it can get worse. At this point, as long as their L&S score is below 50, the character begins earning additional Corruption points. If the character is not actively attempting to "undo the harm they have done", they will gain another corruption point each day. If they are actively attempting to fight their "darker side" through appropriate actions each day they can roll to stave off "giving in" to their darker side. Each day they succeed in that roll, they do not gain a corruption point. They do not lose any corruption points either though. The only way to turn it around is to daily stave off gaining corruption points, while at the same time increasing their L&S score. Once they reach 50, they no longer have to roll "checks" to resist gaining points (they no longer automatically gain points), and they can now begin reducing

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Tragedy

Vengefulness/Vendetta.

Maybe subset/based partially on Obsessiveness? Can't let go.

Fate, Destiny, Autonomy.

Word/Honor

2.2.1.2 self-deterministic attribute generation - advanced

2.2.1.3 song of arda attribute generation - advanced

3 RACE/CULTURE

3.1 select or roll race/culture - basic

If you are using the self-determination approach, then simply roll your die to determine

Dwarf
Elf
Hobbit
Man

If you wish to choose from the much broader list of races/cultures, feel free to do so in the standard rules.

3 RACE/CULTURE

3.2 select OR ROLL RACE/culture - standard

If you are rolling to select a race/culture, first roll the category, then roll a second time to pick a more specific race/culture.

If your GM knows what time period the campaign will be set in, ask first, then select the rolling chart that fits the correct time period. Please carefully read any notes for some races/cultures, as they may not be available before or after specific times. For example, the Numenoreans only existed from ... until, after which they were the Dunedain and Black Numenoreans.

Races/Cultures Before the First Age of the Sun
The Free Peoples

Roll	Category	Race/Culture		Roll	Category	Race/Culture
	Dwarf	Firebeard				
		Blacklock				
		Broadbeam				
		Ironfist				
		Longbeard				
		Stiffbeard				
		Stonefoot				
	Elf	Avari ?				
		Noldor				
		Silvan?				
		Sindar?				
		Green?				
		Telperion?				
	Man?					
	Proto-hobbit?					

Man?

Proto-hobbit?

Those Under the Shadow

Man ?
Orc
Troll

During the First Age of the Sun

The Free Peoples
Elf
Dwarf

3 RACE/CULTURE

Man
 The 3 Houses of Men?
 Druedain?

Proto-hobbit

Those Under the Shadow
Man
 Easterlings

.....
Orc
Troll

During the first portion of the Second Age from S.A. until S.A.
The Free Peoples

Those Under the Shadow

During the second portion of the Second Age from S.A. until S.A.
The Free Peoples

Those Under the Shadow

During the first part of the Third Age from T.A. Until T.A.

The Free Peoples

Those under the Shadow

During the second part of the Third Age from T.A. ... until the end of the T.A.

The Free Peoples

Those under the Shadow

The Early Fourth Age

3 RACE/CULTURE

The Free peoples

Those formerly under the Shadow

The Free Peoples

Dwarf

- Firebeard
- Blacklock
- Broadbeam
- Ironfist
- Longbeard
- Stiffbeard
- Stonefoot

Elf

- Avari (dark)
- Noldor (high)
- Silvan (wood)
- Sindar (gray)
- What about "green" elves? of Beleriand?
Half-elf – bad idea due to rarity

Hobbit (Kudduk)

- Proto-hobbit
- Fallohide
- Harfoot
- Stoor

Man

- Beorning (rare?)
- Dorwinrim (rivermen?)
- Druedain (Wose)
- Dunedain (Faithful) – Only available from S.A. to
- Dunedain (Rebel of Umbar) – Only available from ... to
- Dunlending (hillman)
- Eriadorian – Only available from ... to ...
- Gondorian only available from ... to
- Lake man (? is that just a northman?) only available from ... to ...
- Lossoth (optional?) ???
- Mixed Man
- Northman
- Numenorean – Only available from ... to ...
- Rohirrim – Only available from ... to ...
- Woodman

Races/Cultures Under the Shadow

Man

- Black Numenorean
- Corsair (Rebel)
- Easterling
- Haradrim (Northern)
- Haradrim (Southern)
- Variag

Orc

- Yrch (Goblins, lesser orcs)

3 RACE/CULTURE

Half-Yrch
Uruk (greater orcs)
Half-uruk
Uruk-hai

Troll

Stone Troll
Mountain Troll
Cave Troll
Hill Troll
Olog ?
Half-Olog?
Olog-hai (War troll, high troll)

3.3 *select or roll race/culture • advanced/optional with homeland*

Advanced version of rolling chart, has it broken into more specific geographical locations, for example Elf coming from Mirkwood or Rivendell, or Lorien, or Gray Havens.
Man coming from Bree, or Tharbad, or other more specific locales, etc.

3.3.1 *sketching an outline story of your character*

3.3.2 *dice*

3.3.3 *attributes*

3.3.4 *modifiers*

4 PURSUIT (PROFESSIONS/CLASSES)

4 PURSUIT (PROFESSIONS/CLASSES)

Originally calling "path", but realized now that it conflicts with Pathfinder. Alternative titles considering: sphere, endeavor, life-walk, direction, road, way, walk, track, sphere, walk of life, calling, course, trade, vocation.

There are many paths as one travels through life. There are many branches in these paths. One can always choose another path when the opportunity presents itself, or remain on the path they have chosen.

5 SKILLS

5.1 BASIC VERSION

The basic version of the Eä RPGS does not use any skills. Any time a character needs to attempt to overcome a challenge, they simply use the appropriate attribute and a 1d6 roll to see if they succeed at the task. The GM determines how difficult a task is to overcome.

Standard Version

The standard rules offer a fair number of skills to choose and develop at a moderate level of detail. Many of the skills are meant to cover a broad range of areas. A balance is attempted between covering many areas that could be further specialized, and not trying to overly detail every skill imaginable. If you prefer that level of detail for skills, then consider using the advanced version of the rules for skill selection and development.

Advanced Version

The advanced version of the Eä RPGS attempts to create the most comprehensive list of skills possible, with as much detail as possible. Skills are generally still developed and used in the same way as the standard version, but with more detail in attempting to acquire opportunities to learn the skill (such as someone to teach it to the character), and developing the skill over time with different success rates at attempted development.

Just because your character wishes to learn Sindarin, does not mean the character has an automatic knack for learning language, and may indeed struggle some times more than others. So at the end of different times periods, rolls will be made to see if the character did indeed develop that skill and/or improve upon it, or if the character will have to spend more time, or begin anew, to develop that skill.

6 SOCIAL STANDING & REPUTATION

6 SOCIAL STANDING & REPUTATION

Though Aragorn was indeed descended from kings, he was considered by many who only knew him as Strider to be a “wild Ranger of the North”, someone to be feared and dealt with carefully, but generally treated warily as no more than a vagrant. Bilbo was of the upper crust in Hobbiton social standing, whereas Samwise was more in the honest hard working, but lower classes, especially in the eyes of those more haughty in social castes like the Sackville Bagginses.

Prior to the events in *The Hobbit*, Bilbo had a “very respectable” reputation of being a solid and reliable gentle-hobbit. Though there were those who whispered about some “queer” traits inherited from one of his parents. This was much more strongly pointed out after he went on his “adventure”. Though he was still considered high in Social Status, his Reputation was not what it once was, and many whisperings and rumors were spread about him in the years after his “disappearance”.

These are examples of Social Standing and Reputation. These are clearly important aspects in Tolkien's works, likely very much a reflection of his own cultural upbringing in late 19th and early 20th century England. Because he often refers to such matters in his books, this is an area that should not be underplayed in a role playing situation. Social standing and reputation can have a very significant impact on characters during their adventures working both for or against them, depending on where they are, and what kind of reputation they have developed over time.

7 BOONS & FLAWS

Those familiar with other game systems would classify this as “feats”, positive and negative traits. Other systems consider them as “traits”. These are special strengths and weaknesses the character has under specific circumstances that provides additional detail and uniqueness to the character. Examples would include a minor flaw like a mild limp or irregular gait, or more serious such as a blind eye, poor hearing, or allergies to some plants or animals. On the positive side one might have exceptionally fast reflexes or above average resistance to certain climates. These boons and flaws help in shaping the background of the character. In the standard rules, they can be chosen as desired, however in the advanced version there must be a back story explaining how they acquired these special traits. These are not used in the basic version at all.

8 EQUIPMENT

The equipment list is the same for all three versions of the Eä RPG System. Only the detail included on the character sheet varies in detail.

8.1 *money, commerce, and barter in middle-earth*

Different lands in Middle-earth have differing monetary systems. However, for the sake of the Ea RPG Basic Rules, a very (overly) simplified universal monetary system will be used so that players do not get hung up on the complexities of monetary exchange rates and similar challenges. Please note the Standard and Advanced systems offer much more “accurate” and detailed monetary listings.

Basic Rules Money			
Penny	Copper piece	1/10 silver crown	1/100 gold royal
Crown	Silver piece	10 pennies	1/10 gold royal

8 EQUIPMENT

Royal	Gold piece	100 pennies	10 silver
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Basic Rules Money:

Penny (copper piece) = 1/10 silver = 1/100 gold.

Crown (silver piece) = 10 pennies.

Royal (gold piece) = 10 crowns = 100 pennies.

More detailed monetary system for Standard and Advanced Rules (to be removed from Basic Rules rulebook):

Using typical RPG cliches, the following monies with their equivalent values are:

Farthing (fp)	=	1/4 Copper Piece	=		=	.25 p
Halfpenny (hp)	=	1/2 Copper piece	=	2 farthings	=	.5 p
Penny (p)	=	1 Copper Piece	=	4 farthings	=	1 p
Two Pence (2p)	=	Tin Piece	=	2 cp	=	2 p
Bronze	=	Bronze piece (bp)	=	10 p	=	10 p
Crown	=	Silver piece (sp)	=	100 bp	=	1000 p
Royal	=	Gold piece (gp)	=	100 sp	=	100,000 p

This is based on a mix of the old British and Roman monies. Not sure if it is even close to Middle-earth. Overhaul this if necessary, if anyone can provide feedback on more accurate approach. TODO: change this to have more Tolkienish names. Find information on actual monetary systems that were used in Middle-earth.

Also, for Basic Rules, trim this down to something much simpler, this is too complex for Basic Rules. Move more detailed system to Standard Rules. Make even more complex economics rules for Advanced Rules, adjusted for Age, and location, and exchange rates, etc.

9 CHARACTER GROWTH

Over time you character will gradually improve upon existing skills and abilities, learn new ones, and experience physical and non-physical changes. Some game systems attempt to represent this character development through "levels". The Ea RPG system does NOT use levels to represent character growth because they seem to artificial and "sudden" when increasing a level. Instead, all three versions of the system use methods for modifying attributes, skills, and other abilities gradually. These improvements are based on their use. If a character uses certain abilities frequently, and in ever increasing difficulty, they will see rapid advancement in that area. Generally the rule followed is along the lines of "10,000 man hours at one activity equals mastery".

9.1 tracking ability usage

9.2 improving abilities

9 CHARACTER GROWTH

9.2.1 *the natural approach*

9.2.2 *academic approach to ability improvement*

9.2.3 *special enhancements*

9.2.3.1 *herbs & concoctions*

9.2.3.2 *magic*

Magical items, or magic temporarily, or possibly permanently in some instances, can be used to enhance and/or improve many different abilities.

Use combination of Will(power) and fatigue tests.

When casting a spell, not only test against success level and how much success, but also about how much exhaustion might be incurred. Many examples of this with Gandalf.

Have battles of Will against each other, many examples in Tolkien, Aragorn and through the Palantir with Sauron, Gandalf vs. Denethor,

10 TIME

10.1.1 *real time*

10.1.2 *game time*

10 time

10.1.3 *sense of time*

10.1.4 *combat time*

10.1.4.1 *action sequence*

11 RESOLVING ACTIONS

The approach a game system and GM's take for action and combat resolution can sometimes make or break a game campaign. Sometimes the game system may be very well designed and well balanced between level of details and speed of play, but the GM's lack of experience or mis-implementation of those rules may be lacking and the game play suffers. Other times, the system may be less than ideally balanced to fit the group's style of play, but the GM's abilities compensate for any issues lacking with the system, and everyone is able to enjoy the game play *in spite* of the rules' shortcomings.

When rolling for actions the amount of success is determined not by a simple success fail, nor an arbitrary "1" for fumble and "100" for critical success, nor by an arbitrary roll on another table. Instead it is determined by "how much" the attempt exceeded the minimum required for success. For example if a 50 was required to be the minimum for success, 50 would succeed, but with only the minimum results, a "minimum success". But let's say that more than 10-20 above the minimum is a "moderate success", and 20-50 a "great success", and 50-90 "an epic success", something like that. Then there can be a single chart (this is I believe shown in MERP and RM actually) that indicated modifiers to the success. So there is no additional roll necessary, just a quick chart reference for the level of success/failure and it's benefits/consequences, that before too long most GM's/Players would have memorized anyway?

11.1 *non-combat actions*

Any action not typically used in a combat situation, say jumping, running, climbing, smithing, etc, is a non-combat action. Though many of these actions could be used in a combat situation, that is not necessarily their primary function. Action resolution in my game systems is pretty standardized these days. There is typically some level of difficulty to overcome using a combination of a dice roll (chance/luck), and some ability or skill of the character's added to that roll to attempt to "beat" the difficulty rating. This is often listed as a "Difficulty Check", "Challenge Rating", or similar term. For the Ea RPG System, we call it a _____ (use a Tolkienish name for overcoming a challenge)...

11 RESOLVING ACTIONS

11.1.1 *Dice • Basic version*

All actions needing tests for success or failure in the basic version, use a single six sided die.

11.1.2 *Dice • standard version*

Most action rolls in the standard version are performed with percentile dice, that is, 2 ten-sided dice, one with a "tens" numbering, and one with a "ones" numbering.

A roll of a "01" is always a fumble. Some actions, and weapons may have higher fumble numbers depending on their variables, though never higher than 9.

A roll of "00" (100) is an "*Epic success*". This means the player gets to keep that roll of 100, and roll the percentile dice again, and add that roll to the 100, plus any other modifiers. If another 100 is rolled, then that is added as well. If the player rolls a 01 after rolling a 100, then it would still be 101, not a fumble.

11.1.3 *Dice - advanced version*

The advanced version generally uses the same percentile d100 dice, but also other dice are used for determining variables such as amount of damage inflicted, duration of effect, etc. These dice include d2 (flip a coin), d3 (can use a d6 and divide by 2), d4, d6, d8, 10, d12, d20, and d30 (rarely, if you do not have a 30 sided die, can use a d6, divide by 2, then multiply by 10 for a rough approximation).

11.1.4 *jumping and falling*

11.2 *combat actions*

Use The Babylon Project combat system for location determination, but slightly changed. Then use the hit points per area variant of TW2000 (check TW2013 to see if any improvements).

Also lots of extra details useful in the Elric! RPG by Chaosium.

Use Rolemaster like criticals for each area, but modify severity based on how severe the damage points are (from TW like roll of d6's). Make sure to have critical charts that match location of attack sensibly. If an area was aimed for, and successfully hit, then the crit should reflect exactly that area. If they hit the general area, but were a little off, then critical should reflect that.

If they hit the target, but missed the desired area, then critical either should not be critical (?), or at the very least should reflect that being very different area.

How to coordinate the critical charts to each area that effectively with Standard system? Okay to go chart crazy with Advanced, but with Standard, that could be too many rolls.

Start with advanced lay out, and then trim down?

For Basic, just determine if hit was successful at all, and how much overall damage (does not track specific location damage at all). They always hit the "default aim point". "Hit points" are based solely on "Body" attribute in Basic system.

11 RESOLVING ACTIONS

For Standard, use general area hit location and severity, but far fewer actual critical rolls (more rare).

For Advanced, every roll above a minimum threshold (take armor protection for area into consideration), should generate a critical table roll.

The combat system can be as fast, open, and simple as you wish, or you may choose to make it as detailed, gory, and intricate as well. You as the Game Master need to have a good feel for what your players enjoy, and keeping the pace of the game engaging. In a combat situation (or any stage of the game really) if you start seeing people's eyes wandering around the room, nodding off, fiddling with other activities, or talking with each other about completely non-related topics, those are warnings that the pace of the game has become either too easy or too slow, and the "suspension of disbelief" has been lost.

Most game systems choose one way to resolve combat, and then may sell you add-on books down the road to add various options to the system, and sometimes rarely to enhance combat. Hopefully, with the development of 3 levels of intricacy of the Ea RPG System, every GM and group will be find exactly the balance they like for their style of play between simplicity, speed, and details.

In the Basic system, obviously combat details are kept to a minimum from a game system perspective. The GM and players can use their imaginations and fill in as much details as they want based on the very simple mechanics that basically just determine a success or failure in action attempt, and the severity of that action.

In the Standard system, GM's and players have the option to use more detail in determining combat action success or failure, and the details of the results. The Standard system tends to follow the path many other systems do in attempting to balance game speed with detail, at the cost of excessive detail.

The Advanced system is for those GM's and players who love the nitty gritty details of combat, and combat brutally detailed. Those who loved the critical charts of Iron Crown Enterprises' Rolemaster, but did were frustrated that the critical descriptions were somewhat arbitrary in their location placement, should enjoy the Advanced system's detail. The Ea RPG Advanced Combat System is considerably slower than the Basic system, and slightly slower than the Standard system, due to the need to look up more charts and tables, but if you don't like doing so, then stick with the Basic or Standard rules.

Of course, as is true throughout all these rules (and generally most game systems) feel free to mix and match the pieces you want to use, and modify what your wish. Everything is a guideline, and the most important priority is that everyone is having a blast playing in Tolkien's world.

A roll, is deducted by defendants a abilities. There should only need to be one roll by the attacker, which is subtracted by the defendants abilities. Should the defendant get to roll too, so there is variance? That would be nice if PvP, but maybe annoying for the GM to have to roll to counter every attack by the PCs? Then again, it would add a lot more variety to the results each round. Maybe just have the attacker roll in the standard system, but have in the Advanced Rules, the option to have the defender roll too, that seems a good advanced options?

Then the total calculated result after adding up the attackers roll and bonuses, minus the defenders bonuses (roll plus bonuses in advanced rules), the total result.

If the total result is positive, it also needs to determine if the hit was In the desired location, or deviated from the target point. Do not want to have to roll more than once, so try...

Roll attack.

Calculate result.

If balance is positive, then attack hit, determine if hit was the exact targe point or not based on how many points above the minimum needed to hit. The same as non-combat actions. Just meeting the minimum to hit, up to about 10-20 above means it was

a hit, but a weak "minimum hit", it delivers damage but not exactly where desired, and not very much.

So, lets say a hit needed at least 70, and total equaled 76. Then you could calculate through a table/formula that determines how close to the center of the target area it his, and how many "hit points?", and critical details if any.

<-30 = not even close.

-20-29 = miss

-10-19 = near miss

-1-9 = close shave

Minimum hit = 0 (calculated result)

0-9 = 2 target areas away from target point, weakest crit/hit result

11 RESOLVING ACTIONS

10-19 = Moderate hit, 1 target area away from target point. Moderate crit/hit result

20-29 = solid hit, hit the target point. Serious crit/hit result.

30-39 = exceptional hit, hit the target point and more severe critical. Severe crit/hit result

40+ = epic hit, hit the target point incredibly hard, epic critical. Epic crit/hit result.

Target points in Bab5 are hex (6 sides), use that? Or use more sides? Or another option?

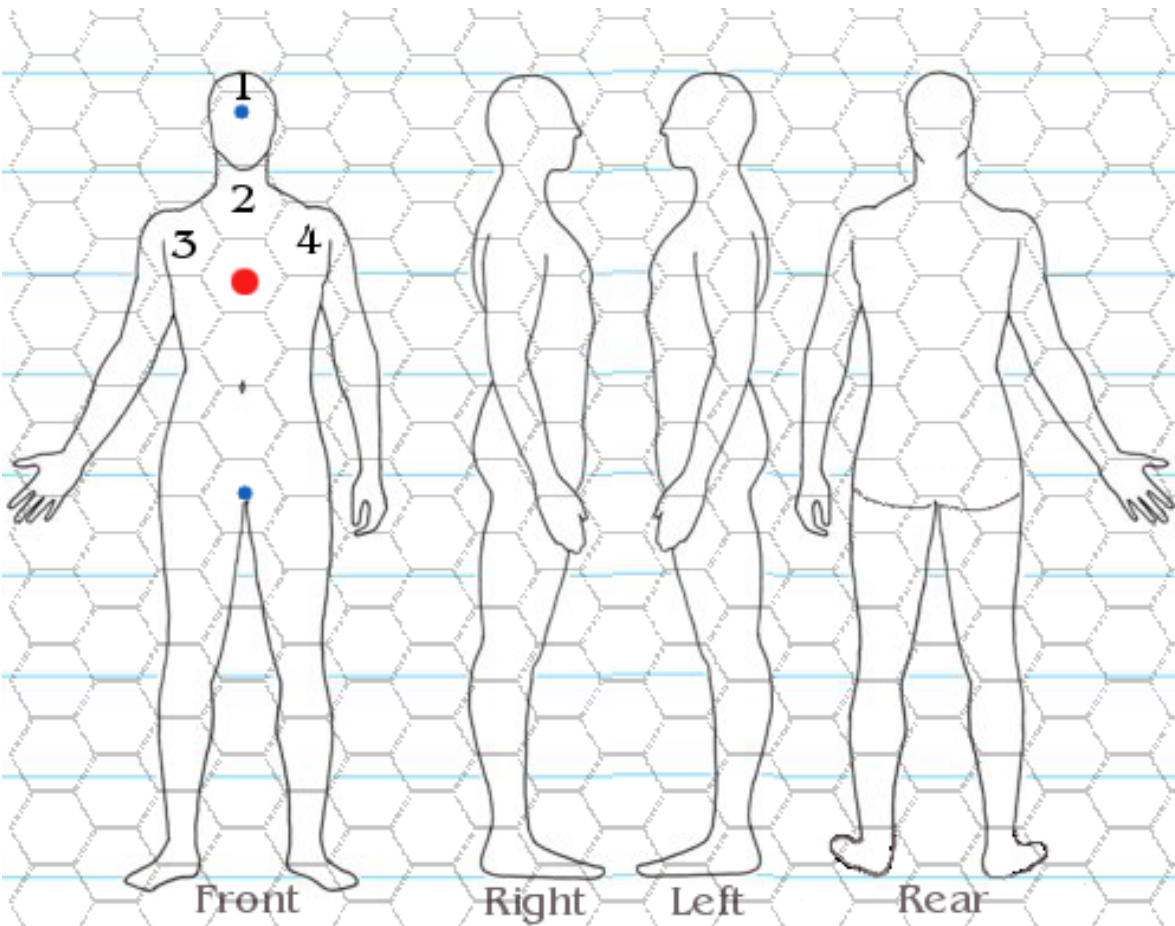
So, example of 76, which is 6 points above minimum (5?), automatically does 6 hit points of harm.

Plus looking 2 sectors away from target point, using the number of points damage to determine which direction... 10 directions? Ten sided polyhedron? Maybe 8 sides octagon? 0 = ? 9 = ? Only hexes work properly as a grid without getting so many sides as to be too round.

Rotates clockwise from 12 o'clock

1 = above

2 =



11 RESOLVING ACTIONS

11.2.1 initiative

(find better Tolkien-ish name?)

11.2.2 Basic version

In the Basic version of Ea RPGS it is the person with the highest Agility that takes action first. If there are any characters or creatures that have the same Agility number, then those who are tied roll 1d6, to determine who goes before the other. The highest rolls going first, and lowest rolls last.

11.2.3 standard version

11.2.4 advanced version

11.2.5 heroic and dastardly actions

11.2.6 melee combat hit determination

11.2.7 Basic version

In the Basic Version of Ea RPGS, determining if you hit a target in combat is generally the same as any other action. As with other actions, there is a challenge number to meet or beat to determine a successful hit. The scale in combat is determined by the target's Agility Attribute, and the attacker's Body Attribute plus 1d6.

If the defendant is successfully struck, the defendant received an injury equal to the difference between attack target number and the actual total attack roll. If the attack roll total is equal to the attack target number, for a difference of zero, then the attack successfully hit, but was only a glancing blow and did not cause any significant damage other than damaging armor, clothing, etc. and some minor pain to the defendant. Damage is subtracted from the defendant's Hröa.

11.2.7.1 attack procedure • Basic version

11 RESOLVING ACTIONS

1. Attacker declares intent to attack a target, and what will be used to attack with.
2. If the Defendant is aware of the attacker, the defendant declares any intent to take any defensive actions to reduce the attackers chance of success. This is not an option is the defendant is attacked unaware.
3. Attacker rolls 1d6 attack die and adds that to the attackers Hröa.
4. If Defender is actively defending, then the defendant rolls, which will raise the defendant's defense total that the attacker must meet or exceed.
5. If the total modified attack roll is equal to or exceeds the defendants Agility (or Agility plus Hröa plus 1d6 if actively defending), the attack was a successful strike. If the total attack roll is below the success number, then the attack missed.
6. If a successful hit, the defendant loses hit points equal to the difference between the attack number and the defense number. If the difference is zero, the strike was only a glancing blow for no actual damage (except to clothing and/or equipment and some discomfort to the character).

Example:

Defender has Agility of 7, this means the attacker needs to have a combined attack roll of 7 or higher to actually hit the defender.
The attacker has a Hroa of 5, and rolls 1d6 with a roll of 3 for a total of 8. This means a successful hit!

Example:

Defendant Agility 8
Attacker Hröa 4 and 1d6 roll result of 4 for a total attack roll of 8.
Attacker needed to roll an 8 or better to successfully hit.
Attacker successfully hit the defendant, but does 0 damage.

Example:

Defendant Agility 5
Attacker Hröa 5 and 1d6 roll result of 2 for a total of 7.
Attacker needed a 5 or better to successfully hit.
Attacker successfully strikes defendant for 2 points damage (5 - 7 = 2).
The defendant subtracts 2 from his/her Hröa points.

11.2.7.2 optional to Basic Rules • contested roll - defend/parry

The Basic rules of the Ea RPGS are meant to be kept as simple as possible, and with as few "optional" rules as possible (of course any GM is free to customize to their heart's content), however, one common addition that many may wish is the option to defend themselves against an attack. This is done by "using up" the defender's attack roll as a parry or other defensive action to try to make it more difficult for the defender to be hit by the attacker. This is done by using the defender's Hroa and 1d6 roll to add to the defender's Agility total to make them potentially much more difficult to hit. However, the defender will have to remain on the defensive, because they will give up the option to counter-attack by using this defensive improvement. If the defendant has a weapon capable of parrying, then the defendant can declare this as a parry style action. If the defendant is unarmed, then the defender can declare a more evasive action such as dodging or leaping aside at the last moment. However, the action can NOT be any kind of attack.

Example:

Attacker has Hröa of 7.
Defender has Agility of 4 and Hröa of 5.
Defender informs GM that defender is going to use up what would have been defender's counter-attack to instead attempt to parry the attacker's blow. This MUST be declared BEFORE the defender knows the result of the attacker's roll.
Before the defender's attempt at parrying, the attacker needed only a 4 or higher to successfully hit the defendant. However, the defendant combines the Agility of 4 with Hroa of 5 for a total of 9, PLUS adds the roll of 1d6 rolled as a 3 for a total of 12. Now the attacker needs to have a total attack roll of 12 or higher to actually injure the defender. This is not impossible, with a Hroa of 7, the attacker needs to roll a 5 or 6 to still succeed in injuring the defender.

11 RESOLVING ACTIONS

11.2.8 *standard version*

The standard version of the Ea RPGS uses percentage-based difficulty checks to determine a successful strike. Attack areas can be declared, else the default is usually the chest area or some other area declared by the GM under special circumstances (such as striking a standing target from a prone position, making the legs more a default strike area).

Note: For more detailed strike locations, consider using the Advanced Version of Ea RPGS which has precise "aim points" and aim point deviation.

Attack process:

1. Attacker declares intent to attack, and if any offensive points will be held in reserve as potential defense points to ward against a counter-strike.
2. Attacker declares what general area this attack is meant to strike (chest, left arm, etc.). If the general attack location not declared, the default is usually the chest (though this can be different if the attacker is prone and the target is standing for example).
3. If the Defendant is aware of the attacker, the defendant declares any intent to counter-attack or take any defensive actions to reduce potential attacks. This is not an option is the defendant is attacked unaware.
4. Attacker rolls initial attack dice (percentile).
5. Defendant's defense modifiers are subtracted from the attack roll. If Defender is actively defending, then the defendant rolls, which can reduce the attacker's total roll even further.
6. GM consults correct chart for the weapon type and specific weapon attacking, and cross-references this with the specific armor being attacked.
7. If the total modified attack roll is equal to or exceeds the chart's indicated number, the attack was a successful strike. The severity of the strike is determined in part by how many points beyond the minimum to hit the total roll exceeded.
8. The GM calculates if the strike is a slight, significant, or majestic blow.
9. If appropriate, GM consults critical chart.
10. GM then informs defendant of damage results (player calculates how much the armor absorbs is appropriate, and then applies remaining hit points damage to that area hit), and any critical results.
11. If defendant did not use up all offensive points in defense, then Defendant now may counter-strike if desired, and if still able to (if critical results did not result in stun or other disabling consequences). Now the attack/defense process is reversed, except if the attacker did not "Reserve" any offensive points from the initial attack, the original attacker does not have the option to parry or add other options to reduce the counter-strike's roll.

The Standard Rules use basic percentage-based math and simply addition/subtraction of modifiers. Only when criticals are listed is a chart needed to look up anything. The Advanced Rules on the other hand use a complex set of rolls with modifiers, then cross-referenced to specific charts between different types of armor and weapon combinations (similar to the old Rolemaster Arms Law charts, but with completely different/new formulae) to determine result. Then a separate chart reference for the critical results. This means combat is fairly speedy but slightly less varied in the Standard rules, while slower for the Advanced rules for those who like the extra varied detail and don't mind the added steps, calculations, and charts.

Have rules that let someone take fatal blows, they are all but guaranteed to die in X rounds, but they

11 RESOLVING ACTIONS

can still keep going for a number of rounds equal to their endurance or something similar. Example, Boromir, he took all those orc arrows. He was already doomed to die, short of magical healing or some such. But he kept going in combat, and then even long enough to talk to Aragorn. Need some way to allow for that.

11.2.9 *advanced version*

The advanced version of the Ea RPGS uses complex charts and table lookups to determine successful strikes. These charts take into account the type of weapon and the type of armor to determine if an attack was even capable of making contact, where the strike landed, and if a successful strike, how severe a strike, and if it warrants damage to armor or defendant, and if a critical, the details of the critical.

The Standard Rules use basic percentage-based math and simply addition/subtraction of modifiers. Only when criticals are listed is a chart needed to look up anything. The Advanced Rules on the other hand use a complex set of rolls with modifiers, then cross-referenced to specific charts between different types of armor and weapon combinations (similar to the old Rolemaster Arms Law charts, but with completely different/new formulae) to determine result. Then a separate chart reference for the critical results. This means combat is fairly speedy but slightly less varied in the Standard rules, while slower for the Advanced rules for those who like the extra varied detail and don't mind the added steps, calculations, and charts.

11.2.9.1 *attack procedure steps • advanced version*

1. Attacker declares intent to attack, and if any offensive points will be held in reserve as potential defense points to ward against a counter-strike.
2. Attacker declares the desired "aim point" to attack. If aim point is not specified, the default is usually the chest (though this can be different if the attacker is prone attacking a standing character, etc.).
3. If Defendant aware of attacker, defendant declares intent to counter-attack or take any defensive actions to reduce potential attacks. This is not an option if the defendant is attacked unaware.
4. Attacker rolls initial attack dice (percentile).
5. Defendant's defense modifiers are subtracted from the attack roll. If Defender is actively defending, then the defendant rolls, which can reduce the attacker's total roll even further.
6. GM consults correct chart for the weapon type and specific weapon attacking, and cross-references this with the specific armor being attacked.
7. If the total modified attack roll is equal to or exceeds the chart's indicated number, the attack was a successful strike. The severity of the strike is determined in part by how many points beyond the minimum to hit the total roll exceeded.
8. The GM calculates if the strike is a slight, significant, or majestic blow.
9. If appropriate, GM consults critical chart.
10. GM then informs defendant of damage results (player calculates how much the armor absorbs is appropriate, and then applies remaining hit points damage to that area hit), and any critical results.
11. If defendant did not use up all offensive points in defense, then Defendant now may counter-strike if desired, and if still able to (if critical results did not result in stun or other disabling consequences). Now the attack/defense process is reversed, except if the attacker did not "Reserve" any offensive points from the initial attack, the original attacker does not have the option to parry or add other options to reduce the counter-strike's roll.

11 RESOLVING ACTIONS

11.2.9.1.1 Determining hit severity

If the strike was 0-9 points equal to the strike number, or up to 10 points above, then it is a slight blow.

If the strike was 10-30 points above the strike number, then it was a significant blow.

If the strike was 30+ points above the strike number, then it was a majestic (better word?) blow.

11.2.9.1.2 Determining hit location

A slight blow will slightly damage armor, and may, or may not actually injure the defender, and only hit in the approximate desired area targeted, possibly being somewhat off the aim point desired by "2 hexes". This will NOT result in a critical chart roll, only some damage subtraction from the armor, and some potential hit points lost in the impacted area from any remaining points not absorbed by the armor. If a piercing or slashing weapon, the blow is only concussive, and did not piece the armor at all.

A significant blow will damage, bypass, or pierce through armor, and will most likely injure the defender, and hit within "1 hex" of the desired aim point location. This will lead to a normal critical chart roll appropriate for the location hit.

A majestic blow will possibly destroy that area of armor impacted, and most likely significantly injure the defendant, and struck exactly the desired "aim point". This will lead to a serious critical chart roll appropriate to the location struck.

11.2.9.1.3 Determine Damage

The amount of damage is based on the difference between the "strike number" needed to hit, and the actual total. If the total attack number is the same as the strike number, the defendant feels the blow, but does not take any actual hit points of damage to that area. However, each point above the strike number causes a hit point of "damage". If armor is protecting that area, then that armor's protection number will subtract from the damage before it actually injures the character.

For example, if the strike number was 55, and the total modified attack roll was 60, and the armor has a protection rating for that area of 3, then the character will only take 2 hit points damage to that area of his/her body ($60 - 55 = 5 - 3(\text{armor}) = 2$ hit points damage).

11.2.9.1.4 Determine critical damage

Generally (GM's discretion of course, some GM's may like to roll criticals for EVERY successful hit) a slight blow never results in a critical. Significant and critical blows will usually always result in critical rolls, but sometimes protective armor may reduce or save the character from the effects of the critical. For example a critical may indicate that the character's *"left arm is severed mid-way between the wrist and elbow suffering 50 pain points, bleeding 5 hit points per round, and stunned for 10 rounds, unless wearing metal arm greaves or bracers, then the left arm is numbed and unusable for 3 rounds, and the character incurs 10 pain points"*.

11 RESOLVING ACTIONS

11.2.10 hand-to-hand melee

11.2.10.1 push/shove

11.2.10.2 punch

11.2.10.3 kick

11.2.10.4 throw

11.2.10.5 grapple/wrestle

11.2.10.6 ground fighting

11.2.11 weapon melee

11.2.12 missile combat

11.2.12.1 shooting while moving on foot

11.2.12.2 shooting while moving on mount

11.2.12.3 hit determination

11 RESOLVING ACTIONS

11.2.12.3.1 *range*

normal ranges

point blank range

extreme range

direct fire

indirect fire

firing from high ground to low ground

firing from low ground to high ground

11.2.12.3.2 *accuracy modifiers (advanced)*

11.2.12.3.3 *damage modifiers (advanced)*

11.2.12.4 *extra time for improved aimed shot*

Those wielding missile weapons, especially bows and crossbows, can take a little extra time to improve their shot....

Though taking extra time for an aimed shot does not actually increase the range of a weapon, it does allow the shooter more time to stabilize their shot and increase their accuracy. This does not change the damage modifiers for range, but does improve the accuracy.

11 RESOLVING ACTIONS

11.2.13 hit location

11.2.13.1 rolled hit location

11.2.13.2 calling hit location

11.2.14 coolness under fire

11.2.15 wound types

concussive, piercing, slashing,
non-lethal, stun, brain/nerve trauma, fea/spirit injury, Attribute reduction, non-critical damage, critical damage. Shock, Instability (stable/unstable), equipment damage, drown/suffocate, fire, cold,

whatever is the equivalent to hit points, hit rating, whatever, should be relatively static, though not entirely. People can slightly increase things, but this should be measured in singles of digits, not tens. People can however build up their toughness in general, and resist dying right away even if receiving a definitely fatal wound depending on location. A gut wound of the right kind can be guaranteed death, but if they are strong enough to override the excruciating pain, they can keep moving/fighting, even though they are most certainly going to die (short of a miracle/magic saving them). A fatal blow is not always fatal right that round or the next. They can potentially go as long as a some division based on their toughness.

11.2.16 non-lethal injury

11.2.16.1 equipment damage

11.2.16.2 stun

11.2.16.3 shock

Can become lethal

11.2.16.4 knockout

11 RESOLVING ACTIONS

11.2.16.5 internal head injury, concussion, & coma

11.2.16.6 pain

11.2.16.6.1 *pain tolerance*

11.2.16.6.2 *short term pain*

11.2.16.6.3 *long term pain*

11.2.17 *critical hit*

11.2.17.1 *critical hit severity*

11.2.17.2 *critical hit details*

11.3 *armor combat modifiers*

11.3.1 *armor durability*

Armor does not last forever when it is well used in combat. It get dented, torn, poked, burned, stretched, pulled, etc. Armor needs to be frequently on to be well maintained, but even the most devoted character with armor maintenance skills can only do so much repair when in the field. Even during the middle of a fight, armor straps can break off, pieces can be bent or heated dangerously.

11 RESOLVING ACTIONS

Many factors impact the durability of armor.

11.3.1.1 *armor status*

Tracked with points, but given overall status ratings/rankings. Many factors can affect how well armor holds up, this includes materials, workmanship quality, components, and maintenance.
.....

11.3.1.2 *armor materials*

Armor can be made from natural materials such as woods and animal skins, or more processed materials such as various types of metals. The different materials have trade offs in benefits and consequences. Where as heavy iron metal armor may better turn an arrow or blade, it is often much heavier, noisier, more difficult to repair, and more difficult to move in than soft leather or animal hide-based protection.

11.3.1.3 *armor components*

There are many different parts to armor, and layers to many of the parts. For the standard system, this will be simplified to just general areas such as breastplate/body-armor, upper and/or lower legs, upper and/or lower arms, hands, neck, and head protection. The advanced system provides far more detail with specific names of armor components at the different layers, inner layers are often padded, and then leather, and then metal or other rigid materials on the outside layer.

11.3.2 *armor quality*

Well made armor can make a significant difference in how much a wearer's actions are impaired, and how well the armor holds up under attack.

11.3.2.1 *movement & physical actions*

11.3.3 *wounding*

11.3.4 *criticals*

11.3.5 *magic*

11 RESOLVING ACTIONS

11.3.6 *shields, helms, and greaves*

11.4 *ambush and surprise*

11.5 *size differentials*

Hobbit versus Troll for example.

11.6 *area attacks*

11.7 *weapon breakage*

11.8 *closing to attack vs. charge*

11.9 *cover*

11.10 *disarming*

11.11 *breaking off attack and/or retreat*

11 RESOLVING ACTIONS

11.12 *DRAWING, DROPPING, AND CHANGING WEAPONS*

11.13 *ENTANGLE*

11.14 *PARRY*

11.15 *DODGE*

12 DISEASE & POISON

13 FATIGUE

Burden – related to encumbrance, but can lead to fatigue. Also can be a more “spiritual” burden, like Frodo's bearing of the Ring weighing heavily on his mind and heart.

13.1 *SLEEP & MEDITATION*

13.2 *CONSEQUENCES OF WEARINESS AND EXHAUSTION*

13.3 *ENCUMBRANCE*

13 FATIGUE

13.4 *food & water*

13.5 *stimulants*

13.6 *death*

13.7 *healing & recovery*

14 FATE, LUCK, HEROISM, FEAR, AND CORRUPTION

14.1 *fate*

14.1.1 *the song of arda*

14.1.2 *self-determination*

14.1.3 *luck*

14 FATE, LUCK, HEROISM, FEAR, AND CORRUPTION

14.2 *fear*

14.3 *sanity*

14.4 *heroism & cowardice*

14.5 *corruption*

15 MAGIC IN MIDDLE-EARTH

15.1 *defining magic in middle-earth*

15.2 *rare and yet omnipresent*

15.3 *difficulty & riskiness of magic*

15.4 *magic degradation through the ages*

15.5 *magic residue*

15.6 *magic broadcasting*

15 MAGIC IN MIDDLE-EARTH

15.7 strength of magic

15.8 strength of magic wielders

15.9 exhaustion from magic use

15.10 •good• versus •evil• magic

15.11 CORRUPTION

15.12 •natural•, •spiritual•, and •lore• magic

15.12.1 natural magic

Works with the Song of Arda

15.12.2 spiritual (valarían)

15.12.3 lore-based magic

15.13 music & magic

15 MAGIC IN MIDDLE-EARTH

15.14 *the power of words*

15.15 *the power of • true names •*

15.16 *embedding one's own • essence • in items of • power •*

As is referenced in The Silmarillion and elsewhere, Sauron "embedded" much of the essence of his "power" into the creation of The One Ring, "And much of the strength and will of Sauron passed into that One Ring;" (The Silmarillion p. 287).

15.17 *fellowship (rename)*

good idea from TOR.

Companies of Heroes have a pool of Fellowship points they can use to replenish their Hope scores. Characters can also have a Fellowship focus – a particularly strong bond with another character that can be a source of Hope and inspiration.

15.18 *weariness, fatigue, exhaustion*

Travel slowly wears characters down.

Also Shadow darkens their hearts.

Fellowship in a group can help counter that for some time.

Special bonds with specific individuals help too.

15.19 *RECOVERY*

After travel, characters need to recuperate physical and "spiritually", emotionally. Lighten their hearts, etc.

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