

PRINCE VALIANT STORYTELLER CERTIFICATE

★ADD A GOLD STAR TO YOUR CHARACTER SHEET

Once per session you may use an extra die in a throw for each gold star on your Adventurer's sheet. You must announce to the other players that you intends to use your gold star(s) on this throw.

👤 EMOTION: AROUSE PASSIONS OF CROWD

The benefitted character irrevocably sways a crowd of ordinary non-Adventurer listeners (of common class – nobles do not submit themselves to mob mentality) to his/her will: the mob will then carry out whatever order is given, even if it is a bit ridiculous or nonsensical or contrary to the crowd's normal way of thinking (eg the enraged peasant mob will storm the castle, the slaves will be inspired to swarm their masters, or the caravan boss and his men will be swayed to undertake a journey previously thought too dangerous).

👤 EMOTION: CONFUSE OPPONENT

The benefitted character says or does something which utterly fools one character (PC or NPC). It isn't necessary for the Storyteller or player to make a speech. The confused character might grant freedom to hated prisoners, or even admit guilt to a crime he did not commit, but will not do anything obviously harmful to him-/herself (thus he might admit to theft, but not to murder). The Storyteller will often have to make a ruling on how far the confused character will go. Other characters in the story should have the chance to convince the confused character that he is making a mistake.

👤 EMOTION: INCITE LUST

The user selects any two characters, even Adventurers: one character's primary thoughts turn to lust for the other. The emotion is permanent, but common sense and logic should be used: the lustful character will not jump off a cliff for the object of desire, nor will s/he necessarily wish to marry him/her. If the lustful character is an Adventurer, the controlling player decides how lust affects the character, but the Storyteller may veto the controlling player's wishes if the intended behaviour is unrealistic. (This can be a cruel Special Effect to use, especially if the object of lust is unattainable.)

👤 EMOTION: INSPIRE TO GREATNESS

The user selects a character who is inspired to perform heroically, stating the source of inspiration (eg the smile of a lovely damsel, the sight of a friend in danger, the sermon of a wise monk, or whatever the situation offers) and the emotion it evokes (eg love, hate, loyalty, greed, or some other strong emotion). There ought to be some logic behind this emotion (eg a character who has always behaved selfishly will not easily be inspired by words of charity and brotherhood). The inspired character adds two dice to every throw for the duration of inspiration, which is determined by the Storyteller (eg for the length of the fight or seduction, for the day, or for as long as it takes for the adventure to be resolved).

👤 EMOTION: SUPPRESS LUST

The user selects one character who lusts after another, and suddenly, miraculously, the emotion fades and dies. The selected character is free from his entanglement (though possibly less happy).

👤 EMOTION: TERRIFY

The benefitted character is so frightening that ordinary characters must succeed with a Presence throw with a Difficulty Factor of 2 in order to approach or attack.

An alternative version causes those who fail the Presence throw to lose two dice in their next contest against the benefitted character.

➤ **EXPLORATION: ESCAPE BONDS**

Whether immobilized with rope, chains, manacles, or other devices, the benefitted character can escape (eg a rat comes and chews the bloody thongs, or a jagged edge of stone lies nearby, or a tool is smuggled in, or the lock proves to be broken). This does not permit a whole group of characters to miraculously free themselves, but if the escaping character has companions in adversity, he may be able to free them once free him-/herself.

➤ **EXPLORATION: FIND ESCAPE ROUTE**

Howsoever trapped, the benefitted character finds a way out (eg locked in the dank donjon prison s/he might discover that the wretch who brings slop owes him/her a favour; upstairs in a chamber inside a burning castle, a hidden passage behind curtains might be found; among the dunes a deep wadi might conceal a rapid escape; in the hold of a sinking ship with the hatches battened, a section of rotten planking might provide escape).

➤ **EXPLORATION: FIND SOMETHING HIDDEN**

If the benefitted character is searching for an item which is lost, hidden, or otherwise concealed, and which is relatively close at hand, then that thing is discovered almost by accident. Knowing (eg) that a treasure is hidden somewhere in the kingdom of Cornwall is not specific enough information, but knowing that the treasure is hidden in a garden, or a keep, or other limited area qualifies.

➤ **EXPLORATION: HIDE**

Whatever the circumstances, the benefitted character and companions remain concealed from all eyes., for as long as is necessary to evade the enemy (eg if crossing a grassy glen under the eyes of Morgan le Fay's hawk, surrounded by enraged Arabs among the dry dunes of the desert, dodging enraged mobs in the squalid streets of a city, or crouching among lush ferns from hunting Irishmen). The hidden characters may starve, be bitten by insects, or suffer in some other way during their seclusion.

⚔ **FIGHTING: KILL A FOE IN COMBAT**

As long as the benefitted character is armed and capable of serious offensive action, is in combat with an enemy (whether newly made or long known), and is not in a disadvantageous situation (surrounded by enemies, injured, back turned to the enemy, etc), then s/he makes an attack which is miraculously successful, killing the chosen foe instantly. This does not guarantee that the benefitted character will survive (eg s/he could kill an evil baron, but the baron's men might immediately kill the victorious character in revenge).

⚔ **FIGHTING: KNOCK AN OPPONENT SENSELESS**

The benefitted character, who may be a non-combatant, knocks one opponent unconscious in a single blow. (eg a woman might trip an attacker so that he falls on his face, stunned, or a terrified merchant might hit a bandit on the head with his strongbox). The enemy will recover within an hour, no worse for wear.

⚔ **FIGHTING: SAVE IN COMBAT**

If the benefitted character, who may be a warrior, or a woman, priest, child or other non-combatant is about to be attacked or defeated in a brawl, melee, battle or other violent situation, then s/he avoids injury or capture, even if facing many enemies. The character does not defeat the enemy, but rather confuses or avoids the foe long enough to escape (eg a warrior suddenly trips the foe, shatters the foe's weapon, shoves a table across the room to knock the foe down, or otherwise evades the enemy long enough to escape combat; a woman, who is less likely to be armed in a conventional manner, might jerk a rug from under the assailant's feet, drop a tablecloth over his/her head, or bonk him/her with a fireplace log). If the rescue is derived from the efforts of another character, the Storyteller must cooperate to describe how it occurs (eg the rescuer may distract the foe, throw a knife to pin the foe's sleeve to the wall, or otherwise perform a miraculous feat).