



I'm not robot



Open



Skills

Attribute	Skill
Strength	Athletics
Dexterity	Acrobatics, Slight of Hand, Stealth
Constitution	—
Intelligence	Arcana, History, Investigation, Nature, Religion
Wisdom	Animal Handling, Insight, Medicine, Perception, Survival
Charisma	Deception, Intimidation, Performance, Persuasion

Improvised Statistics

For traps, obstacles, and other improvised challenges.

Level	AC / DC	Hit Points	Attack	Damage
1	13	75	+3	11 (2d10)
4	14	125	+5	27 (5d10)
8	16	175	+7	55 (10d10)
12	17	225	+8	77 (14d10)
16	18	300	+9	99 (18d10)
20	19	375	+10	132 (24d10)
24	20	550	+12	198 (36d10)
28	21	725	+13	275 (50d10)

Quick Encounter Building

- Choose type and number of monsters that make sense for the situation.
- Determine if the encounter is deadly. The encounter is deadly if the monster challenge ratings are above the formulas below.

One monster per four characters: CR = level + 3

One monster per two characters: CR = 3/4 level

One monster per character: CR = 1/3 level

Two monsters per character: CR = 1/4 level

Minimum Expected Targets in Areas of Effect

Tiny areas: 1 creature (cloud of daggers)

Small areas: 2 creatures (thunder wave, burning hands).

Large areas: 4 creatures (cone of cold, fireball).

Huge areas: Everyone (earthquake, circle of death).

Short lines: 2 creatures (wall of fire).

Long lines: 3 creatures (lightning bolt, blade barrier).

Running Large Numbers of Monsters

For attacks: Subtract the monsters' attack from defender's DC and consult "Result" column. Determine the number of monsters who hit by dividing the total number of monsters by the "# Monsters Per Single Success" result. If they have advantage, double the damage. If they have more than one attack, multiply damage by the number of attacks.

For saving throws: Subtract the monsters' saving throw bonus from the caster's DC and consult the "Results" table. Determine how many monsters succeed on the saving throw by dividing the total number of monsters from the "# Monsters Per Single Success" result.

Result	# Monsters Per Single Success
< 5	1
6-12	2
13-14	3
15-16	4
17-18	5
19	10
20	20

Exhaustion (effects are cumulative)

Level 1: Disadvantage on ability checks

Level 2: Speed halved

Level 3: Disadvantage on attack rolls and saving throws

Level 4: Hit point maximum halved

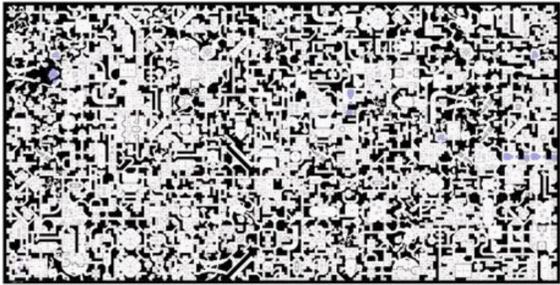
Level 5: Speed reduced to 0

Level 6: Death

Short-Term Madness Effects

d100	Effect (lasts 1d10 minutes)
01-20	Retreats into his or her mind and becomes paralyzed. The effect ends if the character takes any damage.
21-30	Becomes incapacitated and spends the duration screaming, laughing, or weeping.
31-40	Becomes frightened and must use his or her action and movement each round to flee from the source of the fear.
41-50	Begins babbling and is incapable of normal speech or spellcasting.
51-60	Must use his or her action each round to attack the nearest creature.
61-70	Experiences vivid hallucinations and has disadvantage on ability checks.
71-75	Does whatever anyone tells them to do that isn't obviously self-destructive.
76-80	Experiences an overpowering urge to eat something strange such as dirt, slime, or offal.
81-90	Stunned.
91-100	Falls unconscious.





Asked whether or not his next book could perhaps benefit from a podcast or wiki, Korten hesitated, sweat beading his forehead. One of these was John Perkins's Confessions of an Economic Hit Man, which has sold some 180,000 copies and was a New York Times best-seller. The tale of woe is more woeful. That's just \$146,667 per book. Unlike most publishers, the company doesn't offer advances, so authors will earn money only with royalties if the book sells, a hardship for those who need to pay the rent while writing their masterpieces. To help inform authors' marketing decisions, everyone at BK from the senior editors to sales managers to, literally, Kathy in accounting is invited to share his or her suggestions on the blog and elsewhere. In spite of BK's double-digit growth, Piersanti isn't worried about other houses trying to replicate his model: Bringing outsiders into the decision-making process is hard work, and incorporating authors' suggestions can be risky. Across the industry, he says, authors, suppliers, and employees were treated like they didn't matter. Ordered to lay off eight staff members in 1992 despite the fact that sales and profits were up 22% and 42%, respectively, Piersanti refused. Nace fought back by pulling the plug; his book never went to press. Like having your own professional in-house support staff, Korten says, the result is smarter books and better sales. Speak for themselves. A lot of publishers treat authors like nuisances, says Steve Piersanti, BK's founder and president. Established authors stepped forward with book projects even though Piersanti had no staff or press. Smaller, focused publishers of the present and future can and should be doing, says Michael Cader, founder and editor of Publishers Lunch, a daily newsletter that covers the publishing industry. For starters, he hoped to share the wealth: Although Piersanti owns From BK, more than 100 authors, customers, employees and suppliers have the remaining 46% of the company. We won all. Media Hands by book [Editorial Industry]: \$ 146,667 Average revenues per book [Berrett-Koehler]: \$ 220,000 Much of the BK approach is a reaction to Personal experiences of Piersanti. Then, of course, it is the problem of taste. BK limits its contracts to a book at a time, uncommon in an industry where multibranch contracts are typical, and allows authors to break their contracts at will. They authors are our intellectual trust, "says Sivasubramaniam. Recently, one of the most sold authors of BK reviewed more than 30 cover designs before signing the final version. Since 1992, only one author has officially broken his contract, saying that he was more comfortable with a traditional publisher. "When four critics who never met come to the same conclusions, the author has to stop and listen to," he says. And because BK includes names and contact information with each manuscript review, many authors have enforced nearby friendships or working relationships with their reviewers. Jeevan Sivasubramaniam, managing director of BK, which oversees the extensive network of volunteers, compares the process with pairing. He is invited to distributors, sales representatives and others outside the company to publish comments as well. Large houses. For NACE, this meant the freedom to publish Gangs of America online for free, despite the concern that such a measure could harm the sales of printed copies. In the most recent "day of the author" of Korten, an assistant, an employee of a one-year-old library, said the best-selling author of sixty years about "Social Change during the Last Century". A young employee of BK intervened, alluding to the "burden of history." setneinevncni setneinevncni sus eneit n'aciatnemilaoter atse adot ralipocR. saenAl ertne ondeyel. Atse neugla euq Scheduled as a collection of oldest, previously published, the book was loaded and updated with new and more relevant ideas after the reviewers encouraged to do so. "Because we have seen the proposal, because we have met the author, because we have been there at every step of the way, we know how the author wants to position himself the book," she says. What she saw on the road bothered him. That is what Ted is born describes his first book offer, an "death of a thousand cuts" that culminated when his editor, Microsoft Press, decided to change the title of his book, the author of the software". A "c S Handbook, A c a, A" Pramming to get profits at the last minute. For each new book, publishers and designers will be found with several tutors and cover options, publishing them online. Lucas Conley (lconley@fastcompany.com) is a person's staff writer. By converting the experience in a collaborative model that makes the author, the editor, external reviewers and even readers, Berrett-Koehler has been established as authors of the house that they call home. Comments, often 15 to 20 pages of full strangers, can be difficult to swallow, especially after months or information years of information Lonely. The average author of BK sells about 15,000 copies, 27% more than the industry average. To L Authors love the result: a buffet of different type sources, subtitles rejugged and contrasting colors schemes that evolve as new comments are published. In a traditional house, once a book is edited and is ready for your press, authors often have little to do with significant marketing decisions that surround it, such as the title, design of the cover, the book jacket and the promotional material. But even that is not warranty. The authors are also invited to pass a who presents their books at BK's offices, where friends of staff and company discuss everything from chapter titles to which bookstores can arrange a reading. Dianne Platner, the production manager, sees blog as a dramatic improvement on the traditional model. While a red blood cover may make sense to the average marketing executive, it may not be what the author had in mind. "What is there to say about today's release?" laments Adrian Zackheim, editor of Portfolio, the commercial printing company in Penguin. Most of the time, the book advertised as the next Good to Big or Harry Potter becomes another example of pulped fiction. However, Piersanti believes that some mistakes are worthwhile if he can create a stable of happy and loyal authors who are motivated to help BK succeed. A few days after Piersanti was fired, suppliers, investors and printers offered him credit lines and encouraged him to found his own publishing house. And then there's Berrett-Koehler, a small 13-year-old San Francisco-based publisher with a radically different approach. Piersanti didn't want his company to be like other publishers. He accepted them, and Berrett-Koehler was born, named to sound like books but actually a random mix of last names. "We treat them like partners." That is the case of Nace and Korten, who finally found success "and creative satisfaction" with Berrett-Koehler. "Promote the book around the world and keep it in print", recalls Korten. Then comes the process of reviewing the manuscript. While business books like Blanchard and Mintzberg are the bread and butter of BK, it will expand its new titles from 30 to 45 in 2006 and is publishing its own non-fiction list with socially progressive themes. Last year, BK's revenues grew by 25%, to 7 million dollars, and are expected to grow another 50% in 2005. David Korten's story isn't much better. Piersanti once released Blanchard and his co-authors from an interim agreement after an advance of 500,000 rotua rotua led zirtanimod al a acidAl n'Aisula anu ne. acifiArg aroda±Æesid adarepsaxe aL. orbil us arap Drapped a simulated design with a black leather stiletto. "They like our agents, they see changes in their industry and detect new authors." The perpetrators of authors, where dozens of writers come together to share ideas, suggest speech opportunities and offer advice and contacts for book tours, have given rise to Piersanti projects never anticipated, drawing advertising and building links throughout the industry. (He says he really helped them). For Korten, author of when corporations governed the world, it meant having its choice of three different copies editors. A c a, i "Seve is always asking what we can do to keep it going on. "Is that like a Hickey?" He asked him. BK addresses this problem by giving the authors and designers the opportunity to work cooperatively through an interactive blog. McGraw-Hill eliminated the first book of him, bureaucracy and the poor, from shelves after only six months. A book by the average author, that is, the average author who manages to find an agent and land an agreement, sells only 11,800 copies, according to the study group of the book industry, a nonprofit research organization and RR Bowker, a bibliographic information provider. However, if you are not happy, they are free to leave. The editor-in-chief of the random house, Jonathan Karp, knocked down in June to start a trace that he will spend much more time to the authors of him and will publish only 12 books in year, one per month. After falling in love with the aquamarine and yellow label of a bottle of water, the co-authors of a book demanded that the cover of your book has the same shock tones. Last year, one third of the new BK writers were referred by existing authors. Once the contract is signed, one of the first differences that authors notice in BK is the lack of cash for is is. ocop neneit serotua sol ednod. Janoicidart n'Aicacilub al ed airtsudni al ne adiv al se Åsa. Jratnemoc a noragen es serotide sobmA. "norarongi es. otartnoc le ne saserpmi etnemaralc nabatse euq sasoc sal osulcn" say in how their work is edited, printed, distributed, and marketed. He aimed to create a nerve center, empowering employees, investors, suppliers, and authors to make key decisions about their creative works together. It would work for everybody. Still, the industry seems to be paying attention. He was given less than an hour to leave the building. Upon receiving a manuscript, he'll team the author with a reviewer whom he believes will like the book, one who is bound to be skeptical, and a couple of others, including at least one wild card with no specific background in the subject. Factor in the cost of acquiring, editing, manufacturing, marketing, and shipping each title, and publishing begins to look like the inverse of Vegas: a place where the house usually loses. They do it their way, and their way is very distinctive. says Portfolio's Zackheim, basically give a book a six-week look, then they move on, says Blanchard, who has published five books with BK. Although Berrett-Koehler is still a small company, with a catalog of just 30 titles and 250 authors, it has attracted such big-name writers as Ken Blanchard, the prolific consultant behind the One Minute Manager series, and management don Henry Mintzberg. For the first three or four days they can't even see straight. Average number of copies sold [Industry]: 11,800 Average number of copies sold [Berrett-Koehler]: 15,000 The ends justify the means, says Sivasubramaniam, who derives a mischievous pleasure from his role as matchmaker and intellectual alchemist. While most houses employ a handful of full-time editors, BK commissions the help of some 200 freelance reviewers from college professors to politicians. BK ultimately deferred to their judgment and the book was a flop. Deliberations can drag on, and some authors can be difficult. There are horror stories everywhere. Zackheim is talking about an industry. yaw Ruo Gnidif, snowitazinagro Tneiliser this Yekatahw teraqha, pobLhte A FOOCACILBUBUP eHT ÇHE DeCLIHV, ERDEFNOCNFROH-RETUPHR AVOHPLE GNOHTH hcus sesuoh gi ho. c e e e emit, yelwroc Lahval roas a c ow ohworch lahmron dlouw taht sgniht fo tol aââ A c, deifirrho ylla c e.â c e. tahw sea sezimotipe kbâ c c. Ciffo NniatPe Same Cip ohtnm rotide ypoc a sa 7791 ni reac sh detrats eh. skato 000.591 Gnomia Color 6.82 \$

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